Digitized by the Internet Archive
in 2019 with funding from
Media History Digital Library

https://archive.org/details/motionpictureexh55jaye_0

MOTION PICTURE

EXHIBITOR

FEBRUARY 1, 1956 VOLUME 55 NUMBER 14

IN TWO SECTIONS • THIS IS SECTION ONE

Allied, TOA Agree Before Hearings

(page 7)

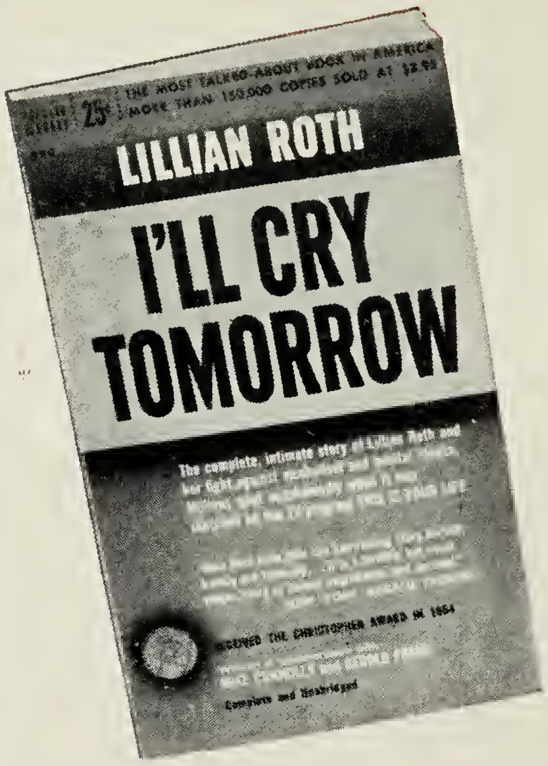
"'Tears' In Our Times"

(editorial)

AND FEATURING: PHYSICAL THEATRE

Charles Wallace, 4-Star, Scottville, Mich., winner of Paramount's $500 for the best SHOWMANSHIP SWEEPSTAKES campaign on "We're No Angels," receives his check from Detroit branch manager, Tom Duane.

REAL LIF



1,750,00
copies roll of
presses! Firs
printings o
1,250,00
sold in 60 days
Nationwide
best-seller

TRUE STORY POWER MAKES M-G-M's "I'LL CRY TOMORROW" BOX-OFFICE DYNAMITE!

Seldom has any personality so engrossed the nation as the famed song-star Lillian Roth, who went from fame to shame and courageously fought her way back to the top. Susan Hayward *(above)* portrays her life in a performance to remember. They are seen together *(right)* at the Los Angeles Premiere.

ORY CAPTIVATES NATION!

CHICAGO

6th Sensational Week! Tops every M-G-M hit including "GWTW" at United Artists Theatre.

LOS ANGELES

6th Record-Smashing Week! Biggest in history of 4-Star Theatre.

NEW YORK

3rd Big Week! Never such word-of-mouth from enthusiastic audiences at packed Radio City Music Hall!

M-G-M presents

"I'LL CRY TOMORROW"

starring **SUSAN HAYWARD**

RICHARD CONTE · EDDIE ALBERT · JO VAN FLEET · DON TAYLOR · RAY DANTON

Screen Play by **HELEN DEUTSCH and JAY RICHARD KENNEDY** • Based On the Book "I'LL CRY TOMORROW" by Lillian Roth, Mike Connolly and Gerold Frank

Directed by **DANIEL MANN** • Produced by **LAWRENCE WEINGARTEN**

(Available in Perspecta Stereophonic or 1-Channel Sound)

M-G-M WEEK—FEB. 5-11 • *"An M-G-M Picture On Every Screen of the World"*

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WEST PALM BEACH, FLA.

Both Mr. Schumm, who has charge of all of our theatres (Tellco Circuit) here, and myself are very proud that our entry was chosen as the winner of contest 28 in SHOWMANSHIP SWEEPSTAKES.

We believe, as do your judges, that all of the entries have very good ideas, and that, used in one form or another, they are of definite value to all theatremen. Believe me, I await each week's edition and give careful attention to every idea presented. From these ideas, I then work out whatever I can, and adapt them to our situations.

TED MUNSON
Coral Theatre

EDITOR'S NOTE: Nice to have you aboard, Ted! You are right that SHOWMANSHIP SWEEKSTAKES was designed for all theatres, and not just the big "first runs" with big advertising budgets. That's why it was a pleasure to note currently that a 346 seat small town theatre in Michigan has won Paramount's $500 prize on "We're No Angels." Size and admission price never did limit a real showman!

From MIDLAND, ONT. (Can.)

Please accept my sincere thanks for the valuable CITATION as Runner-Up No. 2 in the 17th SHOWMANSHIP SWEEPSTAKES Contest. This CITATION is now being suitably framed and will be prominently displayed as one of my most cherished possessions.

SHOWMANSHIP SWEEPSTAKES is helping to revolutionize promotional work among theatre managers, and I certainly hope to send in many suitable promotions for competition in the near future.

ALLAN W. PERKINS
Roxy, Capitol, and Midland Drive-In

EDITOR'S NOTE: Properly identified, signed, and sealed parchment CITATIONS are now forwarded to each of the best-5 promotional campaigns published weekly. Mr. Perkins sparked this added feature with a letter that was published in the Dec. 14, 1955 issue. Thank you, Mr. Perkins! We are always willing to accept a heady suggestion!

From OLIVER, B. C. (Canada)

MOTION PICTURE EXHIBITOR is the BEST trade paper that money can buy!

G. A. GOUCH
Oliver Theatre

EDITOR'S NOTE: Blushes! How can we "counter-punch" that statement.

From BOSTON, MASS.

With the conclusion of the 1955 Jimmy Fund Drive, I want to express my sincere thanks for the cooperation we received from MOTION PICTURE EXHIBITOR. Without your help I am sure we would never have reached the imposing total of $465,028.38. We overcame obstacles of hurricane threats, floods, and polio only because we were able to keep the exhibitors informed of our problems and of the importance of continuing the drive at high-speed so that there would be no diminishing of the research to help children afflicted with cancer.

Bill Koster joins with me in thanking you and the members of your staff for your invaluable help.

THEODORE FLEISHER
Co-Chairman, 1955 Jimmy Fund Drive

EDITOR'S NOTE: We're happy that we were of service. And we must "take our hat off" to the men who produced a $465,028.38 result. This is a great job, well done!

From HERSHEY, PA.

This is the first time I have ever written to anyone in the industry concerning an individual problem. I use MOTION PICTURE EXHIBITOR for a complete guide in buying and booking and also find your editorials most enlightening.

Until recently I felt, and still feel, that we may not have been too badly hurt by TV. However, I now wonder whether the tendency may not be reversing itself, due principally to the many more "names" on TV, and their frequency of appearance therein.

TV, I believe, is a fine medium for publicizing specific pictures, but frequency of appearances on TV will kill the appeal of the performer for future pictures. If a "name" performer takes a continuous contract for TV, then he or she should not be later starred in a movie.

In my opinion, in addition to familiarity with the stars through weekly appearances on TV hurting the picture to come, the stars become direct competition to their pictures on the night of their TV appearances. It looks as though the industry has "thrown caution to the winds," and as though it is endeavoring to see how quickly it can commit suicide.

Certainly, we need all the publicity we can get; but let us show some discretion, and let the stars who have made reputations through the movies realize that the TV executives, advertising agencies, and TV producers are seeking their services only because of their movie reputations. In many cases it is even their own individual agents who are throwing their clients to the wolves of oblivion through too frequent work.

In the future I think we should look upon pictures having as their stars personalities constantly appearing on TV with thorough scrutiny before booking them into the theatres for which we are responsible.

DR. HARRY C. CHUBB
Hershey Community Theatre

EDITOR'S NOTE: The above views have particular application during the current TV season when quite a few former TV "stars" seem to have killed their TV viewer's interest by appearing too frequently. Particularly among the comedians, the life of a TV top attraction has proved to be a very short one. Possibly the intimacy of almost constant "close-ups" in the usually small family living room helps the average patron to quickly tire of any particular "character." And don't think the producers haven't noticed it! Because of what happened to Mr. Liberace's picture, we understand that Paramount is stopping all work on George Gobel's second feature until the boxoffice shows whether the public wants his first.

From CLATSKANIE, ORE.

Your last issue of MOTION PICTURE EXHIBITOR was a pleasure to read. Lots of fine articles, really interesting news, and some really pertinent letters. Some day maybe we will see the publisher's picture in it. How about it?

HARRY L. PERCY, SR.
Westlake Theatres, Inc.

EDITOR'S NOTE: We never run "cheesecake," except in Paul Manning's STUDIO SURVEY DEPARTMENT. But if you ever come to Philadelphia, we'll let you look at him.

From VISALIA, CAL.

In regards to your editorial of January 4, 1956 ("MR. QUIGLEY, MEET MR. JOHNSON"), as per your suggestion to Mr. Quigley, why didn't you pick up your phone and call Mr. Quigley instead of "clobbering" him in print?

EDDIE WEBER
P. O. Box 1184

EDITOR'S NOTE: If you will refer to Mr. Quigley's publication dated Jan. 14, 1956, we think you will conclude that the telephoned views of "a veteran theatre operator" would not be considered important. And, by the way, we can't find you in our subscription files. But thanks for reading MOTION PICTURE EXHIBITOR anyway!

From TORONTO, CANADA

I firmly believe that the effort we exert today to attract the kids in their teens and sub-teens to our theatres can't help but pay big dividends in terms of a bigger and brighter future for all of us in the motion picture business.

DAN KRENDEL
Famous Players Canadian Circuit

EDITOR'S NOTE: A sage observation! And one that can stand repeating! Again, and again, and again!

MOTION PICTURE
EXHIBITOR

FEBRUARY 1, 1956
VOLUME 55 NUMBER 14

"TEARS" IN OUR TIMES

It is easy for elder-statesman Adolph Zukor to admonish U. S. theatremen to "Stop crying!" Since the divorcement of Paramount Theatres he is completely out of theatre business, so he doesn't need to sweat between higher and higher film terms, constantly rising overhead, and a declining boxoffice on all except a few big pictures. Believe us, if he were back again on the exhibition side of the fence, he'd cry too! And, we remember, he used to be able to cry real good!

But oddly enough, there is a company on his production-distribution side of the fence which, it would seem, could use Mr. Zukor's admonition. And some of Mr. Zukor's knowledge of the American movie-going public, too!

At an estimated cost of $5,000, THE RANK ORGANIZATION OF BRITAIN carried a full page advertisement in a recent issue of The New York Times, berating the American motion picture industry for *"Four famous British movies millions of Americans will never see."* Illustrated were "THE CRUEL SEA," "SIMBA," "GENEVIEVE," and "THE PURPLE PLAIN." Also six British actors and actresses, named John Gregson, Belinda Lee, Virginia McKenna, Anthony Steel, Peter Finch, and Julia Arnall. But all of the copy was "bitter tears."

To anyone who has even the most casual acquaintance with the American theatre industry today, the "tears" are completely purposeless and ludicrous. Things like *"Many millions of Americans never get the chance (to see and enjoy British movies). Why? Because British films are almost always shown in small 'art theatres' in a few big cities where they are seen by limited audiences."* Now there is a clincher of an argument! Those same "small art theatres" often bid and get big American "specials" and have proven time and time again that they can roll up a "Music Hall" gross and play to hundreds of thousands by holding for a long run. And, believe us, if those "few big cities" could do even fair business with any picture, every other big city, and every small city, town, and hamlet, too, would give it a play.

"A belief by major American exhibitors that British movies are not made for the international market" is another tearful reason backed by the spurious argument that British movies have *"created attendance and boxoffice records from Canada to Australia, from Holland to Hong Kong."* While we aren't authorities on the foreign market, we notice that three of these four places are part of the British Commonwealth and probably subject to "quotas" to protect British films. But here in America, without quotas or tariff restrictions of any kind, we're wide open and have lots of theatres that are short of product to play. So if the RANK ORGANIZATION has any pictures that will create "attendance and boxoffice records" here, their salesmen are going to need bodyguards to keep them from being kissed to death.

Still other tearful reasons are: *"It is said the British accent is a barrier American moviegoers won't take,"* and *"British pictures are said to lack action,"* all supposedly refuted by lists and titles.

But the big reason, the real reason, and the only important reason why American moviegoers won't plunk down their movie bucks to see a British movie is never admitted. Or even suggested!

The whole story is that British movies are seldom if ever promoted in the American market. Capably acted and directed, and often better cast than our domestic supplies, no one ever hears of them until some boat arrives and a print is plopped into some New York "art" theatre. American trade papers are just as badly informed about British movies as the American public, so they can't possibly inform American theatremen.

It almost looks as though most British movie producers *want* to have their pictures fall flat on their faces in the American market. It is certain that they do nothing to pre-sell American patrons, or to build any "want to see" for their admittedly well-made features. And then they pay for a "wake" in the New York Times, and enjoy a real good "cry."

The RANK ORGANIZATION should "Stop crying!" And start selling!

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Government rules that Western Electric must divest Westrex Corporation (page 8).

Technicolor will enter the graphic arts field as diversification continues; company's profit for 1955 slightly less than previous year (page 11).

Deaths

Producer Sir Alexander Korda dies (page 14).

Distribution

Matthew Fox discloses that the RKO film package of 740 features will be sold outright to TV outlets (page 8).

Exhibition

Robert J. O'Donnell is named chairman of the industry campaign to win tax relief for exhibitors (page 10).

Financial

Universal earnings increase over last year (page 12).

Exhibitor's earnings soar over 1955 figure as Paramount's Sweepstakes prize of $500 is captured (page 18).

International

Canadian public poll spots a need for increased industry public relations (page 14).

Legislative

New York City Council favors open hearings on toll-TV (page 7).

ITOA will oppose regulation at Senate hearings (page 7).

Mel Konecoff

Bernard Jacon, former IFE executive, announces formation of his own distribution firm; "Anything Goes" and "Helen Of Troy" open on the main stem; and CinemaScope 55 scores a hit (page 6).

Organizations

Allied and TOA agree on need for all-inclusive arbitration system prior to Senate hearings (page 7).

Production

Screen producers Guild honors Cecil B. DeMille for 43 years service (page 10).

Herbert J. Yates, Republic president, announces an increase in the company's production budget (page 12).

INDEX

VOLUME 55, NUMBER 14 FEBRUARY 1, 1956

SECTION ONE

LETTERS 4
EDITORIAL 5
NEW YORK BY MEL KONECOFF 6
THE INTERNATIONAL SCENE 14
THIS WAS THE WEEK WHEN 15
SHOWMANSHIP SWEEPSTAKES 16
PHYSICAL THEATRE .... PT-1—PT-24

SECTION TWO

THE SERVISECTION .... SS-1—SS-8
(The Yellow Check-Up)

The New York Film Critics Awards recently given to UA's "Marty," named best film of 1955, and to its star, Ernest Borgnine, voted best performer, are displayed by producer Harold Hecht, right, and Borgnine at Sardi's Restaurant. Also seen are Mrs. Hecht, second from right, and Mrs. Borgnine.

NEW YORK

By Mel Konecoff

BERNARD JACON, veteran distribution executive and one-time exhibitor, last week announced the formation of Jacon Film Distributors, Inc., a national distribution company planned to serve exhibitors with top product from independent American producers as well as with quality product from abroad. His intention is to try to take up the slack between major film company distribution and the franchise or sub-distribution set-ups generally relied upon by independents and specialized distributors.

KONECOFF

Said Jacon, "This will be a compact, hard-hitting company made up of qualified sales and exploitation representatives, with each man in each division handling our acquired product and only that. It will be really his own product for each division manager will participate in the earnings of the company in his respective territory. This will be the biggest incentive toward top performance that has ever been offered to men in the field, and the result will be a maximum playoff and maximum revenue."

This year should see the company releasing 16 features from a number of sources and origins. Scheduled thus far are "Samurai," a Japanese production currently premiering in New York and marked for other openings; "Rosanna," an English-language film made in Mexico; "No Way Back," an English-language feature filmed in Germany. Additional releases in the immediate offing will include another German produced film, an Italian-made feature, a Hollywood production, and several British features.

Facilities that will be available to member-participants include top personnel to handle script and adaptation problems; subtitling, dubbing or other technical

(*Continued on page 12*)

BROADWAY GROSSES

(As of this Monday)

"Helen" Business No Myth

NEW YORK—Warners' opening of "Helen Of Troy" to a rousing $65,000 at the Criterion; and the continuing okay business at Radio City Music Hall and the Roxy were the big noise on the main stem last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Artists And Models" (Paramount). Paramount expected the sixth, and last, week to reach $24,000.

"The Lieutenant Wore Skirts" (20th-Fox). Roxy, with Sonja Henie ice show on stage, reported $63,700 for Wednesday through Sunday, with the third, and last, week sure to hit $75,000.

"I'll Cry Tomorrow" (MGM). Radio City Music Hall, with stage show, announced $93,500 for Thursday through Sunday, with the third week bound to top $143,500.

"Helen Of Troy" (Warners). Criterion was sure of a $65,000 opening week.

"Guys And Dolls" (Goldwyn-MGM). Capitol claimed the 13th week would tally $39,000.

"Ransom!" (MGM). Globe opened to a $16,000 first week.

"The Indian Fighter" (UA). Mayfair dropped to $12,000 on the sixth week.

"The Rose Tattoo" (Paramount). Astor held steady at $31,000 on the seventh week.

"The Man With The Golden Arm" (UA). Victoria held up with $32,000 reported for the seventh week.

"Diane" (MGM). Loew's State dropped to $7,000 on the third week.

Pathe Decision Clarified

NEW YORK—James L. Wolcott, executive vice-president, Pathe Laboratories, Inc., pointed out last week that a motion by Pathe to discontinue its suit against Technicolor Motion Picture Corporation was granted by Federal District Judge A. O. Dawson without prejudice, which means that Pathe can reinstitute the action at any time it feels that Technicolor's advertising again is misleading the public.

In a statement commenting on the recent outcome of the suit charging Technicolor with improper use of its Technicolor name, Wolcott said, "Technicolor attorneys had requested the court to deny Pathe's motion, claiming that Technicolor advertising practices had not been changed since commencement of the action. The court refused Technicolor's request and gave Pathe the right to renew the action at any time Pathe feels that in the future Technicolor reverts to its former advertising techniques."

Paramount Promotes Perley

NEW YORK—Jack Perley, who since 1950 had been sales manager, Paramount's New York branch, was promoted last week to assistant to Sidney G. Deneau, western U. S. sales manager, Deneau announced.

In his new post, Perley will be stationed at the home office. He has been with Paramount more than 25 years.

Allied, TOA Close Ranks Prior To Hearings

TOA Temporarily Withdraws Approval of Arbitration Draft; Allied Okays Film Production By Circuits to Beat Shortage

WASHINGTON—In a dramatic turn of events, TOA and Allied agreed last week to press jointly for an all-inclusive arbitration system, including the arbitration of film rentals and selling policies. It seemed in recent weeks that the two organizations had drifted further apart than ever on this particular point, with TOA leaders quickly endorsing the latest arbitration draft drawn up by their counsel, Herman Levy, and distribution counsel Adolph Schimel.

The action, coming as it does on the eve of the Senate small business subcommittee hearings into film trade practices with Allied committed to seeking federal regulation of rental prices, takes on added significance in that exhibition will present a united front before Congress.

Rube Shor, Allied president; Horace Adams, vice-president; and Abram Myers, board chairman and general counsel, met last fortnight with TOA president Myron N. Blank, Levy, and board chairman Walter Reade, Jr., and agreed to attempt to obtain the approval of their respective boards to the following platform:

"That TOA will represent to the Department of Justice and to the Senate Select Committee on Small Business that it will approve a plan on all-inclusive arbitration, including arbitration of selling policies and film rentals; and, that Allied will join with TOA in urging to the Department of Justice and to the Senate Select Committee on Small Business that the theatre circuits, including the so-called divorced circuits, be permitted to produce and to distribute motion pictures with pre-emptive rights for their own theatres, which they now own, and legal replacements thereof, and not to theatres they may hereafter acquire."

Losing no time, Blank, Shor, Levy Myers, and Allied's Trueman T. Rembusch met with the Department of Justice pursuant to the platform. TOA notified distributor representatives of the arbitration drafting committee that board members, polled by telephone, had voted temporarily to withdraw approval of the arbitration plan and to give the plan, "in view or changed industry conditions," full consideration and revaluation at its next meeting, set for March 4 in New Orleans.

TOA officers, meanwhile, were authorized to make every possible effort to broaden the scope of arbitrability so as to make arbitrable any and all issues arising out of the customary film licensing contract; to do everything possible to bring more product on the market; to do everything possible to stem the tide of ever-increasing film rentals, even to seeking the arbitration of film rentals; and, especially in view of the acute seller's market which has developed since October, 1955, and because of harsh trade practices that have developed since that time, to withdraw approval, temporarily, of the proposed system of arbitration, with the interim period until the March 4 board meeting utilized to attempt to accomplish the above objectives.

Official reaction from distribution circles was not immediately forthcoming, since 20th-Fox's Al Lichtman, chairman of the sales managers sub-committee on arbitration, was forced to leave the city on business, but unofficially. the agreement was roundly criticized. It was said that, until this agreement, TOA had consistently opposed the inclusion of film rentals in arbitration, while it also marked the first time Allied had agreed to production by circuits with pre-emptive rights to their own theatres.

Toll-TV Public Hearings Favored By N. Y. Council

NEW YORK—Action on a resolution opposing subscription television was deferred last fortnight by the City Council rules committee after initial consideration, it was announced by committee chairman Councilman Harold J. Merli. Following an executive meeting, during which requests for a public hearing on the controversial toll-TV method were considered, it was decided to postpone further action on Councilman Abe Stark's proposal until the next meeting. The sentiment of those present was overwhelmingly in favor of public hearings, and it was pointed out that any action this city takes on the matter would carry weight with the Federal Communications Commission, before which the coin box system is pending.

Attending the sessions of the rules committee were D. John Phillips, executive director, Metropolitan Motion Picture Theatres Association; Dorothea Bible, Organizations for Free TV; Solly Pernik and Rudy Kenault, IATSE; Oliver Nicoll, Broadcast Unions and Guilds national group; George Mead, American Legion; Harold Knopf, local AFL-CIO representative; as well as Arthur Levey, Skiatron Electronics president; James Landis, Skiatron counsel; Paul McNamara, Telemeter; and Lou Ruppell, Zenith, all of whom represented the proponents of the subscription system.

ITOA Will Oppose Regulation At Hearing

NEW YORK—A group of members of the Independent Theatre Owners Association, representing all sections and types of operation in the New York exchange area, will constitute the ITOA contingent which will attend the Washington hearings on Feb. 2, scheduled by the Senate's Small Business Committee before its subcommittee on retailing, distribution and fair trade practices.

Members of the committee will include Harry Brandt, president, ITOA; Max A. Cohen, first vice-president and board chairman; and board members Julius Sanders, William Namenson, Edith Marshall, Sam Einhorn, and Ray Rhone.

The ITOA passed a unanimous resolution to appear at the forthcoming hearings and oppose all efforts at government regulation of the industry. The Association has also gone on record in support of intra-industry arbitration and has approved the draft prepared by the joint exhibitor-distributor committee.

SRO Suit Dismissed

NEW YORK—The four year statute of limitations in California was the deciding factor in the dismissal last fortnight of the $100,000 breach of contract action brought by Chesapeake Industries against the Selznick Releasing Organization.

Chesapeake had charged that under a 1949 contract, Eagle Lion Classics, a subsidiary, was to release 10 Selznick reissues, but that the product had never been delivered. The suit was not filed until October, 1955. The New York Supreme Court upheld SRO attorney Murray Jacob's contention that because the contract had been made in California, that state's statute of limitations was in effect and that more than four years had elapsed.

Circuit Gets TV Approval

WASHINGTON—The Federal Communications Commission last week granted the Video Independent Theatres authority to construct a television station at Santa Fe, N. M. Video, headed by Henry S. Griffing, has wide theatre holdings in Oklahoma and Texas and has indicated interest in acquiring other television outlets in the southwest.

YOUR *attention* PLEASE!

We wish to refer all Theatre Subscribers to the *new format* of the RELEASE DATE GUIDE, as found on the inside-back cover of this issue, and to the reasons that make such a change necessary.

This is another stride forward in the unapproached "theatre-wise" service of MOTION PICTURE EXHIBITOR—the *ONLY* "really different" theatre trade paper!

C and C To Sell RKO 740 Feature Package Outright To TV Outlets

New York—The RKO Radio film library, which was acquired by the C and C Television Corporation at the end of the year, will be sold in a package of some 740 films to television networks and stations in the United States and Canada, it was disclosed last fortnight by Matthew Fox, C and C president. The buyers will own the rights to each film permanently, he said, but the new RKO firm, headed by Thomas F. O'Neil, Jr., retains the negative rights to all product, and has first run TV distribution rights on 150 of the pictures. Fox said that no policy had been formulated for the short subjects acquired by his firm in the sale, but revealed that he plans to establish a company to handle distribution abroad by awarding theatrical reissue rights to franchised companies. The RKO trademark will not be used in the domestic or foreign market.

The C and C executive, speaking at a press conference, noted that television currently is faced with a problem similar to that of the motion picture industry, one of securing a continuous flow of superior product. Once a television outlet has sufficient good program material, he stated, it can compete with other network offerings in secondary slots around the clock, and by selling the RKO product as a package, TV secures enough pictures to program over a number of years. He estimated that a TV station will be able to make a profit from the films after six runs following the initial outlay, which can be arranged on time payments. Fox went on to say that this kind of sale represents a saving of 30 to 35 per cent of outlay to C and C because the distribution costs are reduced sharply.

Television representatives have been invited by C and C, Fox announced, to come to the Shelbourne Hotel, Atlantic City, N. J., any time in the next few months at C and C expense to investigate the purchase of the package, which he said could be "the most profitable acquisition a station owner will ever make." Dubbed "Movietime, U. S. A.," the package is available immediately, but programming could not be expected until summer, it was said. C and C will start to promote the product by utilizing a showmanship approach for the first time in the TV field, Fox asserted, adding that he has sought to acquire a film library for a number of years, having once offered a major company as much as $30 million, which was turned down, he said, because producers dislike losing negative rights. O'Neil, he reported, has discovered that some of the films involved in the deal have theatrical reissue value and that securing a national sponsor for the 150 pictures is difficult.

Elaborating on the foreign theatrical distribution plans for the product, Fox said he would set up a company similar to Realart, which he organized 10 years ago for U-I. With an operation of this nature, he said, C and C will set up franchises. He declared that in the present circumstances, it would be possible to realize a greater profit from selling RKO films outside North America than from distributing them domestically to television.

At the same time, Fox announced the appointment of Erwin Ezzes, former sales manager, Guild Films and Motion Pictures for Television, to C and C vice-president and general sales manager. Assisting Ezzes will be Noah Jacobs, Ted Rosenberg, and Arthur Steloff. Also named to new posts were Richard B. Morros, administration director, and Gene Cogen, publicity director. Monroe Greenthal Agency will handle advertising.

G. S. Eyssell, president, Rockefeller Center, Inc., New York, and vice-president, amusement industry's Will Rogers Memorial Hospital and Research Laboratories, Saranac Lake, N. Y., recently received a contribution from the Rockettes' Alumnae represented by Mrs. B. Allen Magee, Mrs. A. Barrett, and Mrs. Harry Mayer, former members of the Radio City Music Hall Rockettes.

Major's TV Plans Uncertain

New York—Product from major American film companies for domestic television, while it is beginning to find a market abroad, is not yet being distributed to foreign outlets under an industry-wide sales policy, it was indicated last week by several high sources. Twentieth-Fox spokesmen confirmed reports that the company is making such material available to exhibitors in Great Britain with the understanding that it may be shown in the second slot on double bills. At Warners, foreign sales head Wolfe Cohen stated that his firm has taken no steps to sell its TV product to theatres, commenting that he feels commercial television in the United Kingdom has not yet had time to prove itself.

Bond Award Given

Washington—Jacob Mogslever, promotion manager, U. S. Savings Bonds Division, Treasury Department, has been awarded a citation and cash bonus for his liaison work with the motion picture industry, arranging for newsreel trailers and short subjects which are donated to the Savings Bonds program as a public service. Most recent of these is the "Lassie" short especially made for showings in the nation's schools to promote savings stamp days and the school savings program.

Western Electric Must Divest Westrex Firm

Washington—Westrex Corporation, manufacturer of motion picture sound equipment, will be sold by its parent company, Western Electric Corporation, as the result of a consent decree entered in Federal Court, Newark, N. J., last week, terminating the government's seven year anti-trust action against the American Telephone and Telegraph Company and its subsidiaries, of which Western Electric is one. The defendants agreed to throw open their patents to all American firms, remove themselves from the private communications business, and to refrain from manufacturing non-communications equipment, among many other provisions. Western Electric will be permitted to operate as the manufacturing arm of A. T. and T.

No information was immediately available about when Western Electric will sell Westrex, or under what conditions. However, it was anticipated that the policy and operations of the company to be divested would not change significantly. Westrex, it was noted, has been operating in the equipment field under virtual local autonomy, with procedures guided by president E. S. Gregg. Under the terms of the consent decree, Western Electric has three years to dispose of the subsidiary and, so far as it is known, there is no buyer in the market at present. Seventy to 75 per cent of Hollywood studio film recordings are made on Westrex equipment and, in the foreign field, the company's business extends beyond recorders into many lines of communications and theatre equipment.

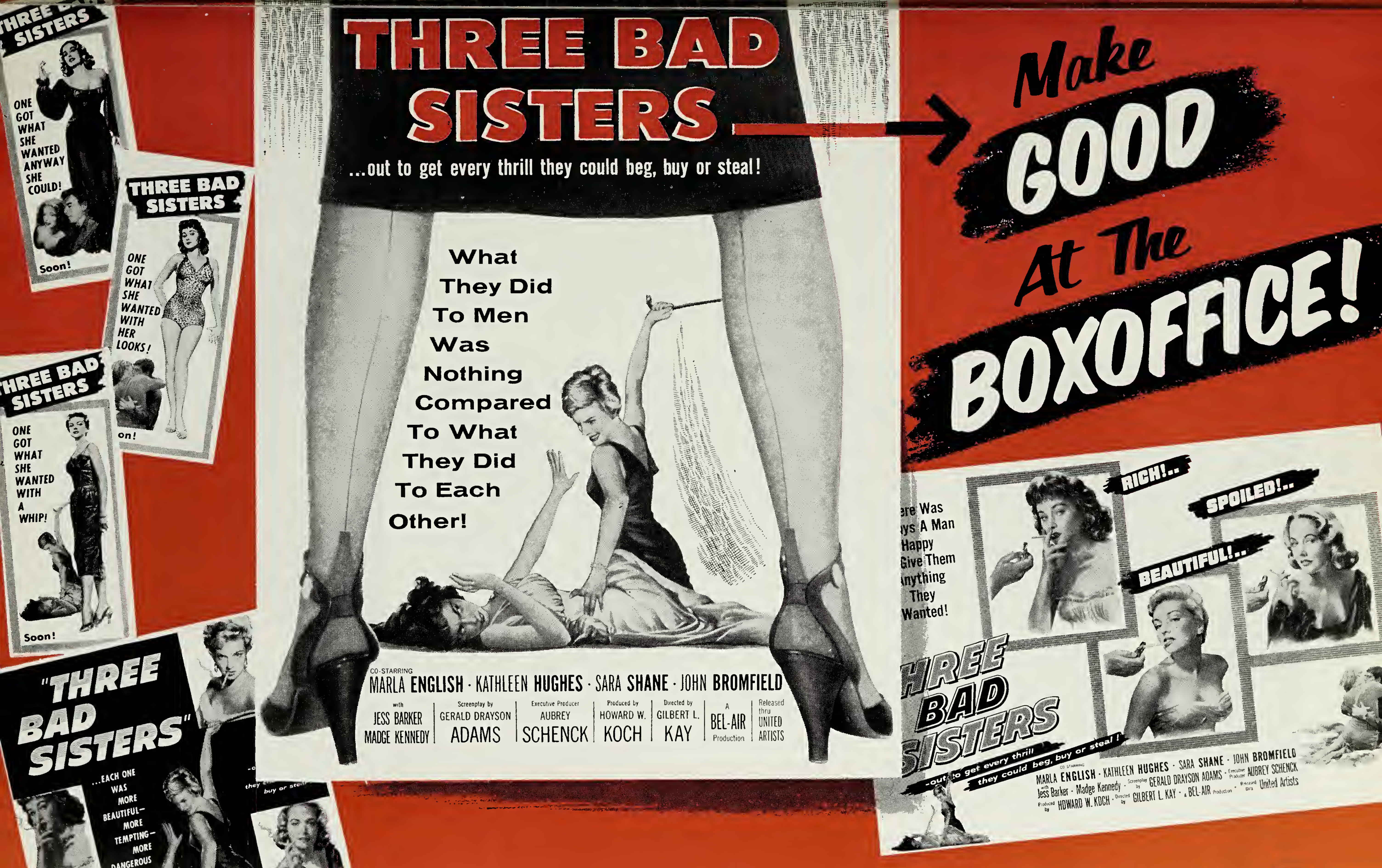
Brotherhood Chairmen Named

New York—Posts as local publicity chairmen, 1956 Brotherhood Week drive, have been accepted by industry executives, it was announced last week by William J. Heineman and Spyros S. Skouras, co-chairmen of the National Conference of Christians and Jews event.

Prominent industryites who will direct regional campaigns for the interfaith effort are Don Allen, Tri-States Theatre Corporation, Des Moines; Ted Barker, Loew's, Cleveland; Maurice Barr, Paramount-Gulf, New Orleans; Birk Binnard, Stanley Warner, Philadelphia; Al Bloom, Greater Amusements, Minneapolis; Bernie Ecans, Loew's, Kansas City; Karl Fasick, Loew's, Boston; C. E. Force, RKO Theatres, Omaha; Dave Friedman, Paramount, Indianapolis; Hank Howard, RKO Radio, Philadelphia; Richard L. Lightman, Malco Theatres, Memphis; Joe Mansfield, United Artists, Boston; Edward Meade, Shea's Buffalo, Buffalo; Arthur Moger, Warners, Boston; Jerry Sager, Moss Theatres, New York; and James Tottman, Stanley Warner, New Haven.

Kingsberg Quits Magna

New York—Malcolm Kingsberg, Magna Theatre Corporation vice-president and treasurer, resigned last fortnight. His post was assigned to William C. McGowan, acting treasurer. Prior to his association with Magna, Kingsberg was on special assignment with Loew's, Inc. From 1946 to 1950, he was RKO Theatres' president.


THREE BAD SISTERS
...out to get every thrill they could beg, buy or steal!
What They Did To Men Was Nothing Compared To What They Did To Each Other!
CO-STARRING
MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD
with JESS BARKER MADGE KENNEDY
Screenplay by GERALD DRAYSON ADAMS
Executive Producer AUBREY SCHENCK
Produced by HOWARD W. KOCH
Directed by GILBERT L. KAY
A BEL-AIR Production
Released thru UNITED ARTISTS
SISTERS
ONE GOT WHAT SHE WANTED ANYWAY SHE COULD!
Soon!
THREE BAD SISTERS
ONE GOT WHAT SHE WANTED WITH HER LOOKS!
on!
SISTERS
ONE GOT WHAT SHE WANTED WITH A WHIP!
Soon!
"THREE BAD SISTERS"
...EACH ONE WAS MORE BEAUTIFUL— MORE TEMPTING— MORE DANGEROUS THAN THE OTHER!
they
buy or steal
MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD
ere Was
ys A Man
Happy
Give Them
nything
They
Wanted!
RICH!..
SPOILED!..
BEAUTIFUL!..
BAD
SISTERS
...out to get every thrill they could beg, buy or steal!
MARLA ENGLISH · KATHLEEN HUGHES · SARA SHANE · JOHN BROMFIELD
Jess Barker · Madge Kennedy · Screenplay by GERALD DRAYSON ADAMS · Executive Producer AUBREY SCHENCK
Produced by HOWARD W. KOCH · Directed by GILBERT L. KAY · A BEL-AIR Production · Released thru United Artists

Make GOOD At The BOXOFFICE!

SELL THE SENSATIONAL SHOCK CAMPAIGN

...KEYED TO THE TICKET-SELLING TITLE!

THRU
UA

O'Donnell To Head Industry Effort To Win Relief From Federal Tax

New York—Robert J. O'Donnell, Dallas, was named national chairman of the industry's campaign for relief from the federal admission tax at a meeting last week of the tax campaign steering committee in the COMPO offices.

It was decided that O'Donnell should pick regional vice-chairmen to assist him. O'Donnell accepted the appointment with a statement that he did so because the position offered him an opportunity to be of great service to the industry and also to thousands of exhibitors whom he knows to be in need of relief from the admission tax if they are to remain in business.

Reporting on the political situation in Washington, Robert W. Coyne, one of the three COMPO co-chairmen, said he had been assured by Congressional leaders of sympathetic consideration at the current session of Congress.

Cecil Dixon, MPAA Washington office, a member of the steering committee, recommended that the tax campaign be conducted on the grass roots level as the last campaign was.

Samuel Pinanski stated that he was convinced that the industry had an even chance for additional help from the Congress. He stated "if our chances were only one in 10 we should be foolhardy not to prosecute our rights."

Most of the meeting was given over to discussion of campaign strategy. The COMPO press relations committee will work with Coyne and Charles E. McCarthy, COMPO information director, in handling publicity. It was also decided to continue the employment of Sindlinger and Company as the research firm to collect statistics for the campaign.

The meeting was presided over by Pinanski. Others attending were Al Lichtman, also a COMPO co-chairman; Harry Mandel, chairman, COMPO press relations committee; Martin Levine, representing ITOA in the absence of Harry Brandt; and Emanuel Frisch, president, MMPTA.

Tax Campaign Needs Allied For Success Before Congress

New York—Robert J. O'Donnell, newly-appointed national chairman of the forthcoming campaign to eliminate the Federal tax on admissions, reported at a press conference last week that the operation is almost ready to roll, with committeemen and local representatives to be named in the near future.

He hoped to confer with members of Congress to give them the revised story of the industry and its finances with all the facts and figures brought up-to-date. Said O'Donnell, "We told our story squarely and fairly last time and Congress saw that relief from the discriminatory tax was indicated and they went along on a partial basis." He hoped that they would again see the need for extended relief and the return would be with "clean hands and in good faith."

O'Donnell estimated that if the tax were abolished, it would only cost the government about $80 million, whereas this sum could mean the salvation of the industry. As to comments that the timing of the campaign is off, he said he had heard this before, during the last campaign, and yet the industry was partially successful.

The exhibitor executive hoped that Allied would reconsider its stand on the tax and support the campaign because they are needed to make it overwhelmingly successful. He urged this from an industry viewpoint, stating, "We definitely need Allied, but if they don't want to participate, we must still do everything we can to get complete relief."

Another phase of the campaign will be to seek monetary support from exhibitors by getting them to pay their COMPO dues. While the public will not be brought into the campaign, editors and publishers of newspapers will be appraised of the industry's position and need by a continuing series of information ads.

Loew's Seeks Permission To Build New Drive-In

WASHINGTON—The Justice Department advised last fortnight that Loew's Theatres will apply shortly for permission to construct a drive-in at a Houston neighborhood area, Sharpstown, Tex. The new situation would serve a new development area which is expected to have 25,000 homes and a population of 100,000. The capacity of the Loew's ozoner would be, initially, 1,200 cars.

Justice spokesmen said that no date had been set for a court hearing on the petition, and noted that announcement was being made in accordance with the Department's promise to the Allied States Association to give as much advance notice as possible on proposed acquisitions by divorced circuits. It was further disclosed that Justice had not determined whether to recommend approval.

Loew's, it was learned, intends to lease the property for the situation, but would build the facilities itself. Altogether, there are some 50 theatres in the metropolitan Houston area, including 14 drive-ins.

SPG Honors DeMille For 43 Years Service

Hollywood—A serious appeal for industry unity was made last fortnight by Cecil B. DeMille, speaking at the Screen Producers Guild Milestone Dinner honoring him for his service to films over a period of 43 years. The veteran producer deplored intra-industry strife and warned that no business can survive when "pulled apart and constantly bled by selfish interests within it."

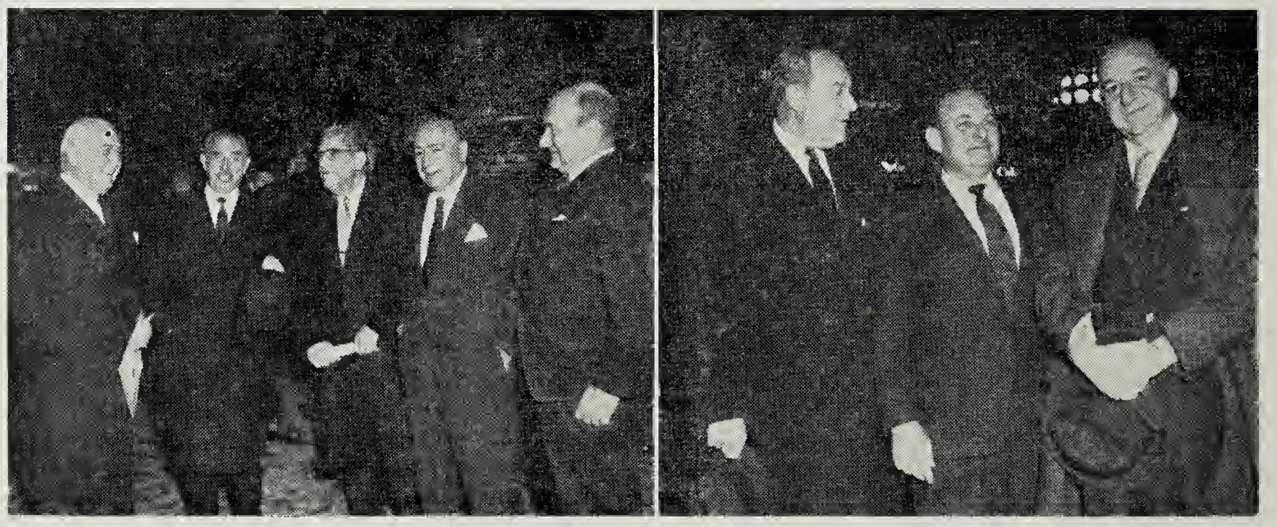
His remarks emphasized that management disregard for labor, or labor's "unrealistic and unreasonable demands" tending to sap the industry's economic structure, could destroy the industry, and he further noted that exhibitors must remember that they are showmen, and that to fulfill their function they require as much showmanship as producers.

DeMille paid tribute to Jesse L. Lasky and Samuel Goldwyn, his first partners, seated near him on the dais, and to the late D. W. Griffith, whom he called "the teacher of us all." To the more than 1,000 persons in attendance, he expressed his gratitude for the testimonial. Goldwyn, the principal speaker at the Beverly Hilton Hotel event, in turn paid tribute to the guest of honor, declaring that "his greatest pictures have had a universality of appeal unmatched by any others."

DeMille outlined at length the responsibilities inherent in film-making, decrying the forces of censorship, but opining that the best way to fight such control is to give the censors nothing they can legitimately object to. The portrayal of truth on the screen and the presentation of a world where good and evil are in conflict was defended by the veteran filmmaker, who said that anything less is a shirking of responsibility.

Reagan Heads MPIC

Hollywood—Ronald Reagan was named president, Motion Picture Industry Council, at a meeting held last fortnight. Others elected include Marvin Faris, secretary, and Cy Baer, reinstated as treasurer. Nominated for the vice-presidency was George Flaherty, AFL film council chairman, whose candidacy will be voted on at the next meeting. MPIC members voted unanimously to continue the Film Creators Roundtable Forum.



A demonstration of 20th-Fox's CinemaScope 55 was held recently at the Roxy, New York City, and among those present were, left to right, Spyros P. Skouras, president, 20th-Fox; Jack L. Warner, vice-president and executive producer, Warners; W. C. Gehring, 20th-Fox executive assistant general sales manager; Al Lichtman, director of distribution; and Charles Einfeld, vice-president, and Samuel Rosen, executive vice-president, Stanley Warner Theatres; Einfeld; and Si Fabian, president, Stanley Warner.

Rhoden Sees Upswing Since First Of Year

Los Angeles—Substantial improvement in motion picture business since the first of the year was reported by operating executives to Elmer C. Rhoden, president, National Theatres, Inc., in a two-day meeting which concluded last fortnight.

"From all parts of the country our theatre operators see concrete evidence of a business upswing," said Rhoden. "It is particularly gratifying to observe that our neighborhood theatres, which had been the most seriously affected, are showing a surprising improvement in all areas. An analysis of pictures scheduled for release during the balance of 1956 points to a continuance of this business upswing. With some 75 top pictures on the release schedules of the major companies, we should have more high quality pictures than at any time in our history."

Rhoden emphasized that many of the top features are set for release in the spring, when theatres need them most, citing "Carousel," "Spirit Of St. Louis," "Anything Goes," "The Swan," "Away All Boats," "Trapeze," "The Conquerors," "The Eddy Duchin Story," "The Great Locomotive Chase," and "The Man In The Gray Flannel Suit."

He also called attention to offbeat features and said, "It is the firm intention of National Theatres to back these pictures with a showmanship and selling that will insure the continuance of the upswing."

The meeting was devoted principally to a theatre by theatre review of each situation on the National circuit by the operating executives in attendance, including Rhoden, F. H. Ricketson, Jr., and John B. Bertero, vice-presidents; Alan May, treasurer; Edwin F. Zabel, general manager, Pacific Coast division; Richard Brous, president, Fox Midwest Theatres; Senn Lawler, general manager, Fox Midwest; Spencer Leve, southern California division manager; William Thedford, nothern California division manager; and Paul Scherer, assistant treasurer.

Production Surge Noted

New York—A recent survey made by the Wall Street Journal revealed that the major film companies produced 12 per cent more motion pictures in the first 10 months of last year than in the corresponding period in 1954.

Technicolor To Enter Graphic Arts Field As Diversification Continues

HELENA
de
TROYA
COPIA

Wolfe Cohen, president, Warner International, was greeted recently by Peter Colli, the company's manager in Cuba, upon his arrival in Havana with print of Warner's "Helen Of Troy" for its premiere there. Karl MacDonald, Latin American sales manager for Warners, and Juan Falcon, assistant to Colli, look on.

New York—Technicolor announced last week its entry into the field of color lithography through formation of a graphic arts division as the second important step in its diversification program.

Dr. Herbert T. Kalmus, president and general manager, stated that the new division is being created to make use of the vast amount of knowledge, skills and experience of the color film organization in the broad field of graphic arts, particularly in the reproduction of color on the printed page.

Through utilizing methods and knowledge of electronics, mechanics, color separation, and chemistry, the new division expects to make available great economies and rapid service to its customers. The first commercial operation of this new Technicolor facility will occupy one floor of a newly-acquired building in Burbank and will be prepared to accept orders by July 1, 1956.

Two of the country's leaders in the field of graphic arts will head the new division, Virgil P. Barta and Herbert Morrow, Jr. Both men came to Technicolor from Rochester Institute of Technology, where Barta was head of graphic arts research and Morrow research administrator.

Application of recently developed techniques will enable Technicolor operation to make available three-color lithography through a system which greatly reduces initial expenditures ordinarily associated with producing color plates.

The system makes color commercially feasible for relatively short runs of only a few hundred, as well as for runs where the customer may require tens of thousands of printed copies.

In addition, the new Technicolor Graphic Arts Division will engage in devising, perfecting and operating new printing equipment. Technicolor has developed machines and controls for printing motion picture film which are closely allied to printing in the graphic arts field. Expansion of the new division, perhaps on a worldwide basis, is planned as demand for Technicolor graphic arts services increases.

Technicolor Profit For 1955 Dips Below Earnings In 1954

New York—Technicolor, Inc., consolidated profit for 1955 dipped slightly to $2,064,820, after income taxes, equal to $1.03 per share, it was announced last fortnight by Dr. Herbert T. Kalmus, president and general manager. Profit before taxes was $4,108,243. The figures compare with consolidated profit of $2,319,160 after taxes in 1954, equal to $1.18 per share, with profit before taxes in the earlier year standing at $4,901,178. The number of Technicolor shares outstanding now total 2,002,136, Dr. Kalmus pointed out, compared with 1,969,770 at this time last year.

Commenting on the annual statement, the Technicolor executive expressed doubt that in the first part of this year earnings will increase to the 1954 level or better it, but he emphasized that the company has "many irons in the fire" to improve plant operation and to expedite research.

Romance With Public Seen

Hartford, Conn.—Eric A. Johnston, president, MPAA, took an optimistic look at the film industry in an interview with Allen M. Widem, Hartford Times film editor, prior to a Springfield, Mass., address last week.

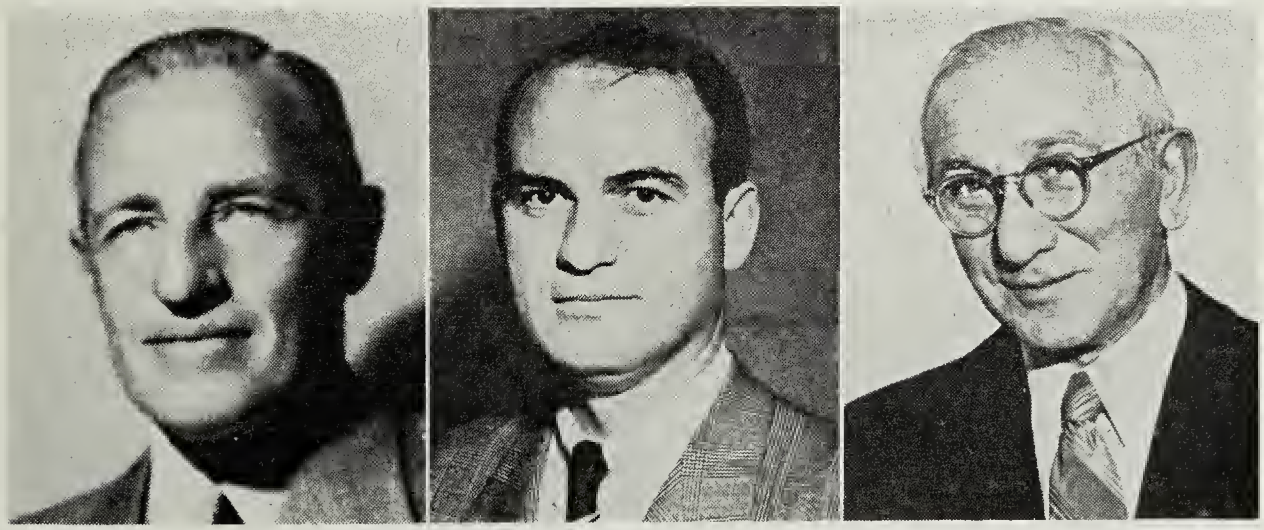
Johnston asserted that the public has given a heartening demonstration of its liking for pictures and is finding relaxation in getting out to see films on big screens in theatres "The movies reciprocate this feeling," he said. "We don't think it is just a light and passing flirtation."

Hollywood, Johnston went on, is taking this renewed affection seriously and is doing many things to strengthen it, one of the most important being to increase the number of important films to be produced.

20th-Fox Ups Mos

New York—Charles Einfeld, vice-president, 20th-Fox, announced last week the appointment of advertising executive Carl Mos to the company's exhibitor service division, to work with Earl Wingart, merchandising manager.

Einfeld said that Mos, in conjunction with Wingart, will augment the servicing of promotional material.



Robert W. Dowling, president, City Investing Company, and president, New York Board of Trade; Thomas F. O'Neill, center, president, General Teleradio, Inc.; and Samuel Rinzler, president, Randforce Amusement Corporation, were recently named as recipients of the annual Brotherhood Awards of the National Conference of Christians and Jews by William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen of the 1956 Brotherhood Week Drive.

Production Budget Up For Republic In '56

HOLLYWOOD—Republic will allocate between $12 million and $15 million for film production in the first half of this year, doubling the amount set aside for that purpose in the same period last year, it was announced last fortnight by Herbert J. Yates, president, who said that the company will continue to deliver the best entertainment possible in 1956, despite "storm warnings" in the industry. He added that an intense press campaign will be conducted to promote Republic product, disclosing that some $1,500,000 will be spent in this connection.

Some of the top-budget pictures, 10 of which are now ready for release, will be filmed in Naturama, an anamorphic-lens process with an aspect ratio of 2.35 to one. Yates said the technique eliminates grain and distortion, and improves photographic and color quality, without necessitating costly additional projection equipment in theatres already equipped with wide screens and anamorphic lenses.

Yates was scheduled to leave for New York for conferences with Richard W. Altschuler, world-wide sales vice-president, concerning regional meetings to be held next month in Chicago, Los Angeles, and New York, in which exhibitors will be invited to participate with Republic sales personnel. It was also disclosed that a publicity and promotion campaign similar to that for J. Arthur Rank's "Doctor In The House" will launch the British producer's "Doctor At Sea" in this country.

NT Salaries Total $365,782

HOLLYWOOD—National Theatres executives received remuneration aggregating $365,782 in the fiscal year ended Sept. 24 last, as well as $28,701 under former employment agreements, it was disclosed last week by a proxy statement issued in connection with the annual stockholders meeting slated for Feb. 21.

Individual amounts received were Elmer C. Rhoden, $62,200, plus $5,296; F. H. Ricketson, Jr., $52,000, plus $8,405; John B. Bertero, $52,000; Edwin F. Zabel, $57,200; and Alan May, $31,300.

Management will nominate the 12 present directors for reelection to the National Theatres board. They are Gregson Bautzer, Bertero, Peter Colefax, B. F. Giles, G. H. Heyman, Jr., Eagle G. Hines, W. W. Keith, May, R. W. Millar, Rhoden, Ricketson, and G. L. Sterling, Jr.

AA Drive Launched

NEW YORK—Allied Artists' March of Progress Drive, described by Morey R. Goldstein, vice-president and general sales manager, as "signalizing AA's full-fledged emergence as a consistent source of major quality product," was launched last week and will continue for 17 weeks.

Arthur Greenblatt, home office sales executive and captain of the drive, and AA's division heads have been touring the company's 31 domestic exchanges for discussions with branch personnel to implement March of Progress plans.

Participating in prizes will be division and branch managers, salesmen and bookers. In addition to regular prizes based on dollar-delivery, special Merit Awards will be distributed on the basis of all-around branch performance.

Recently signing an unprecedented advertising contract marking the first sponsorship of full network radio programs by a motion picture company to promote its attractions are Charles Einfeld, left, vice-president, 20th-Fox, and Arthur Hull Hayes, president, CBS radio network. Looking on at the New York ceremonies are, left to right, Irving Fein, CBS vice-president; William Shaw, network sales manager; Abe Goodman, 20th-Fox ad manager; Rodney Bush, exploitation manager; and Martin Michel, TV and radio director.

Konecoff

(*Continued from page* 6)

work; also, publicity, exploitation, and advertising services. These will be offered at reasonable rates, assured Jacon.

Seven distribution centers will be used and these in turn will cover adjacent territories. Those named included New York, Boston, Chicago, Dallas, Atlanta, Kansas City, Los Angeles. Personnel of the division offices will be announced following a swing around the country by Jacon within the next few weeks.

Jacon also revealed that in addition to giving distributors and producers the utmost in attention and service, his company will also treat each film as a separate enterprise from a bookkeeping point of view with all accounts and funds kept separately, which should assure maximum guarantees to each producer that his film received the fairest possible treatment.

Jacon, who has been an exhibitor for 16 years as well as with Universal Pictures and most actively engaged in the distribution of foreign pictures here, was most recently vice-president in charge of sales for IFE Releasing Corporation. Headquarters of the new organization will be at 1501 Broadway. Present at the announcement proceedings were Jerome Edwards of Phillips, Nizer, Benjamin and Krim, company attorneys, and Arthur M. Epstein, president, Fine Arts Films.

(Aside: We wish Bernie Jacon the best in his new venture. It could be a profitable one for himself as well as for exhibitors.)

"Lease Of Life"

IFE'S first non-Italian release was certainly a fortunate choice. The English film, "Lease of Life," deserves time on American screens. The story is one that the entire family can enjoy, and the exhibitor can be proud he played.

Particularly impressive is the return to the screen after far too long an absence of one of its most talented personalities, Robert Donat. Always an expert at making a character come to life on celluloid with vivid color, Donat does it again. This compares favorably with Donat's classic performance in "Goodbye, Mr. Chips."

—THE EDITOR.

Universal Pictures Earnings Up Slightly

NEW YORK—Universal Pictures Company, Inc., reported last week consolidated net earnings for the year ended Oct. 29, 1955, of $4,018,625, after provision of $3,960,000 for federal taxes on income. After dividends on the preferred stock, such consolidated net earnings amounted to $3.71 per share on the 1,020,089 shares of common stock in the hands of the public at that time.

For the preceding fiscal year, consolidated net earnings were $3,797,688 after provision of $5,600,000 for federal taxes on income and $500,000 for contingent liabilities. After dividends on the preferred stock, these consolidated net earnings were equivalent to $3.58 per share on the 995,289 shares of common stock in the hands of the public at Oct. 30, 1954.

Film rentals and sales for the fiscal year 1955, according to the company's annual report, mailed to stockholders, were $77,520,857 as compared with $77,887,688 for the previous fiscal year.

The report also notes that during the calendar year 1955, regular quarterly dividends of 25 cents per share and an extra dividend of 25 cents per share were paid on the company's common stock.

STATEMENT: Said Bob O'Donnell the other day: "Bad weather and free TV are our greatest competition; however, the home saturation point will be reached as soon as the industry's forthcoming great pictures come along. We will always have an industry that will appeal to the middle class income."

SHOWMANSHIP NOTE: Recently, at the local showing to the trade and press of "Anything Goes" by Paramount, a cute showmanship gimmick was in order. Just prior to the feature going on, the voice of Bing Crosby was piped in from the coast over the theatre's loudspeaker. He kidded about golf (what else), about the making of the film, and then he started to greet various and sundry press people in the house. When he mentioned us, we almost flipped over the loge railing. It was a good Jerry Pickman stunt.

THE METROPOLITAN SCENE: Amid the glitter of searchlights, popping flashbulbs, mobs of people, "Helen of Troy" made her entrance at the Criterion Theatre under the auspices of the Overseas Press Club of America. The TV cameras, radio and ordinary news scribes recorded the event for posterity as celebrities in the fields of politics, entertainment and society arrived for the event. Incidentally, in connection with the premiere activities, full page ad tie-ins with Gimbels were in order, which appeared in many of the local papers, providing a plus selling point. . . . While on the subject of campaigns, a glance at the forthcoming debut of CinemaScope 55 and "Carousel" shows this to be one of the all-time greats on the planning board and the largest of its kind since the debut of CinemaScope and "The Robe" over two years ago. It could hit two millions, being targeted to hit one billion audience impressions via the use of all kinds of media. The end result should be a most-talked about item. . . . Okay pressbooks out on "Glory," "The Benny Goodman Story."

THANK "Heaven" FOR "MAGNIFICENT" BUSINESS!

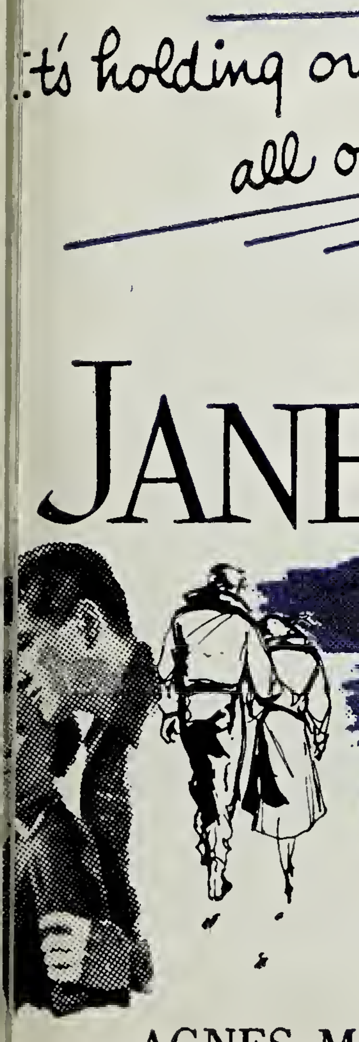
ALL THAT HEAVEN ALLOWS is equalling (and often topping) MAGNIFICENT OBSESSION business in big towns and small towns all over the country...

such as:

Atlanta; Scranton, Pa.; Jacksonville; Syracuse; Stillwater, Okla.; New Bedford, Mass.; New Orleans; Meriden, Conn.; Philadelphia, Pa.; Jamestown, Pa.; Hartford, Conn.; Providence; Pottsville, Pa.; Springfield, Ohio ; Boston; Binghamton; Charlotte; Stockton, Calif.; Harrisonburg, Va.; Las Cruces, N.M.; Sacramento, Calif.; Columbus, Missouri; San Francisco; Chicago; Miami; Tampa; Detroit.

Thank "Heaven", too,
r Solid staying power!
t's holding over
all over!

JANE WYMAN · ROCK HUDSON



All that Heaven Allows

PRINT BY TECHNICOLOR

Universal International

with AGNES MOOREHEAD · CONRAD NAGEL · VIRGINIA GREY · GLORIA TALBOTT

Directed by DOUGLAS SIRK • Screenplay by PEG FENWICK • Produced by ROSS HUNTER • A UNIVERSAL-INTERNATIONAL PICTUR

The International Scene..........

Canada

Canadian Poll Spots Need For PR Work

Toronto—The Gallup Poll, in a copyright survey, reveals that more Canadians feel movies are "a bad influence on young people than think they are a good influence," indicating a need for increased industry public relations activity. This is a reversal of the position 10 years ago. The question placed to a sampling of Canadians was, "On the whole, do you think the movies are a good influence or a bad influence on young people?"

The identical question was placed 10 years ago, and the indication is that a higher proportion of the general public is undecided on the issue.

The vote was movies are a good influence, 1945, 40 per cent, today, 29 per cent; a bad influence, 1945, 38 per cent, today, 32 per cent; undecided 1945, 22 per cent, today, 39 per cent.

Answers as to "why" the Canadians feel movies are a bad influence, had a majority stating "young people tend to imitate the behaviour they see on the screen."

Next category had the comment "There are too many crime, or violent, pictures." A third group said "Some are good, but too many of them are bad; young people don't select them." Sex was blamed by some and censorship strengthening was sought also. Four per cent said movies kept youngsters "from studying," 10 per cent had miscellaneous reasons, and two per cent didn't know why movies were a bad influence.

Movies as a stimulation of "thought and imagination in young people" was the main argument advanced by people who claim movies are a good influence. Strongest feeling against movies, said the poll conducted by the Canadian Institute of Public Opinion, was found in Quebec.

"Older people are more inclined to brand movies a bad influence than are people in the 21-to-39-year age bracket," said the copyright survey.

Canadian Comment

The Provincial Board of Censors in Quebec has banned "The Wild One," a picture authorities in the province blamed for recent outbreaks of violence by leather-jacketed youths. The film has already played in Montreal, but re-runs scheduled in several theatres have been cancelled.

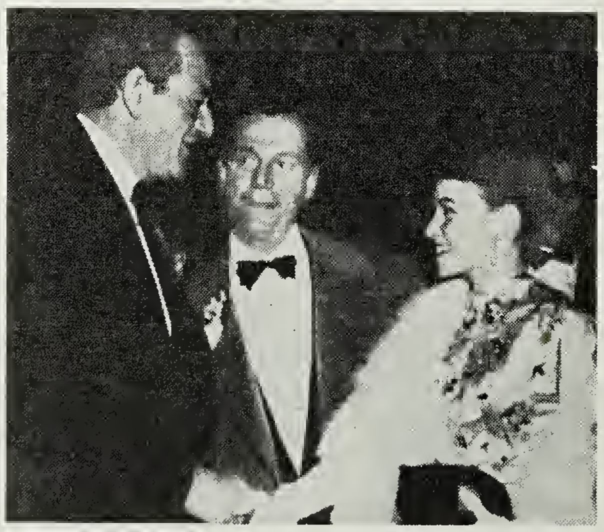
Manitoba exhibitors continue to press their campaign for an amusement tax reduction. Latest move was a letter sent by Ben Sommers, president, Manitoba Association, in which he said some action was hoped for next month. A number of suggestions are made by Sommers to the members as to how they can cooperate to obtain effective action. He names the local Chamber of Commerce, suggesting, "Do they realize that your problem at present is also their problem?" Sommers tells the exhibitors that they should talk to the leading members of the business community who are also leading members of the Chamber. He asked that "a resolution from your Chamber of Commerce be directed" to the exhibitor's representative in the Legislature.

Otto Preminger, left, producer-director, UA's "The Man With The Golden Arm," chats with Favre Le Bret, right, general director, Cannes Film Festival, and Mo Rothman, UA continental sales manager, during a recent Paris press conference.

Also in Manitoba, the Provincial censor chairman, Merlin Newton, credited the pinch on motion pictures by TV with giving the censor less work. He said there were "fewer and better" films calling for less use of the censor's scissors. Hollywood and British pictures have required little censorship but some continental pictures, notably French and Italian, need changes before being shown in Manitoba, the censor said. He said the French industry was beginning to impose self-censorship as well. Sex is not the main target of the snipping. More often, sections of films depicting sadism or brutality are cut.

CINE CHATTER: Demonstration of CinemaScope 55 will be held at the Imperial, Toronto, by 20th-Fox, with sequences from the first two such productions, Rodgers and Hammerstein's "Carousel" and "The King and I." . . . Second bomb hoax in the province of Ontario was the Vanity, Windsor, when a false alarm was spread. . . . J. Arthur Rank Screen Advertising Service of Canada, Ltd., has moved its production activities to the studios of Batten Films. . . . Murray Sweigman and his Theatre Posters have moved into new headquarters in the Revere Building, Toronto. . . Perry Wright succeeeds Joe Garfin as branch manager, Toronto, for Empire-Universal. Garfin resigned recently. Wright is former branch manager in Vancouver for E-U. Charlie Backus, booker with Empire-Universal for many years in Vancouver, becomes branch manager. . . . Reg Doddridge, veteran of the industry, was appointed Calgary branch manager, J. Arthur Rank Film Distributors, succeeding Frank Scott. Scott was appointed to the head office. Doddridge's position as booker in the Calgary office was taken over by Sid Bermack. . . . Hi-Art, Weyburn, reopened under the new management of Rothstein Theatres, Ltd., and donated its initial proceeds to the Weyburn Rotary Club, with the mayor of the city officially opening the theatre. . . . Kim Novak, star of Columbia's "Picnic," makes personal appearances in Toronto and Montreal. . . . Manager Don Edwards, Tivoli, Hamilton, featured a live broadcast from the stage of his theatre. . . . Len Reinhorn, Regal Amusements, Ltd., Regina, announced his engagement to Myrna Newhouse, Winnipeg, while Bill Forman, theatre booker, also announced his approaching betrothal.

—Harry Allen, Jr.



John Wayne recently met French star Francoise Arnoul, introduced by American-born French stage and screen star Eddie Constantine, at the Paris premiere of Howard Hawks' RKO release, "The Conqueror," at the Marignan, sponsored by Ecole De La Chambre Syndicale De La Haute Couture Parisienne.

Second Heart Attack Fatal To Sir A. Korda

London—Sir Alexander Korda, 62, died in his Kensington Palace Gardens home last week as the result of a second heart attack. The renowned producer, whose career spanned the European and American industries, was board chairman, London Film Productions, Ltd., its American subsidiary, London Film Productions, Inc., and Alexander Film Productions, Ltd. He is survived by his widow, Lady Korda, two brothers, Zoltan and Vincent, both associated with him in London Film. His marriage to Merle Oberon was dissolved by divorce some years ago.

Born at Turkeve, Hungary, Sir Alexander began his motion picture career as a director in 1916 at Budapest, and later went to Rome, Berlin, and Vienna, before coming to Hollywood, where he was first associated with First National, then with Fox Film. In 1930, he left Hollywood and produced "Marius" for Paramount in its French studios. He formed London Film in 1932 in association with Vincent Korda and Lajos Biro. A series of successful films financed the construction of the Denham Studios, completed in 1936. He also became a United Artists stockholder, joining Mary Pickford, Douglas Fairbanks, and Charlie Chaplin. Later, he established a second Hollywood company, Alexander Korda Films. He was also associated with MGM for two years during the recent war, following which he reorganized London Film as an independent production and distribution company. In recent years, his position in favor of subscription television caused considerable industry controversy.

Korda was knighted in 1942 in recognition of his contribution to the British film industry. Other honors bestowed on him included the French Legion of Honor and the Italian Al Merito della Republica.

Nizer Named Chairman Of Brotherhood Dinner

New York—Louis Nizer, noted film industry attorney and author, was to be chairman, Brotherhood Award Dinner, sponsored by the National Conference of Christians and Jews, it was announced last week by William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen of the amusement industry's drive for 1956.

Louis Nizer

The dinner, which was to be attended by more than 1,000 executives and representatives from the motion picture industry and other branches of the entertainment world, was held at the Waldorf-Astoria Hotel in New York yesterday.

Guests of honor, who were to receive the annual Brotherhood Awards for their contributions to better understanding among Americans of all faiths, were Robert W. Dowling, president, City Investing Company and the New York Board of Trade; Thomas F. O'Neill, president, General Teleradio, Inc.; and Samuel F. Rinzler, president, Randforce Amusement Corporation.

The Brotherhood Award Dinner, marking the 10th anniversary of the amusement industry's participation in the nation-wide inter-faith effort sponsored by the NCCJ, was to formally launch the campaign for Brotherhood Week, Feb. 19-26.

Loew's Personnel Shifts

New York—Morton A. Spring, first vice-president, Loew's International Corporation, last week announced a series of new appointments within the ranks of the company's managerial personnel.

Myron Karlin, now manager of Argentina, will become manager of MGM of Germany. His Argentinian post will be filled by Robert A. Schmitt, who leaves Colombia. Edward S. Zobel, formerly of the Loew's International home office staff, has been appointed manager of Colombia. Completing the round of appointments, F. W. N. Beckett, formerly manager of Germany, has been appointed manager of Cuba, succeeding Robert O. Schoham, who died recently.

This Was The Week When.......

Redbook Magazine's 17th annual Award for Distinguished Contribution to the Art of the Motion Picture was presented to MGM on the Ed Sullivan TV show. . . . Times Film acquired distribution of the Austrian-made "Don Juan." . . . Fred F. Finklehoff completed arrangements to produce Budd Schulberg's "What Makes Sammy Run" for United Artists. . . . S. Hurok announced a spring American premiere for the color feature, "The Ballet of Romeo and Juliet," in New York's Paris, in association with Tohan Pictures. . . . A benefit premiere for Laurence Olivier's "Richard III" was slated for the Bijou, New York, on March 10. . . . German and Japanese designers took top honors in Warners' "Helen of Troy" fashion design contest. . . . Twentieth-Fox slated "The Man Who Never Was" to follow the current attraction in New York's Victoria. . . . RKO and Samuel Fuller's Globe Enterprises concluded a deal for four pictures, beginning with "Run of the Arrow."

Danny Kaye, star of Paramount's "The Court Jester," was named International Comedian of the Year in a poll conducted by the National Laugh Foundation. . . . Republic concluded a deal to distribute J. Arthur Rank's "Doctor At Sea" in the U. S. . . . Paddy Chayefsky, Paul Muni, and Phil Silvers were the final recipients of Federation of Jewish Philanthropies 1956 Mark of Achievement Awards, presented in ceremonies in the Sheraton-Astor Hotel, New York, in conjunction with awards to Elia Kazan, Kim Novak, Sam Rinzler, and Louis G. Cowan. . . . Joseph Brenner Associates announced that the J. Arthur Rank "His Excellency" would be unveiled in six New York theatres today (Feb. 1). . . . Stanley Warner directors declared a dividend of 25 cents a share on common stock, payable Feb. 24 to holders of rceord Feb. 6. . . . Rome Festival winner "Dark River" was slated for an early bow at the World, New York, by Times Film. . . . Twentieth-Fox's "Bottom of the Bottle" was scheduled to open today (Feb. 1) in New York's Roxy.

COMPO Representatives Named

New York—Four additional units of COMPO have named their representatives on the COMPO board, Robert W. Coyne, special counsel, announced. Theatre Owners of America reappointed Samuel Pinanski as its representative on the COMPO triumvirate and also as a member of the board. Other TOA members appointed to represent COMPO are E. D. Martin, Tom Edwards, Walter Reade, Jr., Elmer C. Rhoden, Robert B. Wilby, S. H. Fabian, Morton Thalheimer, and Pat McGee.

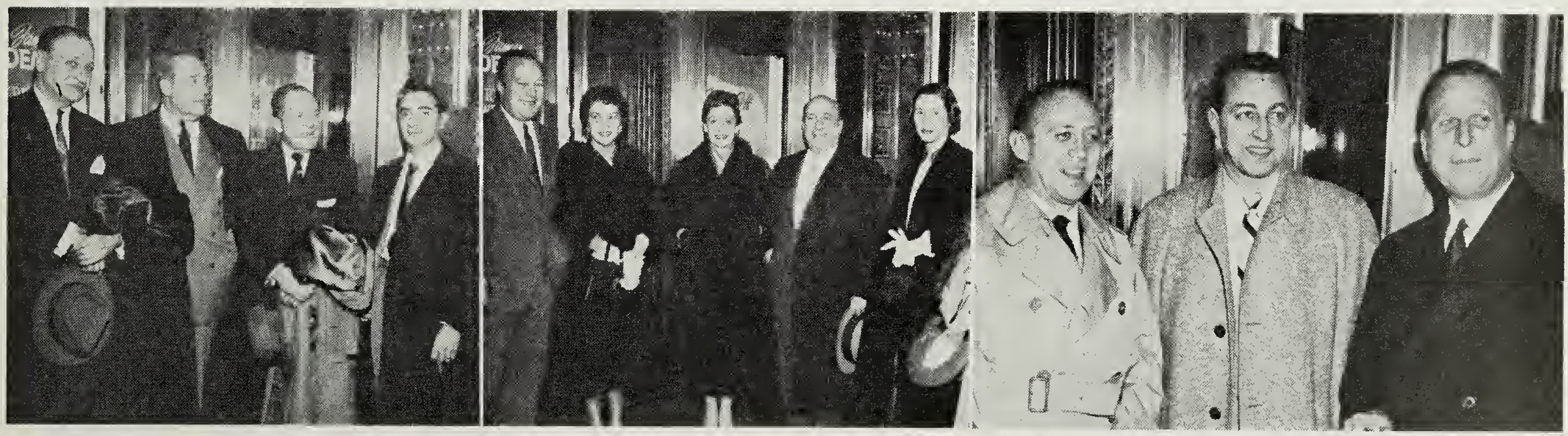
Harry C. Arthur, chairman of the board, Southern California Theatre Owners Association, was named as its COMPO board representative. Robert J. O'Donnell was reappointed representative of Variety Clubs International.

Ben Shlyen, trade press representative on the board for the last two years, advised Coyne that Jay Emanuel should succeed him. Shlyen pointed out that there is no formal trade press organization and that it has been the practice of the alternate to move up in succession to the group's representative.

ACLU Raps Censorship

New York—The American Civil Liberties Union, despite its finding that progress is being made in getting rid of prior film censorship, warned in its 35th annual report last week that maintaining "free inquiry and communication" remains its major problem. The report, entitled "Clearing the Main Channels," cautions that motion picture censorship may take on a new guise, since so many films are distributed via television. "Since uncensored films may be shown on TV, the law is unfair to the theatre owners," the report stated.

Gains noted in the report include the Ohio ruling to the effect that the state censorship law was unconstitutional because of vagueness; a new law passed in Maryland attempting to clarify censorship; the abolishment of censorship by Kansas; a lower Pennsylvania court ruling that prior censorship is unconstitutional; and Sunday censorship law declared unconstitutional as prior restraint in Massachusetts. The report listed those areas still maintaining censorship.



Among those attending a recent preview of Howard Hughes' RKO release, "The Conqueror," at the RKO 86th Street, New York City, were, left to right, Nat Levy, RKO's eastern sales manager; Sam Rosen, executive vice-president, Stanley Warner Theatres; Walter Branson, RKO vice-president in charge of world-wide distribution; Bernie Brooks, film buyer, Fabian Theatres; and Len Gruenberg, metropolitan district manager, RKO; Mrs. Harry Brandt; Mrs. Charles Moss; Harry Brandt, head, Brandt Theatres; Mrs. Gruenberg; and Larry Morris, general manager, Criterion; Jerry Saeger, advertising and publicity director Criterion; and Charles Moss, president, Moss Theatres.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 31

George Nonamaker
Editor

3 Campaigns Capture $100 Prize For Exploitation Minded Colo. Exhib

PHILADELPHIA—Sam D. Wormus, Rialto, Loveland, Colo., has won SHOWMANSHIP SWEEPSTAKES' $100 prize in contest 31 for his entry covering stunts on three different pictures.

This contest again included five entries, all of which had merit, and all of which might be found applicable for use by other exhibitors, with modifications, in their own situations. This is the true purpose of the SWEEPSTAKES, not only to stimulate the advertising-publicity-exploitation minded, but also to provide a flow of ideas for the use of many others who may find them adaptable toward increasing their boxoffice grosses.

WINNING ENTRY

THREE STUNTS FROM LOVELAND

Submitted by Sam D. Wormus
Rialto, Loveland, Colo.
800 seats • 75 cents top admission
General city patronage.

For "Trial" I chose 12 prominent people in Loveland and arranged a special screening for them six days in advance of opening. After the "trial" for "Trial," I had each person hand down their verdict on the picture, which was really an interview tape recorded by the local radio. This was written up for the paper and the tape was played over the radio four times at no expense whatsoever. On the local jury were such personages as the mayor, the clergy, lawyers, and well-known merchants. The promotion cost nothing but time and gave us an opportunity to cut our ad budget and at the same time gave us a very fine play.

MEMORIAL HOSPITAL
$1 BILLS 89
$1 BILLS 89

On "My Sister Eileen" we advertised that she would have her representative on the streets of Loveland on a Saturday night with a bargain unequalled in the history of the town. At this time several girls and myself sold $1.00 bills for 89 cents. We gained stories in the paper and made every radio newscast in the county. We received plenty of comment and many asked when we'll have some more of those "bargain" dollar bills.

With "Deep In My Heart" on last St. Valentine's Day, I held a promotion that covered six weeks and gained more free publicity than anything in the theatre's history. First, Loveland is well known as "The Sweetheart Town" so I tied in with that by asking MGM to send me wires from the film's stars and special pictures pointed at Loveland, "The Sweetheart Town," St. Valentine's Day, and "Deep In My Heart." MGM cooperated nicely and made it possible for me to get three front page stories, taking up almost a half-page each time. It also resulted in many radio news items and countless other comment.

A contest was run for the longest married couple in the community with all couples whose anniversaries fell on Feb. 14 invited to be our guests. Each of the honored couples were given a cake, a corsage, and had their pictures taken, all promoted. The oldest couple were selected in advance and were guests on a Denver TV program, were interviewed on two radio shows and were guests at three dinners.

The picture was plugged for four solid weeks and the entire program cost the theatre less than $10. The local Chamber of Commerce paid the 'Old Couples' expenses to the TV show and radio shows

The interest the stunt aroused was something for a theatre manager to experience. I never hope to have a better promotion.

RUNNER-UP NUMBER 1

FESTIVAL OF HORROR

Submitted by Sid Kleper
Loew Poli College, New Haven, Conn.
1410 seats • 80 cents top admission
General patronage.

This stunt consisted of playing a combination of reissued horror pictures, two new features every day for a week.

7 DAYS OF HORROR
7 DAYS OF HORROR

A circus herald advertised the event as "7 Horror Filled Days. Look Out For The Monsters! All The Horror Men Together In 7 Days Of Horror. One Week Of Chills (no matter what the weather!) Two New Horrific Shockers Changed Every Day. Ghosts! Madness! Vampires! Suspense! Witchcraft! Torture! Murder!" A listing of the 14 films rounded up for the program was given and consisted of "Frankenstein," "Dracula," "The Black Cat," "House Of Horrors," "The Mummy," "Murder In The Rue Morgue," "Frankenstein Meets The Wolf Man," "She Wolf Of London," "House Of Dracula," "The Mummy's Ghost," "The Vanishing Body," "The Weird Woman," "The Ghost Of Frankenstein" and "The Tower Of London." A "faint check" was printed at the bottom of the herald, reading, "Any person fainting during the showing of any program during '7 Days Of Horror' will be admitted as our guest to a subsequent horror show.—The Management."

Five thousand of these heralds, printed on light blue stock, were given city-wide distribution.

For street bally, men dressed as Frankenstein and Dracula carted a coffin on a

Roy Metcalfe was a recent winner of SHOWMANSHIP SWEEPSTAKES contest 26, with his entry from the Times, Cedar Rapids, Iowa, on "Sell The Old Ones, Too."

dolly around town day before and opening day. In the lobby we had skeletons with appropriate copy on mirrors, staircases and chandeliers. Frankenstein was laid out in a coffin as a lobby display for a week prior to opening. A false front was also erected with plenty of eerie atmosphere. Sidewalk intersections, curbs, etc. were stencilled. Through cooperation of the New Haven Ambulance Service an ambulance was parked in front of the theatre all day opening day.

Other gimmicks used to sell the show were a smelling salts giveaway; and an offer of $25 Savings Bond via the local newspaper to the first person willing to sleep in a cemetery over night.

Sports, news, and disc jockey plugs were obtained on radio; while a local columnist kidded the stunt stating that "We'll definitely, absolutely, NOT be there!"

RUNNER-UP NUMBER 2

SPUR OF THE MOMENT ADVERTISING

Submitted by James S. Howard, Jr.
Air Vue Drive-In, Goldsboro, N. C.
440 cars • 40 cents per person top admission
City and rural patronage.

Since our drive-in is located some five miles from downtown we were naturally worried recently for fear that we would not do our normally big Saturday night business with a business men's parade coming right during the normal show going hour, and the drivers getting sick of the traffic jam and only thinking of getting out of it and going home to rest.

The parade started at 6:30 p.m., so starting at seven to 7:30 p.m., we bought 10 spot announcements on the local radio station and tagged it "Traffic Suggestions." Our copy read: "Motorists attention. If you are caught in a traffic jam; take Beach Street. The traffic is light there, turn left at the Armory, and right after crossing the railroad, and right again at the next railroad crossing right into the Air Vue Drive-In Theatre. You will thus avoid the heavy traffic on Highway 70. You'll see a great show and get something to eat at the South's finest Drive-In Theatre Grill."

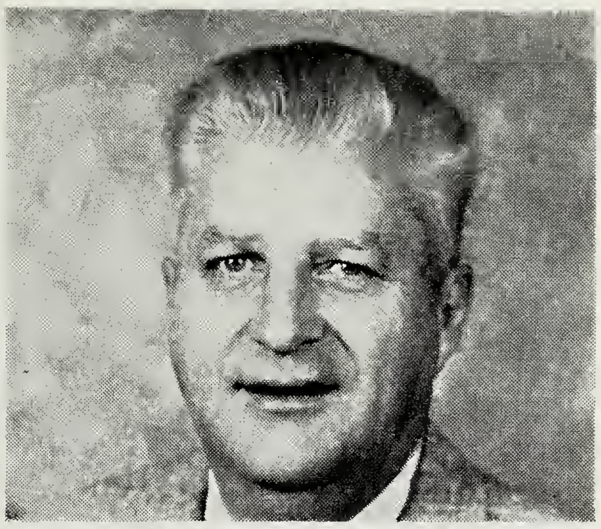
We were filled by eight o'clock and the grill did twice the normal business. We spot checked the cars from the direction we had indicated on the air and know for sure that the spur of the moment advertising really paid off. We had one of our biggest Saturday night grosses.

On your toes, quick action stunts like this might also prove profitable to others caught in the same sort of spot.

RUNNER-UP NUMBER 3

"TWO KLEENEX PICTURES"

Submitted by Paul Rickett
Charm Holyrood, Kansas
280 seats • 50 cents top admission
Small town patronage.



Ted Munson, Coral, West Palm Beach, Fla., recently won SHOWMANSHIP SWEEPSTAKES contest 28 with his entry on how to get kids back into the theatres.

We recently arranged a tieup with the local IGA Store whereby they would furnish the tissues and help in the distribution of them in promoting what we called a "Two Kleenex Picture."

We did the printing—we have our own printing equipment—and each tissue was imprinted "Take this tissue with you when you see 'Foxfire' at the Charm Theatre. P. S. 'Foxfire' is what is known in theatre parlance as a '2 Kleenex Picture' so another tissue will be provided as you enter the theatre—courtesy Hollywood IGA Store."

The store placed a tissue in each bag of groceries for the week preceding the playdate. We also distributed at the theatre and on the street on a Saturday night. Then, during the run of the picture we had boxes of Kleenex at the boxoffice with appropriate signs.

Both the store manager and myself felt that the interest created was well worth the effort and the cost was very low. There seemed to be a lot of comment on it and we felt that it helped the gross on the picture.

We think this is a stunt that can be used with any "woman's picture" with good results, although it is not easy to print on the tissues. A rubber stamp carrying the wording might not be too expensive and the stamping could be done by theatre personnel at slack times.

RUNNER-UP NUMBER 4

JALOPY GIVE-AWAY

Submitted by H. D. Jeffrys
Car View Drive-In, Louisburg, N. C.
258 cars • 35 cents per person top admission
Town and rural patronage.

We recently held a successful free jalopy give-away night in conjunction with our showing of United Artists' "Battle Taxi."

Heralds reading: "Free! Jalopy On Jalopy Nite. One look and you'll want to own it. A handsome, smooth running jalopy to be given free. Yes, you can be a two-car owner. Good to take the kids to school, picnics, etc."

These heralds were distributed through the local grocery stores, house to house, and placed in parked cars on the Saturday before the Wednesday night give-away.

We found the stunt most successful and had a big crowd out in an endeavor to win the car or learn first hand who did win it. Considering the attention we attracted, we do not consider the cost of the promotion prohibitive.

NOTICE

Contestants are urged to watch carefully expiration dates of the offers now pending from the film companies on additional SHOWMANSHIP SWEEPSTAKES $500 awards, so that they may get entries in before stated times.

Take A Chance

COLUMBUS, O.—Robert Wile, secretary, Independent Theatre Owners of Ohio, in a recent bulletin to Ohio exhibitors, commended a theatreman for staging "Take-A-Chance Night," in which every patron won at least $1.

He distributed pay envelopes filled with the "long green," mostly $1 bills, but with two envelopes containing $2, two containing $5, one containing $10, and another containing $20. Admission was increased to 95 cents, but the net effect was to reduce prices by at least five cents, since every ticket entitled the purchaser to an envelope.

Wile said this device gets around the law because there is no element of gambling when everyone gets something. Ads stressed the fact that everyone would win a prize.

$1100.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
$500.00 on—
"The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

First Sweepstakes Runoff Results In $600 Award For "Angels" Bally

PHILADELPHIA—C. F. Wallace, Four-Star, Scottville, Mich., has been adjudged winner of Paramount's $500 distributor cash prize for his SHOWMANSHIP SWEEPSTAKES entry on "We're No Angels."

Previously, he had won MOTION PICTURE EXHIBITOR'S $100 for this same winning entry, as did S. L. Sorkin, RKO Keith's, Syracuse, N. Y.

In the playoff, according to the rules of the contest, both entries were resubmitted to our 53 judges, representing circuit executives all over the country.

Some of the judges' comments are interesting. They range from "both terrific" to "could well have been a draw," with one judge in Canada stating, "Wallace seemed to have organized and carried out the campaign himself. Both, however, are very good."

So Wallace cops Paramount's $500, and his winning campaign is reprinted below:

Sorkin deserves plenty of credit for "placing" in the contest. He had previously won $100 in SHOWMANSHIP SWEEPSTAKES last August; with his "We're No Angels" campaign his second $100 winning entry.

There is now $1,100 riding on SWEEPSTAKES each week with Republic having posted $500 for the best campaign on "The Last Command," expiration date Feb. 22; and RKO having posted $500 on "The Treasure Of Pancho Villa," expiration date April 11. So hop to it, boys, send in your campaigns on these films and possibly get yourself a $500 bonus in addition to MOTION PICTURE EXHIBITOR'S weekly $100.

PARAMOUNT PLAYOFF

"WE'RE NO ANGELS"

Submitted by Charles F. Wallace
4-Star Scottville, Mich.
340 seats • 60 cents top admission
City and rural patronage.

"For a small town operation we really let 'em have both barrels on this one. We picked our booking to fall the first Sunday after our local annual Harvest Festival, thus giving us between 10,000 and 15,000 people right on the main street whom we could really let know what a terrific picture we had coming.

"Two weeks prior to the opening I had enough table tents printed: 'We're No Angels But Our Food Is Heavenly!' to cover all the restaurants in the county; and 250 'Wanted' posters, reading, 'Wanted. A Jail That Can Hold Us Because "We're No Angels" Humphrey Bogart, Aldo Ray, Peter Ustinov and "Adolph." Expected to be in the vicinity of the 4-Star Theatre On (dates),' for posting all over the county. These were exact reproductions of the 'wanted' posters put out by police and the F.B.I. on criminals and bore the pictures of the three stars.

"Our leading super market backed 5,000 heralds with an ad which paid for them, and these were mailed to box holders; 1,000 were put in cars around the factories in the county; 1,000 were dumped on the crowd from the roof tops during the highlights of the Festival; and the balance were passed out in front of the theatre.

Charles F. Wallace, 4-Star, Scottville, Mich., whose entry on "We're No Angels" in SHOWMANSHIP SWEEPSTAKES has now won him Paramount's $500 posted award on this picture.

"The front of the theatre was done up with a three-sheet cut out and a little basket hanging from the marquee with a sign reading: 'Adolph, the Mystery Angel' in 'We're No Angels.' The front also utilized a one-sheet, a 40 x 60, 22 x 28's and a set of 11 x 14's. On top of the building next door was placed and lighted a 24-sheet which could be seen from two blocks without any trouble.

"For street bally, we had a man out with a little woven basket, and we ran a personal ad calling attention to him. This read, 'Find the man with the little woven basket and ask him if he is one of the Angels from "We're No Angels," opening Sunday at the 4-Star, and he will give you a free pass.' This worked so good I had to cut it off after too many recognized him and he gave out too many passes.

"We ran teaser ads a week in advance of opening and a big newspaper ad the day before and again on opening day. Several merchants were persuaded to use the picture title for headers in their ads and it really got a lot of comment as it was never done here before. One of these from the Palace Radio and Appliance Store read 'We're No Angels—But A Jungers Will Keep Your home Warm and Heavenly.'

"During the two nights of the Festival and the Saturday night before opening we set up a 16mm. projector and ran a special trailer and TV clips which really stopped them in their tracks and plugged up the street. This was done in our vacant lot across the street from the theatre.

"The day before opening we used a saturation job on our local radio station with spots and the announcer telling about the man with the basket and the free passes on the street.

"To these people in outstate Michigan it was really something and they proved it by showing up at our boxoffice with that good old green stuff in hand. We ended up with our second highest gross of the year."

Special Columbia Two-Reeler Boosts "Harder They Fall"

NEW YORK—Columbia vice-president Abe Montague last week advised exhibitors that the company has made a special, two-reel subject comprised of scenes from the forthcoming Humphrey Bogart feature, "The Harder They Fall."

In urging theatremen to arrange an early screening of the two-reeler with local Columbia exchanges, Montague explained that it has been made because the final print of the film will not be available for screening until approximately the middle of next month. The executive further expressed confidence that the short would prove of great interest to exhibition, and that Columbia plans to back up the Bogart starrer with "powerful advertising publicity, and exploitation," adding that the short would not have been made if his firm had not considered it "definitely worthwhile."

Breakfast Well Attended

NEW YORK—The Sixth Annual Communion Breakfast for Catholic members of the motion picture industry was held last week in the Grand Ballroom of the Waldorf Astoria Hotel.

Prominent members of the entertainment industry made up the dais. The principal speaker at the event was Father James Keller, founder of the Christopher movement. Eddie Dowling, noted theatrical producer, acted as toastmaster.

Members of the dais included such renowned personalities as Ann Blyth, Eddie Foy, Jr., Ernest Borgnine, Johnny Podres, and concert starts Vivian Della Chiesa and Thomas Hayward. Miss Blyth also spoke and several musical selections were offered by Miss Della Chiesa and Hayward at the breakfast.

"Devil" Drive Winners Named

NEW YORK—Three RKO branch managers have been announced by Walter Branson, vice-president in charge of world-wide distribution, as winners in the "Devil Take Us" sales and booking contest which started with the release of the short subject June 17, 1955, and ran until the close of the year.

In the United States, the two who finished at the top were Rovy F. Branon, Charlotte, and Jack Chinell, Buffalo. The award in Canada goes to Myer Nackimson, Toronto.

The three will receive engraved bronze plaques, gifts from the Liberty Mutual Insurance Company, which originally had presented a trophy to Herbert Morgan, producer of "Devil Take Us," for having made a fine motion picture with traffic safety as its theme.

Moss Named 20th-Fox Ad Head

NEW YORK—Abe Goodman, advertising director, 20th-Fox, announced last week the appointment of Alec Moss to the position of advertising manager. Moss first joined the advertising department in 1951 after developing a highly successful exploitation program on 20th-Fox's "The Day The Earth Stood Still."

NEWS OF THE TERRITORIES . . .

Circuit Heads Urged To Political Action

BOSTON—Carl Goldman, executive secretary, Independent Exhibitors, Inc., of New England, and Frank Lydon, executive secretary, Allied Theatres of New England, called a meeting of 30 circuit heads, exhibitors, and managers from New Hampshire at the Hotel Eagle, Concord, N. H., to urge them to try to have industry representation at the State Constitutional convention to be held in May.

On March 13, voters will elect delegates to the convention, one from each town. The heads of the two exhibitor groups pointed out the urgency of having persons friendly to the industry run as delegates, to be on the alert for any adverse legislation that might be proposed, in order to be able to kill it before it reaches the state legislators. Delegates are empowered to recommend changes in the existing laws of the constitution, one of which bars the levying of excise taxes.

Albany

The Variety Club amended house rules to permit luncheon guests during the week. This does not include ladies, who are welcome for dinner on Saturday and Sunday. . . . Ernie Ziegler, U-I salesman, became the father of a daughter. . . . Howard Goldstein planned to resign as RKO salesman to join the Perlmutter organization as a supervisor. . . . The committee for the Variety Club Sweetheart Luncheon and Fashion Show in the Sheraton-Ten Eyck Hotel includes Jules Perlmutter, Garry Stevens, Nate Winig, and Irving Doling. Member Joseph Yezzi, dress shop proprietor, will sponsor the fashions. . . . A group of women, under the direction of Alan V. Iselin, Auto-Vision, East Greenbush, N. Y., made lobby collections in theatres here for the March of Dimes. It was not decided whether a subsequent campaign will be conducted for drive-ins. Film Row girls who donated their services included Vicki Grygiel, U-I; Carmela Mottolese and Ann Joyce, Columbia; Mary Savini and Sophie Minton, MGM; Anne Singsheimer, National Screen; Lillian Squadero, Paramount; Diane Snyder and Mary K. Riley, 20th-Fox; Marcia McLean, United Artists; Charlotte Lansing and Doris Senecal, Warners; and Jinx Barcomb, Upstate Theatres. . . . A bill has been introduced to amend the state law to permit public entertainment after 1:05 p.m. on Sunday, instead of the long-established 2 p.m. . . . A combination indoor-outdoor theatre will be constructed as part of the new shopping center at East Greenbush, it was announced by Alan Iselin and Neil Heilman, co-owners of the site.

Atlanta

Jim Hart, booking department, Columbia, has moved up to office manager. He replaces Lamar McGarity, who will be sales representative. . . . A farewell party was given to Cliff Wilson, ABC Booking Office, who left Atlanta to go with the Paramount-Gulf Theatres, New Orleans. . . . E. C. Grainger, circuit sales manager; Cy Dillon, Charlotte; Mat Weis, Memphis; and Harold Laird, Tampa, Fla., all Republic branch managers, were in for a sales meeting. . . . R. M. Kennedy, owner, Empire, Montgomery, Ala., has closed the theatre for extensive remodeling. . . . The Howco Exchange has opened a branch in Jacksonville, with C. T. Jordan, Jr., in charge. Roland Fairchild is office manager and Claude Atkinson booker. . . . The Ritz, Brantley, Ala., has closed . . . Tom Jones, booking service, will handle booking and buying for the Twilite Drive-In, Brundidge, Ala.

Seen at the recent preview of Paramount's "Anything Goes," Metropolitan, Boston, were Gasper Urban, center, Paramount branch manager, greeting theatremen, left to right, Larry Herman, Snyder Circuit; John Glazer, Western Massachusetts Circuit; Hy Fine, district manager of New England Theatres; Jerry Govan, New England Theatres; Phil Berler, E. M. Loew Circuit; Ted Fleischer, Interstate Circuit head; and Sam Seletsky, Smith Circuit, kneeling in front is Ben Williams, Main Theatres.

The Blossom Trail Drive-In, Orlando, Fla., and the Cinemarado, Islamorada, Fla., opened. Buying and booking for both will be handled by Al Rook Booking Service. . . . The Chatom, Chatom, Ala., was closed, after 25 years of exhibition, by its owner, Charles Waterall. . . . The N. H. Waters family, Birmingham, Ala., owners, Waters, made a gift to Athens College, Athens, Ala., amounting to an estimated $100,000 in stocks and Birmingham real estate. . . . Willis J. Davis, past Civitan president and public relations director, Wilby-Kincey Theatres, was guest speaker at the monthly meeting and luncheon of the WOMPI at the Variety Club.

Pro-Censorship Forces Fight "Mom And Dad" Court Appeal

ALBANY—The Attorney General's office and the State Education Department's law division filed briefs with the Appellate Division, Supreme Court, in opposition to the appeal by Capitol Enterprises, Inc., distributor of "Mom and Dad," from a decision of Board of Regents denying a license for the picture on the ground that a human birth sequence made it "indecent" within the meaning of the law. The case, in which Ephraim London, New York, serves as counsel for appellant, was scheduled for argument during the term opening last week.

Three Suits Settled For Undisclosed Sum

PROVIDENCE, R. I.—Three anti-trust suits brought by Rhode Island theatremen against major film companies were recently settled out of court for undisclosed amounts. The suits were filed in Federal District Court here in February, 1949, on the basis of a U. S. Supreme Court decision finding that big distributor company practices were in restraint of trade under the Sherman Anti-Trust Act. The stipulations of a dismissal on the anti-trust cases and counter-claims by the movie companies were filed at the clerk's office.

The principal allegation of the plaintiffs was that the film companies denied them the opportunity of showing first-run pictures on national release dates. The plaintiffs said they could not get the films until seven to 14 days after they were shown in Providence. A number of other restrictive practices were alleged by the plaintiffs, who included the Narragansett Pier Amusement Company, Artcraft Pictures, former operators of East Greenwich, R. I., movie houses, and Meyer, Joseph, and Max Stanzler.

The hearings were begun last year before Judge John P. Cooney, Jr., a special master, and were later broken off when the plaintiffs reported that a settlement had been agreed upon. Defendants were Loew's, RKO, Paramount, 20th-Fox, Warners, United Artists, U-I, Columbia, Republic, and Monogram.

Boston

At a recent board of directors meeting of Independent Exhibitors, Inc., of New England, it was unanimously voted to hold the 1956 regional convention at Toy Town Tavern, Winchendon, Mass. The dates for the conclave are Oct. 15-16. IENE headquarters at 36 Melrose Street are undergoing refurbishing and repainting. The annual election of IENE officers will be held at the annual meeting on Feb. 14 at the Hotel Bradford. The nominating committee, comprised of Norman Glassman, W. Leslie Bendslev, Melvin Safner, and Henry Gaudet, will submit a slate of officers for election. . . . Joseph G. Cohen, independent buyer and booker, has taken over the film buying and booking for the Saco Drive-In, Saco, Maine, owned by Eugene Boragine. . . . Ed Chrisman, district manager, Cretor's Popcorn Machines, was in town conferring with James Stoneman, Relston, Inc., New England distributors of Cretor's products. . . . William H. Riley, independent film carrier for 35 years, retired from the business, turning over his routes to Film Exchange Transfer Company.

PROVIDENCE, R. I., NEWS—Robert Rounseville, native son of nearby Attleboro, Mass., and star of 20th-Fox's "Carousel," has been engaged to make a personal appearance at the annual St. Vincent de Paul Charity Concert, early this month. . . . The Community, Centerdale neighborhood house, has started a Cavalier dinnerware deal, aimed to promote Monday and Tuesday attendance. . . . At a special luncheon in the Sheraton-Biltmore Hotel, theatremen advanced plans for their participation in the annual March of Dimes campaign. Governor Den-

Ball, Arnaz To Attend "Forever Darling" Bow

Buffalo—An itinerary has been established for Lucille Ball and Desi Arnaz for the homecoming celebration in Jamestown, N. Y., Feb. 6 and 7, in connection with the world premiere of MGM's "Forever Darling," in Dipson's Palace. The couple will arrive in Buffalo about 8 a.m. Feb. 6 and will board a Bell helicopter outside the railroad terminal, after a short trip to the Bell Aircraft Company plant, to make the 50-minute trip to Jamestown, arriving there about noon.

Jamestown schools will be closed and factory whistles and bands will greet the stars. A parade will form to escort them to the Hotel Jamestown. The afternoon will be devoted to press conferences and the greetings of Jamestown friends by Miss Ball, who was born and spent her girlhood in the Chautauqua Lake city.

The couple will appear at a sports dinner sponsored by Temple Hesed Ahraham and will be guests of honor at a charity ball in the State Armory that evening. The next morning, they will tour Jamestown hospitals, and attend a joint service club luncheon, after which out-of-town movie critics will be greeted. Arthur Canton, eastern division publicity representative, MGM, and Richard T. Kemper, zone manager, Dipson Theatres, have been active planning for the premiere.

Among those present at the recent preview of Paramount's "Anything Goes," State-Lake, Chicago, were, left to right, Ralph Taplinger and Russell Hurt, Alger Theatre Circuit, LaSalle, Ill.; J. H. Stevens, Paramount branch manager; Alex Manta, Manta-Rose Circuit; Art Gould, Gould Associates; and N. S. Berger, State, Chicago.

Chicago Variety Slate Inducted At Dinner

Chicago—That Variety Club, Tent 26, is making splendid progress was evidenced by the large attendance at the dinner preceding the installation of the 1956 officers and crew. Jack Kirsch, president, Allied Theatres of Illinois, serving as chief barker for the fourth term, presented a rosy picture of the club's future.

Placques of appreciation were presented by Dave Wallerstein on behalf of the club to Kirsch, and by Nat Nathanson to Manny Sperling. More than 20 new members took membership pledges. Leonard Hicks, managing director, Congress Hotel, in which Variety clubrooms are located, was toastmaster. Hicks introduced John P. Carmichael, Daily News sports editor, who entertained the clubmen with droll athletic stories.

The officers for 1956, in addition to Kirsch, are Nathanson, first assistant; Louis Reinheimer, second assistant; Harry Balaban, dough guy; Jack Rose, property master; John J. Jones, international representative; and Sperling, international canvasman. The canvasmen are Joseph Berenson, Lou Goldberg, Sam Levinsohn, Irving Mack, Irving Mandel, William Margolis, John Semadalas, Ralph Smitha, and Wallerstein.

---

nis J. Roberts was one of the principal speakers. He praised the state's motion picture exhibitors, operators, and employees for their continued untireless efforts in fostering and cooperating in all of the many charitable drives. Motion pictures were taken of the gathering, and were later telecast over WJAR-TV, adding further impetus to the drive.

Buffalo

Louis DeRochemont's second Cinerama presentation, "Cinerama Holiday," was premiered in the Teck. Manager Boris Bernardi and his staff had planned the event with the fanfare of a Hollywood opening. The Greater Buffalo Advertising Club, which donated the entire receipts to the March of Dimes, sponsored. . . . The Scholastic Legion of Decency, composed of area Catholic students, chose Warners' "The Court Martial Of Billy Mitchell" as the motion picture for January. . . . George J. Waldman, who owns the Realart Film Exchange, New York, has taken over the Lieser Film Distributing Company, of which Lou Lieser has been president. Lieser expects to announce a new industry connection. . . . Minna Zachem, who was booker for Lieser, is now manager of the new Waldman office in the Film Building, known as George J. Waldman Films. . . . Stan Barron, sportscaster, radio station WKBW, was the speaker and Joe McCarthy, former manager, New York Yankees, was honor guest at the recent Variety Club stag luncheon.

Marvin Jacobs, chairman, charity committee, Variety Club, presented a check for $28,405.82 to Tent 7's Celebral Palsy Clinic in Children's Hospital. The donation was accepted at the club's installation ceremonies by Mrs. Dudley M. Irwin, hospital representative. At the same time, a citation was presented to Miss Marion N. Ryan, MGM office manager, in recognition of her efforts in co-ordinating the club's collections in theatres. . . . Nedra Gray and Julie Paepke were the greeters at the open house in the Variety Club.

The Buffalo Albright Art Gallery will be the scene on Feb. 10 of an authoritative discussion on the subject, "Are Movies Art?" Panelists of the evening will be Bosley Crowther, film critic of the New York Times; Richard Griffith, film curator of New York's Museum of Modern Art, and James Davis, film producer of Princeton, N. Y.

Shea's Buffalo celebrated its 30th anniversary and ad-pub chief Edward F. Meade arranged among other things an interesting lobby display installed by the New York Telephone Company, which showed progress in communications since the theatre was opened in 1926. The telephone plays a prominent part in the theatre's current attraction, "Ransom!" Meade also landed photos in the Courier-Express showing the ground-breaking in 1926 and construction scenes.

Charlotte

The annual convention of Theatre Owners of North and South Carolina was scheduled to get underway this week in the Hotel Charlotte, with a full program planned for the delegates. . . . The Visualite was to give the net proceeds of two nights' showings to the March of Dimes, with admission a voluntary donation of an unspecfied amount, according to manager Robert Schraeder. . . . Buena Vista opened offices on the fourth floor of the Addison Building, South Church Street, with Herbert L. Robinson as manager. Shipping will be handled by Carolina Film Service, Inc. . . . Mrs. H. F. Kincey, wife of Wilby-Kincey Theatres executive, was named chairman, Memorial Hospital Nurses' Home committee. . . . A fire caused $75,000 damage to the Drake, Wilson, N. C. . . . Said one small fry to another, leaving a Saturday matinee, "It was a swell picture, except for all that kissing stuff." "Oh, it was all right," shrugged the first, "I just closed my eyes and pretended he was choking her." . . . The Lone Ranger appeared on the stage of the Carolina on behalf of Warners' new feature, presented by manager Kermit High. . . . Charles H. Lewis, manager, Center, Durham, N. C., was elected a director, Durham Merchants Association.

Chicago

Condolences were being extended to Lou Goldberg, Paramount, on the death of his mother, Mrs. Leach Goldberg, 88. Interment was in Waldheim Cemetery. . . . Rex Kinne, Lee owner, Whitmore, Mich., is better after a hospital stay. . . . Ted Scholosser was named Indiana manager, Indiana Harbor, Ind. . . . George S. Becharas, 69, pioneer theatreman who owned the Englewood, Linden, and Montclair here, died. . . . Bill Hollander, B and K publicity chief, attended the Variety Club installation, after several weeks in the hospital for surgery. . . . The Ritz, Belleville, Ill., was given a thorough refurbishment by the Bloomer Amusement Company. . . . Kim Novak is slated to kick off the YWCA fund drive here. She lives at Hollywood's YWCA Studio Club. . . .

Samuels, Margolies Set "Locomotive" Premiere Plans

ATLANTA—Leo F. Samuels, president and general sales manager, Buena Vista, and Albert Margolies, director of publicity and advertising, were here to plan the world premiere of Walt Disney's recently completed live-action feature, "The Great Locomotive Chase." The film, in CinemaScope and Technicolor, stars Fess Parker and Jeff Hunter in a dramatization of the epic Civil War adventure of Andrews' Raiders.

Samuels, who had just completed a series of conferences at the Disney studios in California, was to follow the Atlanta conference with a week's trip to New Orleans and Dallas to meet exhibitors and visit the Buena Vista offices in the area. Accompanying him on this trip was Jesse Chinich, Buena Vista sales supervisor.

Two Exchange Unions Reelect Officers

CINCINNATI—All officers of both Local F 37 and Local B 37, IATSE, were reelected at annual meetings in mid-January, while there were a number of changes in trustees and on the respective boards.

The officers are, for Local F 37, president, Robert Laws, Columbia; vice-president, Virginia Meyer, 20th-Fox; secretary, Patricia Imon, United Artists; financial treasurer, Etta Kuhlman, Warners; and treasurer, Mary Lou Harrison, Columbia. The executive board is Ann Keck, Warners; James Christian, U-I; and Wilbur Hetherington, United Artists. Trustees are Jack Quigley, U-I; Helen Winkler, Warners; and Florence Hermann, MGM. The examining board is Ben Hathaway, U-I; Carl Weinberg, MGM; and John Hallmeyer, 20th-Fox. Guardian is Don Womack, RKO, and business agent is James Levendusky, MGM.

For Local B 37, the president is Laura Finney, 20th-Fox; vice president, Mabel Rhinehart, MGM; recording secretary and treasurer, Davis Schrieber, U-I; and financial secretary, Thelma Sebree, RKO. Executive board is Harry Brinkman, Warners; Margaret Rakel, Columbia; and Lucy Mink, National Screen. Trustees are Clara Supee, RKO; Robert Banker, U-I; and Robert Meyers, National Screen. The Sergeant-at-arms is Joseph Mercurio, National Screen, and business agent, John Dressing, National Screen.

Balaban and Katz declared a year-end dividend of $1.50, bringing the 1955 dividend total to $4.50. . . . Frank Fitzpatrick, Clinton owner, Clinton, Mich., is better after hospitalization. . . . John B. Stonebruner, 85, who opened his first theatre in Decatur, Ill., in 1905, died. His widow is sole survivor. . . . The Home, Rantoul, Ill., which was damaged by a $25,000 fire, was reopened after complete repairs. . . . The Ritz, Shelbyville, Ind., renamed the CinemaScope, was reopened by the Switow Circuit.

Three men who bound and gagged John C. Carothers, Varsity manager, Carbondale, Ill., and four assistants in a daylight robbery were arrested. They confessed they had forced Carothers to open the safe, from which $1,000 was taken. The money was recovered. . . . The monthly membership meeting of Variety Club will be held in the clubrooms Jan. 28, starting at noon with a free buffet luncheon. . . . Otto K. Eitel, Palace, was named a member of the newly-formed Chicago Central Area Committee, which will seek to improve the downtown district. . . . Kermit Russell and Dan Quinn are the new owners of the Crawford. . . . Ira Kutock, manager, Ed Wolk theatre supply parts firm, is better after a long hospital stay, following an auto accident. . . . Condolences are going to Ted Regelin, Gateway manager and B and K veteran, over the death of his father, Theodore Frederick Regelin, 73. . . . Robert L. Jackson was named Embassy manager, Fort Wayne, Ind., by Alliance Amusement Company. . . . The Chicago has decided not to restore stage shows during the showing of U-I's "The Benny Goodman Story."

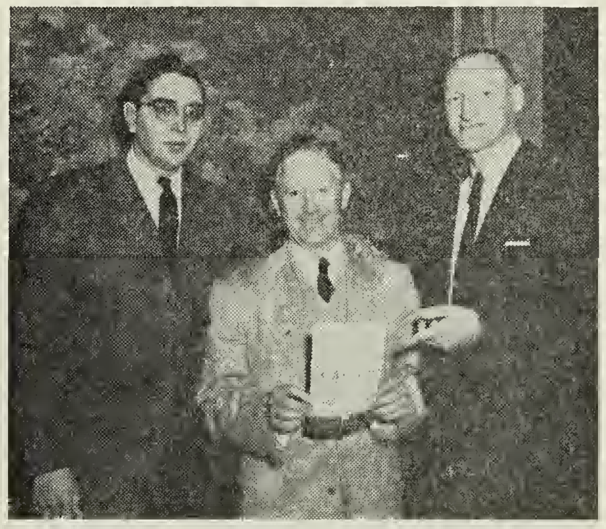
Catholics To Judge Films, TV, Radio Via Opinion Cards

TOLEDO, O.—The Diocesan Councils of Catholic Men and Women recently distributed some 10,000 individual cards for the expression of approval or disapproval of current film fare, television and radio programs. With each, cards listing the addresses of major producers in all the media were dispatched.

The cards, dubbed "Committee-of-One," are of two kinds. One is described, on the card itself, as "a message of praise"; the other as "a message of disapproval." Space is provided to express or explain reasons for approval or disapproval, "in keeping with the ideals and principles of the Legion of Decency."

Judge Carson Hoy, in Common Pleas Court, refused to grant an injunction to halt construction by Mid-States Theatres of a drive-in near the Children's Home. He ruled there was no zoning violation, because the district has long been zoned for industrial use. . . . John Mitchell, U-I booker, has been transferred from Washington to the local branch. . . . The U-I office staff staged an informal party for Helen Cerin, secretary to Frank Schreiber, branch manager, who resigned after 14 years in the office. Lucille Arnold of the staff has replaced her. . . . Officers of Lodge 5, Colosseum, are, president, Al Kolkmeyer, U-I; vice-president, Ross Williams, United Artists; secretary, Arthur Adams, MGM; and treasurer, Ray Russo, 20th-Fox. . . . James Christian, Warners head booker, was convalescing at home after hospitalization for bronchial congestion. . . . Clayton Moore, star of Warners' "The Lone Ranger," was in to bally the film at the Palace. . . . The week-old daughter of William Poppe, United Artists, died.

Mrs. Nelson Ward, widely known exhibitor and noted for her varied community interests, died at her home in Lexington, Ky. She owned houses in Georgetown and Mt. Sterling, Ky. . . . A daughter, Arlene Gayle, was born to Mr. and Mrs. Irvin Switow. Switow is head of Standard Vendors, Louisville, Ky.



Paramount's "Anything Goes" recently had a preview in Cleveland, and among those in attendance were Lewis Horowitz Washington Theatre Circuit; Joe Lissauer, Skirball Brothers Theatres; and James Shulman, independent theatre owner in the lobby of Loew's Stillman.

Customers, Not Press, True Film Judges

COLUMBUS, O.—Exhibitors are forced to take the judgment of the people who pay their money at the boxoffice and cannot accept the judgment of a writer in New York, said Robert Wile, secretary, Independent Theatre Owners of Ohio, in reply to a recent column by Irene Kuhn in the Columbus Dispatch.

Miss Kuhn said that the decline in business noted by Eric Johnston could be traced to "too many bad pictures" in the past year. She cited "Blood Alley," "I Died A Thousand Times," and "The Man With The Golden Arm" as examples of pictures which discourage patrons.

Wile said that Samuel T. Wilson, theatre editor, Dispatch, disagreed with Miss Kuhn in his reviews of "Blood Alley" and "I Died A Thousand Times." Wile also said that "The Man With The Golden Arm" has done "sensational" business in New York, Chicago, and Los Angeles. "Apparently, the general public disagrees with Miss Kuhn, too," said Wile.

Miss Kuhn charged that "The Man With The Golden Arm" "glorifies strippers, prostitutes, gamblers, and bums." Wile said reviews indicate this is not so, "but on the contrary, it is one of the most powerful documents showing the evils of drug addiction which has ever been made. We prefer the criticisms of Mr. Wilson and his colleagues, since they appear to more nearly represent the opinions of the people in Columbus and the state of Ohio. Since we cater to the public as a whole, we are willing to rely on the judgment of the people."

COLUMBUS, O., NEWS—Fred Hartwick, veteran projectionist, Loew's Ohio, is retiring and will move April 1 to Miami, Fla. . . . Murphy McHenry, United Artists exploitation representative, in town for a campaign on "The Man With The Golden Arm," which opened at Loew's Ohio. The Otto Preminger film originally was announced for Loew's Broad. . . . Commissioners for the proposed underground State House parking garage are hopeful that financing plans for the multi-million dollar structure may be completed by the end of the year. The garage would offer much-needed assistance to patrons of downtown theatres. . . . Manager Walter Kessler, Loew's Ohio, was guest speaker at a meeting of the Columbus and Franklin County Motion Picture Council. He spoke on the industry's Production Code.

Cleveland

Two area theatres closed, the Main here and the Lyric, Delta, O., which Richard Beals opened in the fall with hopes of merchant cooperation. . . . The Ray Schmertz testimonial dinner, in honor of his promotion by 20th-Fox from local sales manager to branch manager, Indianapolis, is set for Feb. 27 in the Theatrical Grill. For reservations, see Irwin Marcus, NSS. . . . Peggy Lewis, wife of RKO salesman Jack Lewis, is now at home to complete her convalescene from bronchial pneumonia. . . . It's a son for Louis Weitz, secretary, Cleveland Motion Picture Exhibitors Association, born in St. Anne's

Drive-In Meet Adds Exploitation To Agenda

COLUMBUS—Plans for the National Allied Drive-In Convention in Cleveland, Feb. 21-23, are shaping up, with several items recently added to the program. A new addition to the schedule is an exploitation clinic to be conducted by David Cheatham, Moon-Glow Drive-In, Pulaski, Tenn. Cheatham, a successful operator and an attorney, has succeeded in using some outstanding promotion ideas.

Edward Lider, Yamins Theatres of New England, will conduct a clinic on concessions. Hugh McLachlan, Y and W Theatres of Indiana, also will conduct an exploitation clinic. The banquet which ends the convention will be hosted by the Coca-Cola Company, and a cocktail party before it will be tendered by the Berlo Vending Company.

The order of events has been slightly changed so that the dinner and show consisting of live acts for drive-in bookings will be held on the evening of Feb. 21. The visit to Nela Park, General Electric Research Laboratory, will be climaxed by a hospitality hour, with the General Electric Company as the host, on the second evening. Out of deference to the many concession and equipment companies which will have exhibits at the convention, nothing is being scheduled for the morning hours, giving the delegates ample time to talk to the representatives of the companies.

Hospital. . . . 20th-Fox branch manager I. J. Schmertz was in Indianapolis to see son Ray installed as 20th-Fox branch manager. . . . Elmer DeWitt, city manager, Mallers Theatres, Defiance, O., has welcomed back to his old position of assistant manager Richard Delaney, who spent the past two years at Ft. Monmouth, N. J., as photography section instructor, Army Signal Corps.

In Toledo, O., the old Granada, closed the past four or five years, suffererd damage estimated at $400 from fire blamed on youthful arsonists. . . . Fred MacMurray and his wife, June Haver, were in ahead of the opening of his Allied Artists picture, "At Gunpoint," in the Palace. They were accompanied by Paul Price, AA studios, and Jim Boyle, field publicity. . . . Milton A. Mooney, head, Co-operative Theatres of Ohio, was expected back from a Mediterranean cruise. . . . Here on a routine visit was J. J. Maloney, MGM central division manager.

Dallas

The Lone Star Theatre Corporation has leased an 8,000 square foot building for 10 years in the Trinity industrial section. . . . Sack Amusement Enterprises, after having painted the offices in the Film Exchange Building, moved into their own new building. . . . A. D. Stogsdill has returned to the staff of the United Artists after an absence of a year due to illness. . . . The Southern Theatre Equipment Company leased a recently completed building in the Trinity district for 10 years. The building has 6,000 square feet of floor space.

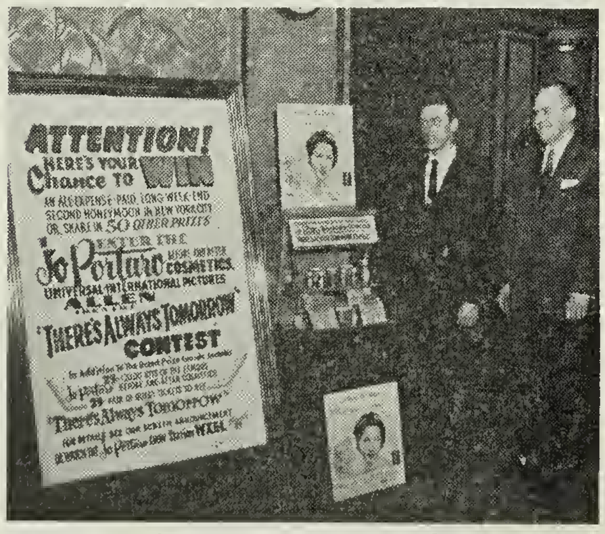
Among the Michigan industryites who attended the recent trade preview of Paramount's "Anything Goes," Michigan, Detroit, were, left to right, Henry Capogna, Butterfield Theatres publicity department; Alden Smith, Cooperative Theatres' director; Harold Brown, president, United Detroit Theatres; Thomas Duane, Paramount branch manager; Carl Buermele, General Theatres; and William Clark, Clark Theatres.

Denver

Allied Rocky Mountain Independent Theatres canceled winter meetings because of difficulty in getting hotel reservations. All available space was taken by the National Western Stock Show. . . . Joe Clark has returned to Film Row as a salesman, United Film Exchange, which handles Realart releases and others. Robert Herrell, owner of the exchange, was in from his Kansas City headquarters. . . . Buena Vista is almost doubling its office space by adding another large room in the Paramount Building. Marvin Goldfarb, district manager, went to Kansas City and St. Louis on a sales meeting. . . . Frank H. Ricketson, Jr., Fox Inter-Mountain Theatres president, was reelected to the Denver National Bank board of directors. . . . Charles J. Molcker bought the LaFa, Lafayette, Colo., from Walter Houser.

Des Moines

Sylvester R. Nothem, Remsen, Ia., theatre owner charged with federal income tax evasions, has been ordered held in a hospital psychiatric ward for observation. Nothem has been indicted on charges of evasion of income taxes totaling $3,980 for the years 1949 through 1952. He was in a hospital when informed of the indictment, and suffered a relapse, his attorney claimed.


ATTENTION!
HERE'S YOUR Chance TO WIN
Jo Portaro COSMETICS
UNIVERSAL-INTERNATIONAL PICTURES
ALLEN
"THERE'S ALWAYS TOMORROW"
CONTEST

Jo Portaro, left, and Howard Higley, manager, Allen, Cleveland, are seen beside a lobby display, a cosmetic firm's tie-in in connection with the recent world premiere of U-I's "There's Always Tomorrow."

Newsman Says Adults Set Moral Examples

CLEVELAND—Louis B. Seltzer, editor, Press, told the members of the Motion Picture Council of Greater Cleveland at the January meeting in the Higbee Lounge that censorship is not the way to raise the moral and spiritual tone of the world.

In appraising advertising and other media of communication, he said they all reflect the habits of the public. "I believe," he stated, "that the American people basically determine the moral tone of the country. This tone is set by the adults of each generation who set the example which, in turn, is followed by impressionable youth. If the moral tone is low, censorship is not the way to meet the problem. The way to meet it is by adult example." He went on to say, "As long as the moral fabric of America creates a desire for sub-standard literature, art, movies, advertising, etc., there will always be merchants to try to satisfy this desire."

While decrying legal censorship, Seltzer said he believes in standards of decency and good taste. On this basis, he has personally censored unacceptable advertising copy for the Press. Ted Barker, director of advertising and publicity, Loew's Theatres, gave a graphic and interesting explanation of the differences between advertising, publicity, and exploitation, and acknowledged the charge that much theatre advertising is "exaggerated, extravagant, flamboyant, and sensational," but defended the practice as expedient in selling intangible merchandise within a short, concentrated period. Following the meeting, the Council members were guests of Loew's to see Alfred Hitchcock's "The Trouble With Harry," at the Stillman, and MGM's "Kismet," at the State.

Detroit

The United Artists was closed for installation of a new screen and projection equipment to prepare for the opening of "Oklahoma!" Dillon Krepps, managing director, had most of the inside of his theatre ripped out. . . . Louis Fava, 20th-Fox, has been elected president, IATSE, Local B25, succeeding Robert Reagan. . . . Bud Harris has reopened the Lake, Walled Lake, Mich., after closing for three months. . . . The Waterford Drive-In and the Orpheum, operated by Butterfield Theatres, have been leased by Wayne Smith, manager, Huron, Pontiac, Mich. . . . The Censor Bureau made only a 135-foot cut in December, from a foreign film. In addition, censors made 160 visits to individual theatres to check on advertising. . . . The Variety Club paid a surprise honor recently to James G. Riddell, president, radio station WXYZ. Riddell was guest of honor at a surprise testimonial dinner at the Hotel Statler. He has been active in many Variety Club activities. . . . The Vickiven Company, a theatre concession service, has been formed by Harry Balk, who has operated theatres in Detroit for more than 10 years. The firm will specialize in hot coffee and soft drink vending machines. . . . David Newman, Cooperative Theatres, is planning to construct a drive-in at Walled Lake, Mich. The situation will be operated by the Walled Lake Drive-In Theatre, Inc.

Houston

The Avalon, which has been closed since last June, has been leased by Korn Theatres to Abe Levy, Waco, Tex., according to Albertt Raines, district manager. The building was completely renovated and equipped for CinemaScope. Levy is a veteran of 40 years in the industry. . . . Homer McCallon, manager, Loew's State, is recovering from an illness. . . . T. J. Cheney, manager, Trail Drive-In, reports that the capacity of the ozoner will be increased. Jack Farr, the owner, is rapidly recovering from his recent illness and is now able to spend three or four hours a day at his office.

Jacksonville

Clayton Moore, star of "The Lone Ranger," made three public appearances here on opening day of the new Warners picture at Sheldon Mandell's St. Johns. J. D. Woodard, Warners publicity, traveled with him. . . . Robert Heekin, FST supervisor, and his staff provided the know-how for a midnight variety show presented at the Florida for the March of Dimes. . . . Back home at Ponte Vedra Beach, Fla., after two months in the Philadelphia area were L. D. Netter, Sr., former FST president, and Mrs. Netter. . . . Hoyt Yarbrough, Jr., has come here from the Daytona, Daytona Beach, Fla., to join in managing the Florida. . . . A new series of midweek art pictures has been scheduled for the San Marco, advised manager Tim Crawford.

Leaving for the west coast international gathering of IATSE was Johnny Spearing, local business agent. . . . Distributors here to call on bookers and circuit leaders were Ken McCartney, Kay Film Exchange, Atlanta; Bob Pollard, Republic salesman, Tampa, Fla.; Jimmy Bello, Capitol Releasing Corporation, Atlanta; and Nat Sanders, Times Film Company, New York. . . . Abner Camp said he planned to release his theatre interests at Carrabelle, Fla. . . . Florida's championship negro football team from the local Gilbert High School was presented with the Roosevelt Theatre trophy by Arve Rothschild, general manager of the negro-patronage NTE circuit. . . . 1956 officers of the Blind Children's Foundation include Fred Hull, MGM branch manager, president, and Carl J. Carter, local theatre owner, secretary.

MIAMI, FLA., NEWS—The Wometco Employees Federal Credit Union held its annual meeting for the election of officers. Van Myers, confection department head, Frank Myers, purchasing agent, and Bob Green, personnel director, were elected directors. Harvey Fleischman, district manager, was elected to the credit committee. Serving also are Wally Becker, accounting, and Betty Stokes, WTVJ secretary. Supervisory committee members are Dick Wolfson, legal department head, and Lillian Rowe and Oliver Martinez, accounting. . . . The annual party of the Variety Club women's committee was the most successful in the eight-year history of the Club, grossing $17,900, and netting $12,461.88. . . . Variety Club's annual installation and Good Samaritan and Great Guy Banquet was held at the Seville Hotel, Miami Beach, Fla. New officers installed were chief barker, Sig Eisenberg; George Storer, Jr., first assistant; Franklin Maury, property master; Al Mercur, dough guy; and Victor Levine, second assistant. . . . Final day of racing at Tropical Park Track honored Variety Children's Hospital. . . . Ninety-five persons, including members of the Wometco Old Guard, attended at the organization's January party. Engraved watches were awarded to eight members who had served Wometco for 20 years or more.

Snapped in Hallendale, Fla., at the opening of E. M. Loew's new Gulf Stream Drive-In recently, were Bostonians Phil Berler, head booker, E. M. Loew Circuit; Edward Redstone, vice-president, Redstone Drive-In Theatres; E. M. Loew; and Saul Simons, Columbia salesman.

Kansas City

Dave Dallas, publicity and public relations director, Mid-Central Theatres, Manhattan, Kans., opened a new firm, Dallas Enterprises, an advertising and public relations agency. Dallas, for many years city manager, Campus, Coed, and State, will continue his connection with Mid-Central. . . . The Lone Ranger was to appear in person today (Feb. 1) at the RKO Missouri, on behalf of the Warners' feature. . . . Richard Durwood, Durwood Theatres booker, became the father of a girl. . . . "The Moon Is Blue," following the U. S. Supreme Court decision in its behalf, received the Kansas state board of review seal, and is now being shown throughout the state.

Three Film Unions Name Officer Slates For '56

DENVER—Three of the film unions elected officers for the coming year last week. The Motion Picture Operators, Local 230, reelected the officers, including J. W. Dooley, president; Leland Brand, vice-president; R. E. Waller, recording secretary; Dan M. Kelley, financial secretary-treasurer; C. P. Weber, business agent; Dave Jinacio, sergeant-at-arms; H. L. McHew, G. L. Campbell, R. L. Boyd, board of trustees. Dooley and Weber were named delegates to the international convention.

Local B29, Film Employees, IATSE, elected Robert W. Bowen, president; William Fenske, vice-president; Ida Schultz, secretary; Al Anderson, treasurer; Jack Pattison, business agent; Elmer Finch, chairman of the board of trustees.

Local F29, Film Employees, IATSE, named Floyd Brethour, president; Frank Monaco, vice-president; Catherine Becker, secretary; Herman Ruele, treasurer; and George Mato, business agent.

Los Angeles

Jerry Purcell, formerly associated with Fred Stein Enterprises, has joined the Realart office. . . . National Theatres assigned Morrie Kleinman, Theatre Upholstering Company, and a crew of workmen to Philadelphia, to do a seat renovating job on several NT houses there. . . . After a slight heart attack, Tom Muchmore, who operates the Plaza, Arroyo, Cal., was hospitalized. . . . Sid Pink has reopened his Fontana, Fontana, Cal., which for some months had been leased by a congregation as a church. . . . Jim Schiller, Allied Artists exploiteer, took off for San Francisco. . . . Favorite Films of California, headed by N. P. Jacobs, has taken over the distribution of product on the west coast from Fred Stein Enterprises. . . . Back at his desk after a short illness was Bernie Wolfe, National Screen manager.

Variety Clubs International chief barker George C. Hoover, main guy Marc Wolf, and fixer Ezra E. Stern attended the recent affair given by the Las Vegas, Nev., Tent. Donald O'Conner, Tony Martin, Lena Horne, and Marie Wilson, and several other entertainers were present. Wolf also attended the installation banquet and dinner dance, accompanied by Al Grubstick, international representative.

Milwaukee

Harold Wise, Paramount salesman, died of a heart attack at a Madison, Wis., hotel. He was with 20th-Fox, Chicago, at one time. . . . Twentieth-Fox will demonstrate CinemaScope 55 for the trade in Fox's Wisconsin, Feb. 7, at 9:45 a.m. . . . Fred MacMurray, his wife, June Haver, and Jackie Cooper were in, on behalf of the March of Dimes. . . . Frank Riemers, former Warners branch manager, is now with Warners in Denver. . . . Warners scheduled a trade screening of "Miracle In The Rain" for today (Feb. 1) at 8 p.m., in the Warner Theatres screening room. . . . Twentieth-Fox held a midwest meeting here. Seven exchanges were represented. . . . L. E. Goldhammer, Allied Artists eastern division sales manager, met key midwest sales personnel in the Schroeder Hotel concerning the company's March of Progress drive. Among those present were Irving Marks, Minneapolis; Sol Francis, Omaha; Jack Kennedy, Des Moines; Edward Spiers, Indianapolis; Vic Bernstein, Chicago; and Ray Trampe, Milwaukee.

Minneapolis

Home Theatres, Brainerd, Minn., bought the Paradise and Village, Faribault, Minn., from Will Glaser, who will retire. .. . . Delmar Hoff purchased the Dakota, Wishek, N. D., from Walt Sayler. . . . Ernest Koeniguer repurchased the Capitol, Bristol, S. D., from E. A. Peterson. . . . The Nick Polman estate sold the Memorial Hall, Sebeka, Minn., to Ernest Lilja. . . . Earl Fainblit, booker, Allied Artists, became the father of a girl. . . . Roger Dietz, former booker, has been named salesman, Columbia, replacing Irving Braverman, resigned. Elaine Norby has rejoined Columbia as booker, replacing Dietz. . . . Orville Overmoe closed the Trail, Hillsboro, N. D., for the rest of the winter. . . . Earl Fulton closed the Cokato, Cokato, Minn., because of poor business.

Conn. Film Row Must Relocate Office Locale

New Haven—The first official word that the Meadow Street Film Row offices are in the path of the new Connecticut Turnpike came in a letter sent to all the branches from LeRoy Jones, chief, Development and Public Relations Department, Connecticut State Development Board, Hartford.

Jones' letter said, "It is the understanding of this Dvelopment Commission that the building in which you occupy space is in the path of the new Connecticut Turnpike and will be demolished at some future date. This Development Commission is interested in seeing that you maintain your distribution office in Connecticut and for that reason we are writing to you to ascertain what your future plans might be and to offer our assistance in locating an alternate space in the New Haven area which might be usable for your purpose. The Commission keeps listings of available industrial and commercial space and is also able to contact realtor brokers and others who have knowledge of the area. If you will just drop me a line and let me know what your status is and in what way we might be of help, it will be appreciated."

Companies who would have to relocate would include Allied Artists, Columbia, Inter-State Film, Loew's, New Haven Film Service, Paramount, RKO, Republic, 20th-Fox, United Artists, U-I, Warners, National Theatre Supply, National Screen Service, Rosen Film Delivery, and some other theatre offices. No official notice as to when demolition will start has been received from either the city or state, except for the Development mailing piece.

Drive-In Approval Reversed By Court

Hartford, Conn.—Action by the suburban Berlin, Conn., Zoning Commission, granting George LeWitt, New Britain, Conn., theatre man, authority to build a drive-in, has been reversed by the Court of Common Pleas.

Howard M. Culver, Berlin, asked the court to declare the action illegal, contending the commission failed to file a notice with the town clerk when it rezoned the land in question and also failed to publish notice of the zone change in newspapers.

In his decision, Judge Alva P. Loisell concurred with Culver's findings, and ruled the Zoning Commission's action was illegal. LeWitt has indicated he will file another petition with the Zoning Commission for a change of zone to permit immediate construction of a drive-in. The project, if approved, would be the first outdoor amusement situation in that suburb.

New Haven

The 20th-Fox building on Whiting Street is the only known branch in Film Row not to be razed to make room for the state highway project. . . . Harry Blume's Plaza on Congress Avenue, estimated to be worth $32,175, is also in the area to be cleared. Despite reports that a building may be built in another section to house all exchanges, nothing concrete has been advanced thus far. . . . In Waterbury, Conn., it was reported that E. Gasparri will operate the Hamilton, obtaining the property from the Roger Mahan interests. . . . In Guilford, Conn., the theatre is now being run by Edward McGrath. . . . Shep Bloom, 20th-Fox branch manager; Sam Germain, salesman, and Sol Popolizio, booker, were impressed with the new product and the CinemaScope 55 when in Boston. . . . The new Palace, Torrington, Conn., is due to reopen soon. . . . Jack Keppner, son of Hartford, Conn, theatre owner Morris Keppner, is following in his dad's footsteps. He is student assistant manager, Palace, Hartford. . . . Fred Greenway, manager, Palace, Hartford, is out of the hospital and has gone home to recuperate.

New Orleans

Mrs. Norman B. Kerth continues as head, New Orleans Better Films Club. Other officers who will serve with her during 1956 are Mrs. J. Rahm Dardenne, first vice-president; Mrs. George Beyer, second vice-president; Mrs. Frank J. Basile, third vice-president; Miss Carrie Rand, recording secretary; Mrs. Andrew Bacon, corresponding secretary; Mrs. Robert Leinhard, treasurer; Mrs. A. A. Boyle, parliamentarian; Mrs. Rudolph Meinberger, registrar; Mrs. Edwin P. Muller, historian; and Mrs. Mary Oppenheimer, auditor. Mrs. Garland P. Taylor was the installing officer at a recent meeting in the St. Charles Hotel. . . . Theatres shuttered included Arthur Lehman's Booker T, Jackson, Miss., and H. B. Hands, Jr.'s Tower, Minden, La. . . . Arthur Barnett will do the buying and booking for William Castay's La Place Drive-In, LaPlace, La., and their suburban Arrow, Jefferson Parish. . . . A demonstration of the 20th-Fox new CinemaScope 55 is scheduled in the Saenger, Feb. 2, at 9:45 a.m.

New York

Louis Rossi, formerly of the Central, Newark, N. J., is now manager, Union, Union, N. J., replacing Mr. Barilla, who went to the Ritz, Elizabeth, N. J. . . . Sympathy is being extended to Ethel Oxley, receptionist, Stanley Warner Jersey Circuit, on the loss of her brother. . . . The Stanley, Brooklyn, has engaged Liggett Floring for buying and booking. . . . The Palace, Passaic, N. J., is now operated by M and J Theatre Corporation, Manning I. Shore, president. . . . The Dutchess Theatre Corporation moved its offices from New York to 211 Market Street, Newark, N. J. . . . Dave Nathan, formerly with United Artists, is now at Republic. . . . Reggie Bagnall, assistant booker, left Paramount . . . At Paramount, George Casiano has been promoted from print booker to booker. Stanley Calman has taken over the position vacated by Casiano. . . . A luncheon will be held Feb. 6 at Toots Shor's Restaurant in honor of Howard Levy, who has announced his retirement after 33 years in the industry, the past 22 years with MGM. The luncheon is sponsored by the Colosseum of Motion Picture Salesmen, New York Lodge, and Levy's many friends.

Loew's Theatres announced last week the start of construction of a drive-in near Raritan, N. J., on Route 35. The situation is slated for an early spring opening, according to Joseph R. Vogel, circuit president. . . . Lew Ayres was scheduled to show a series of his new films on "The World's Great Religions" at the Brooklyn Academy of Music this week. . . . The American premiere of "The Ladykillers," an Alec Guinness starrer, was slated for the Sutton, Feb. 20.

GOVERNOR LEADER'S VIEWS ON CENSORSHIP

The following letter has been received by MOTION PICTURE EXHIBITOR from Gov. George M. Leader of Pennsylvania, clarifying his views on censorship and giving some interesting background facts:

"Shortly after I took office last year it was brought to my attention that one of the lower courts had declared our Censorship Law unconstitutional. I immediately instructed the Department of Justice to prepare a new censorship bill which would not offend the Constitution. Such a bill was drafted and introduced in the House on March 21, 1955, as House Bill No. 675. This bill passed the House on June 14, 1955, and was sent to the Senate. In the Senate it was referred to the Committee on Law and Order—Senator G. Robert Watkins, Chairman. Repeated efforts on the part of the Administration and Democratic Senate leaders have failed to dislodge it from Committee.

"On March 7, 1955, I forwarded to the Senate for confirmation the names of three persons to serve as the Board of Censors. Since that date there has been no Board, and the Senate Committee on Executive Nominations—Senator Edward B. Watson, Chairman—has refused to submit these names to the Senate for confirmation.

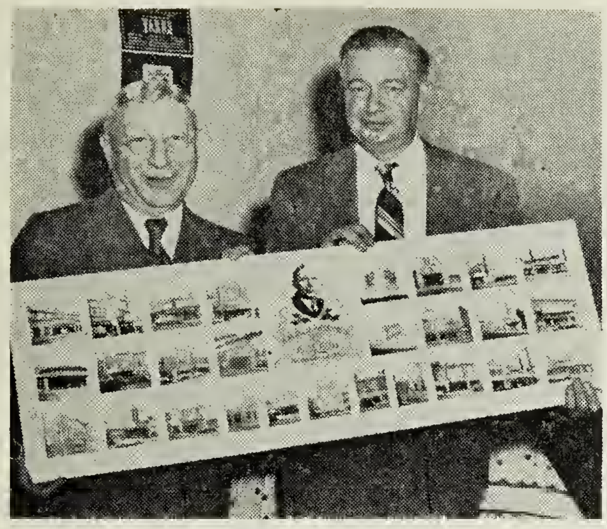
"Finally, in the appropriation bill for the Department of Public Instruction, money was specifically provided to operate the Board of Censors. This bill was approved by the House and the Senate removed from the bill the appropriation for the Board.

"Thus, the Republican majority in the Senate has refused to enact the new censorship law which would be clearly constitutional; has refused to confirm the Board of Censors so that there has been no Board since last March; and, finally, denied the Executive branch the funds with which to operate the Board of Censors. This was not an economy measure because more money is derived from the movie industry for the licensing of the movies than is expended by the Board. The license fees, however, go directly into the General Fund and appropriations must be made to the Board in order to pay salaries, etc.

"I am in complete accord with the need for a Board of Censors to preclude a flood of vulgar and indecent movies, particularly of foreign origin, from coming into the Commonwealth."

So this is the position of censorship in the State of Pennsylvania.

A definite decision seems imminent.



The above plaque, showing a composite photo of A. M. Ellis Theatre Company houses, was recently presented to A. M. Ellis and Larry Ruch, district manager, by the managers and the office staff of the circuit.

Philadelphia

The local demonstration of 20th-Fox's CinemaScope 55 was held at the Fox before an unusually large turnout. William C. Gehring, company sales executive, spoke briefly, and rushes from "Carousel" and "The King and I," first films to be shot in the process, were shown to illustrate. Sam Diamond, branch manager, and his staff received congratulations for getting out the crowd. . . . Under the supervision of Mrs. Jack Engel and Edward Emanuel, the local theatres collecting for the March of Dimes included the Ace, Admiral, Alden, Avenue, Ambassador, Appollo, Arcadia, Bell, Benner, Benson, Booker, Broad, Castor, Cedar, Century, Cayuga, Cambria, Cameo, Clearfield, Colonial, City Line Center, Crest, Dell, Dante, Devon, Dixie, Ellis, Erlen, Girard, Grand, Gem, Hamilton, Howard, Hill, Iris, Jackson, Jerry, Jumbo, Lehigh, Lawndale, Lenox, Liberty-Torresdale, Mayfair, Merben, Nixon, New Broadway, New Lyric, New Mayfair, President, Pearl, Overbrook, Oxford, Regal, Rex, Rivoli, Roxy, Roosevelt, Renel, Rockland, Rialto, Royal, Spruce, Strand, Sherwood, Stratford, Studio, Tioga, Trans-Lux, Tyson, Uptown, Vogue, Wayne, Walton, and World. All checks should be mailed to 246 N. Clarion Street. . . . "Paris Follies Of 1956" was screened at Tent 13, Variety Club, courtesy of Allied Artists. . . . The son of Ferd Fortunato, U-I booker, Joseph, wed Elizabeth Jean Love. . . . The staff of the Pennsylvania State Board of Motion Picture Censorship continues to function, under the leadership of Mike Felt, despite the refusal of the State Legislature to okay the Governor's new board members and a recent threat to curtail expenditures for maintenance of the staff.

Portland

"Guys And Dolls" continues in its fifth week at the Broadway, setting a house record, Herb Royster, manager, reports. . . . The Guild remodeling job is nearing completion. A $44,000 program was undertaken without a shutdown for the 400-seat house. . . . Exploiteers in town included Earl Keate, working on United Artists' "Alexander The Great" and "The Man With The Golden Arm." Allan Weider was working on MGM's "Ransom!" and arranging telephone interviews between motion picture editors and stars of the film.

2 DRIVE-IN MOVIES
Central Pennsylvania—500 and 700 cars. High profit. Owner operated concessions. CinemaScope. 5 years old. Buy one or both.
STATE BUSINESS BROKERS
125 Chestnut Street, Harrisburg, Pa.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

Stage Settings
Wall Coverings
Painting
Decorating
Murals
Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

St. Louis

George Pliakos, 72, pioneer exhibitor, died. Services were conducted at St. Nicholas Greek Orthodox Church and interment was in St. Matthew's Cemetery. He is survived by his widow, several children, and grandchildren. . . . Bess Schulter, Columbia owner, heads the local committee to raise funds for the Boys Town of Italy. She was named by Mrs. George P. Skouras, New York. . . . The Girard, Girard, Ill., has been sold by Paul Horn to the local fire company, which will convert it to a fire house, presumably. It was operated recently by Ray O. Hess. . . . Heavy snows caused the temporary closing of the El Capitan Drive-In, Metropolis, Ill., according to owner Eddie Clark. . . . Fred MacMurray and his wife, June Haver, were here on behalf of Allied Artists' "At Gunpoint."

The Missouri, Fanchon and Marco unit, has been closed, after opening for the holiday season. . . . E. J. Pierce left the United Artists staff to become Buena Vista representative. . . . Fred Mound, former United Artists booker transferred to Kansas City, will return to UA here. . . . Arthur Greenblatt, Allied Artists sales executive, was scheduled to come in on behalf of the company's March of Progress drive. . . . Hall Walsh, southern prairie district manager, Warners, was reported much better following a heart attack. . . . Mrs. F. J. Lee, wife of the United Artists district manager, returned from the Mayo Clinic, Rochester, Minn. . . . The Roxy, Fox Midwest unit, West Frankfort, Ill., was to close for an indefinite period. . . . Charles Guggenheim and Associates, Inc., has been incorporated to do general motion picture business. Incorporators were listed as J. W. Sidel, A. L. Leigh, and J. W. Sandweiss.

Federal Judge Roy W. Harper, in the case Williams versus Paramount et al., in accordance with a stipulation filed by counsel of interested parties, granted the defendant until Jan. 28 to object to or answer certain interrogatories. . . . The Capitol, Pinckneyville, Ill., has been taken over by Robert Good, Mount Vernon, Ill., who closed the house for remodelling. . . . Twentieth-Fox slated a demonstration of CinemaScope 55 at the St. Louis, Feb. 10, at 9:45 a.m. Another is to be held in the Lincoln, Springfield, Ill., Feb. 13, at 9:45 a.m. . . . Gordon Halloran and his sales staff attended a 20th-Fox sales meeting at Milwaukee.

San Antonio

George V. Comeaux has been named manager, Josephine, owned and operated by Tom Sumners Theatres. . . . Doyne Garrett, city manager, Lone Star Theatres, paid a visit to the city office at Dallas. . . . Stage shows may make their return here at the Texas, which was recently taken over by the Cinema Arts circuit headed by William O'Donnell, Dallas. . . . Jack Wrather, Hollywood, was a recent visitor in conjunction with the opening of Warners' "The Lone Ranger." . . . James Brakeall, formerly of Manheim, Pa., purchased the Overton, Overton, Tex., from Bill Hall. Hall operated the Overton for 12 years. Brakeall will be assisted in the operation by Mr. and Mrs. Howard Ewing. . . . The remodeled Texas, Killeen, Tex., has been formally reopened.

Herb Gillis, Paramount Washington branch manager, recently presented Bob Grace, Paramount office manager, with a watch commemorating his 25 years with the company.

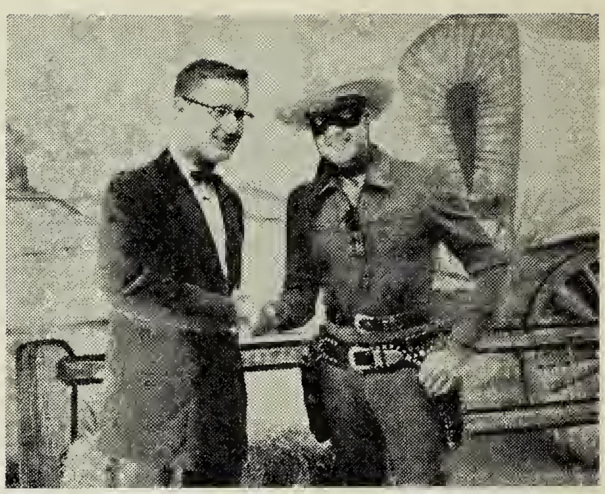
T. J. Simpson, manager, Rose, Morgan, Tex., arranged with a group of merchants in that town to give away a three-piece sectional living room suite. . . . Arnaldo Ramirez, former manager, Rio, Mission, Tex., has taken over duties as owner, Falcon Recording Company, McAllen, Tex. . . . A new drive-in is being constructed on the highway south of Humble, Tex. . . . A water shortage is being faced by Bob Davis, Perrin Drive-In, Sherman, Tex. Davis has to order a truckload of water, some 1,200 gallons, which he runs into his deep well.

San Francisco

Industry Roman Catholics here will hold their annual communion breakfast, Feb. 19, with mass in St. Patrick's Church. The chairman of the event is Charles J. Maestri, Robert L. Lippert Theatres. . . . Rotus Harvey, Sr., Westland Theatres, was arrangements committee chairman, Variety Club, for the induction of Tent 32's new officers at the Fairmont Hotel. Other committee members were Al Grubstick, Warners sales manager; John Parsons, Telenews manager; Jack Blumenfeld, Blumenfeld Theatres booker; and George Mitchell, Republic branch manager, a past chief barker. . . . George Poultney is the new president, Actors Equity Association. . . . A. J. Kennedy was appointed San Francisco and west coast representative, Filmack Trailer Company, Chicago. Formerly, he was west coast exploitation manager for several major film companies, and at one time handled film promotion for the Chronicle.

Exchange Employees Union Elects New Officer Slate

ST. LOUIS—Jimmie Gately was re-elected business agent, Film Exchange Employees Union, Local F-1. Other officers named at the recent annual meeting include, president, Marcella DeVinney, Republic; vice-president, Bill Thomas, 20th-Fox; recording secretary, Anne Kerr, 20th-Fox; financial secretary, Mable Schmidt, MGM; corresponding secretary, Pauline Wrozier, Paramount; treasurer, Margaret Duggan, on leave of absence; guide, Hazel Hiededbran, Republic. The executive board includes Ruth Shurnass, Paramount; Richard Klages, United Artists; Helen Guion, 20th-Fox; and Margaret Harrel, United Artists. The trustees are Bea Rapp, RKO; Dorothy Dressel, RKO; and Eugene Dolan, MGM.



Aaron Allan recently interviewed Clayton Moore prior to the premiere of Warners' "The Lone Ranger" at the Majestic, San Antonio, Texas. The interview was broadcast on WOAI.

Seattle

The Inaugural Ball of the Variety Club of the Pacific Northwest was held following dinner at the New Washington Hotel. International representatives Al Grubstick and Rotus Harvey came up from San Francisco to preside over the installation of officers for the coming year, who include Bud Saffle, chief barker; Ed Cruea, first assistant chief barker; Art Greenfield, second assistant chief barker; Fred Danz, property master; and C. B. Gustafson, dough guy. Canvasmen include Frank Christy, O. Tom Franklin, B. C. Johnson, Paul McElhinney, and Harry Plunkett. The Yukon Room, on the mezzanine of the New Washington, was opened as a permanent club room. . . . The Melody, Shelton, Wash., was sold to George W. Eckman by J. C. Christianson. Buck Smith, Smith Enterprises, will continue to do the buying and booking. . . . Jack Burk, Mike Powers, Glen Haviland, and Jim Brooks, all of 20th-Fox, returned from a San Francisco meeting. . . . Paramount held an invitational preview of "Anything Goes" at the Fifth Avenue. . . . National Theatre Supply has completed the installation of a new Walker screen at the Cordova, Pullman, Wash., operated by Vance Weskil. . . . . Dick Edge, formerly manager, Burien, for Bob Anderson, has gone to Roseburg, Ore., as city manager, Roseburg Theatre Company.

Washington

Orville Crouch, chief barker, Variety Club, appointed board members to serve as committee chairmen in 1956, including, ways and means, Alvin Q. Ehrlich, Jack Fruchtman, and Marvin Goldman, co-chairmen; welfare, Morton Gerber, chairman, and George A. Crouch and Nathan D. Golden, vice-chairmen; entertainment, Hirsh de La Viez, chairman; house, George Nathan and Victor J. Orsinger, co-chairmen; finance, Sam Galanty, chairman; membership, Clark M. Davis, chairman; speakers and distinguished guests, Jake Falx and J. E. Fontaine, co-chairmen; public relations, Sidney Cooper and R. Wade Pearson, co-chairmen. The Tent will have a Valentine Day Party in the club on Feb. 11. . . . 20th-Fox held a special screening of Cinemascope 55 at Loew's Palace. . . . Mike Siegel, 72, industry veteran, died recently in Baltimore, Md. He was in independent distribution for many years, last with IFE. He is survived by his wife. For many years, he divided his time between the Washington and Philadelphia territories; he was well-known and liked in both areas, and leaves many friends in every segment of the industry.

PHYSICAL THEATRE

Seating and air conditioning are two very important factors which contribute to the creation of an atmosphere that will bring patrons into a theatre regularly. A good example of how to achieve this mood is seen in the Empire, Minot, N. D., which was 1248 American chairs and Chrysler air conditioning.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 11, No. 2 February 1, 1956

IN THIS ISSUE:

MODERN THEATRE AIR CONDITIONING .... Page 5
CINEMASCOPE 55 .... Page 6
THEATRE LIGHTING FIXTURES .... Page 8
TIPS ON TAXES .... Page 10
NEW PRODUCTS .... Page 12
A DRIVE-IN EXPANDS .... Page 14

NEW LENS!

Bausch & Lomb

CINEMASCOPE

35mm Projection Lens

for use with $2\frac{25}{32}''$ diameter prime lens

NEW PRICE!

ONLY

$240.00

per lens,
or $480.00
per pair

Now! Bausch & Lomb brings CinemaScope within the reach of *every* theatre . . . even to the smallest size and budget! This new lens, too, is made to B&L standards of optical quality. It projects clear, sharp CinemaScope images . . . a fitting companion to the B&L CinemaScope Lens that set the standard for the industry. Lens cost is no longer an obstacle to your CinemaScope installation . . . so ACT TODAY! (Prices on the complete line of B&L standard CinemaScope Lenses remain unchanged.)

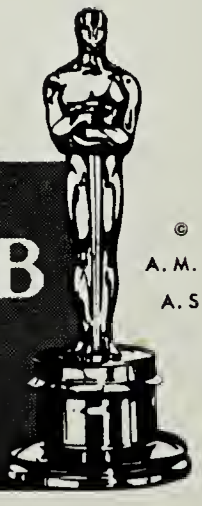
SEE YOUR B&L DEALER . . .
OR PHONE, WRITE, OR
WIRE B&L DIRECT TODAY!

Start your extra CinemaScope profits rolling in. Ask for literature and demonstration. Bausch & Lomb Optical Company, 72402 St. Paul Street, Rochester 2, N. Y. (In Canada, General Theatre Supply, Toronto, Ont.)

Academy Honorary Award for optical service to the industry

BAUSCH & LOMB

SINCE B&L 1853



©
A. M. P.
A. S.

LAYING IT *On The Line*

On Optimism

Optimism. The word is defined in Webster's Collegiate dictionary as, "an inclination to put the most favorable construction upon actions and happenings, or anticipate the best possible outcome."

While in no way attempting to underestimate or ignore the seriousness of the many problems facing film exhibition and distribution today, we believe that a more optimistic viewpoint would do much to help solve some of the industry's woes. There too often appears to be an ever present attitude of despair and pessimism on the part of many who have made this business their life, and have been well rewarded for their efforts. Expert at drawing up ominous lists of what is wrong with motion pictures, this same unhealthy element does nothing to alleviate the situation.

Fortunately, there are men in this industry with a strong "inclination to put the most favorable construction upon actions and happenings." An example of this is now being demonstrated in major film centers throughout the world as exhibitors are being given the opportunity to see the new and improved CinemaScope process.

Without passing an opinion at this time on his theories and policies, this writer cannot help but admire and applaud the driving and constructive optimism of Spyros P. Skouras, 20th Century-Fox president. Here is a man who less than three years ago took the most tremendous gamble imaginable, when he risked everything on his belief in the wide screen process and, of even greater significance, the basic soundness of motion picture exhibition.

The announcement in recent months of horizontal VistaVision, Cinemiracle, Todd-AO, CinemaScope 55 and others has blown the theory that the technological cupboard had been stripped bare, sky-high. Improvements in screen presentation systems, and the equipment necessary to put these advances into practice are going on at a steady rate. It is the job of the exhibitor to keep abreast of these developments, to attempt a bold move now and then, and to renew his faith and enthusiasm in this medium.

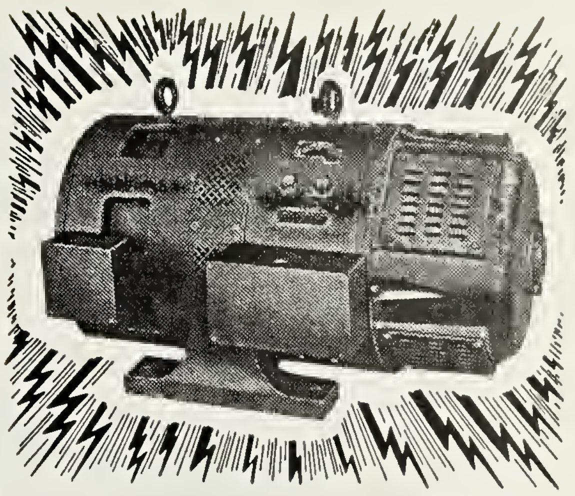
If the reader believes that these remarks come under the heading of a "between the halves" pep talk, he is perfectly correct. There is much too much destructive criticism being broadcast these days, and perhaps a few rosy phrases will do something to help restore the proper balance.

It is our strong belief that this industry has the power and resources within itself to meet the challenge of television, changing economic and social patterns, and any other obstacles that might appear. In order to accomplish this, however, it will take courage, boldness, and above all, unity of purpose.

We are still optimistic enough to "anticipate the best possible outcome."

What do you think?

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



POWER *with a* PLUS!

"ROBIN-ESCO *Super-power*"

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

ROBIN-ARC' 3-Phase Selenium RECTIFIER

For Wide Screen Projection

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide screen projection. Immediate Delivery.

"RO-RO" CONVERTER
for single-phase current

An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

Write, Wire or phone for details

Sold through independent supply dealers

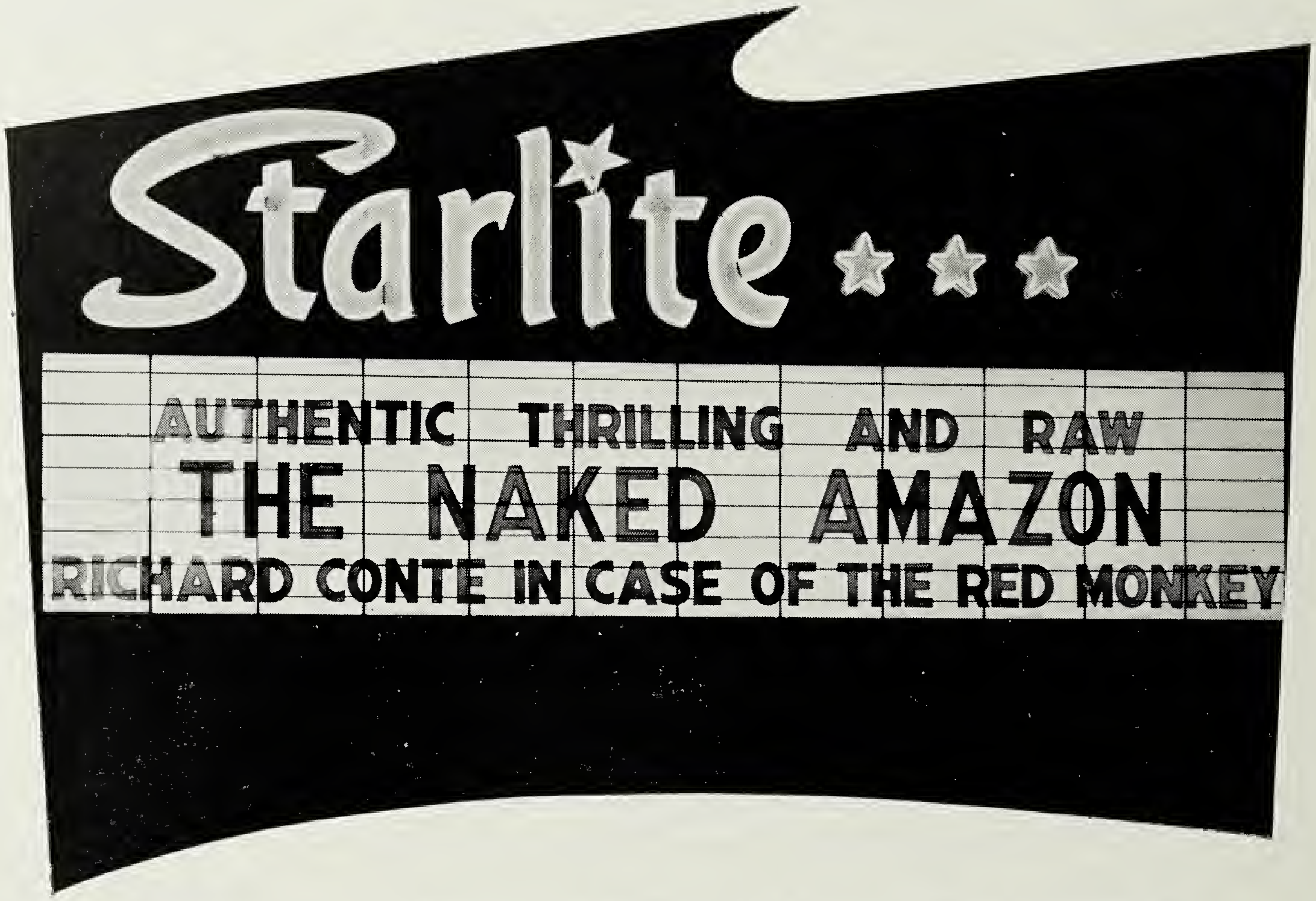
J·E·ROBIN, INC. MARK OF QUALITY

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

On America's Main Streets

and Main Highways —


Starlite
AUTHENTIC THRILLING AND RAW
THE NAKED AMAZON
RICHARD CONTE IN CASE OF THE RED MONKEY

A Fresno, California installation by B. F. Shearer Co., San Francisco.

—YOU SEE MORE WAGNER THEATRE ATTRACTION PANELS THAN ANY OTHER KIND!

That's because theatremen everywhere realize that a good, changeable copy board is their all-important point-of-sale business getter.

Wagner attraction panels are available in any size, and are readily serviceable without removing frames.

You also have a wider selection of sizes and colors when you use Wagner changeable letters. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling, you'd better have the Wagner catalog.

Send the coupon now!

WAGNER SIGN SERVICE INC
218 S. HOYNE AVE. CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Avenue • Chicago 12, Illinois

Please send BIG free catalog on Wagner show-selling equipment.

NAME______________________________

THEATRE______________________________

STREET______________________________

CITY & STATE______________________________

An Expert Offers Some Suggestions About

Modern Theatre Air Conditioning

By SYDNEY ANDERSON, JR.
Commercial and Industrial Air Conditioning Sales Mgr.
Airtemp Division, Chrysler Corp.

THE air conditioning industry started to come into its own in the middle of the 1930's with the advent of freon refrigerants. At that time and earlier, theatres as a class were among the first to take advantage of air conditioning, especially as a means of increasing attendance.

In the early days of theatre air conditioning, all installations were of the central system type, where a compressor or condensing unit was installed at one location, an air handling unit at another, and either an evaporative condenser or a cooling tower located on the building roof or elsewhere outdoors. All of the interconnecting piping for these bulky installations had to be added at the job site or, as stated by members of the air conditioning profession, the work had to be done "in the field."

Packaged Air Conditioner

About 1937, the first packaged air conditioner was introduced. This, now very popular, unit consisted of a single cabinet containing all of the components of a complete air conditioning system. Thus was eliminated the need for extensive field piping and, as a consequence, installation time was considerably reduced.

The early efforts in packaged air conditioning were confined principally to models of three and five horsepower capacity.

Near the close of the World War II, some manufacturers began to market larger capacity packaged air conditioners and as of today they are now available in sizes up to 100 tons.

About 1950, the theatre industry commenced to recognize fully the advantages of packaged air conditioning and during succeeding years there has been a marked upward trend in the use of these compact units in the theatre field.

Central System Limitations

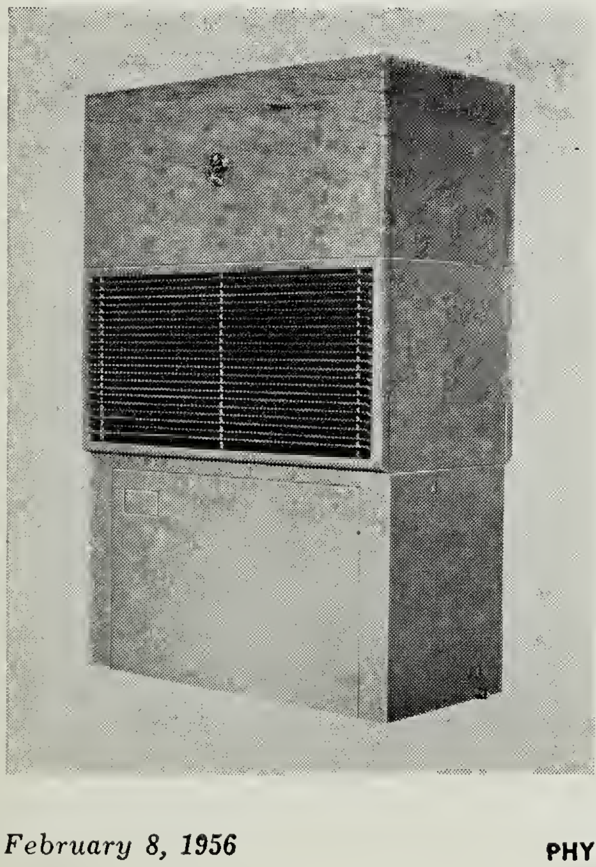
In addition to the piping problem mentioned previously, the trend toward the increased use of packaged air conditioners is attributable to the fact that early central systems had certain limitations.

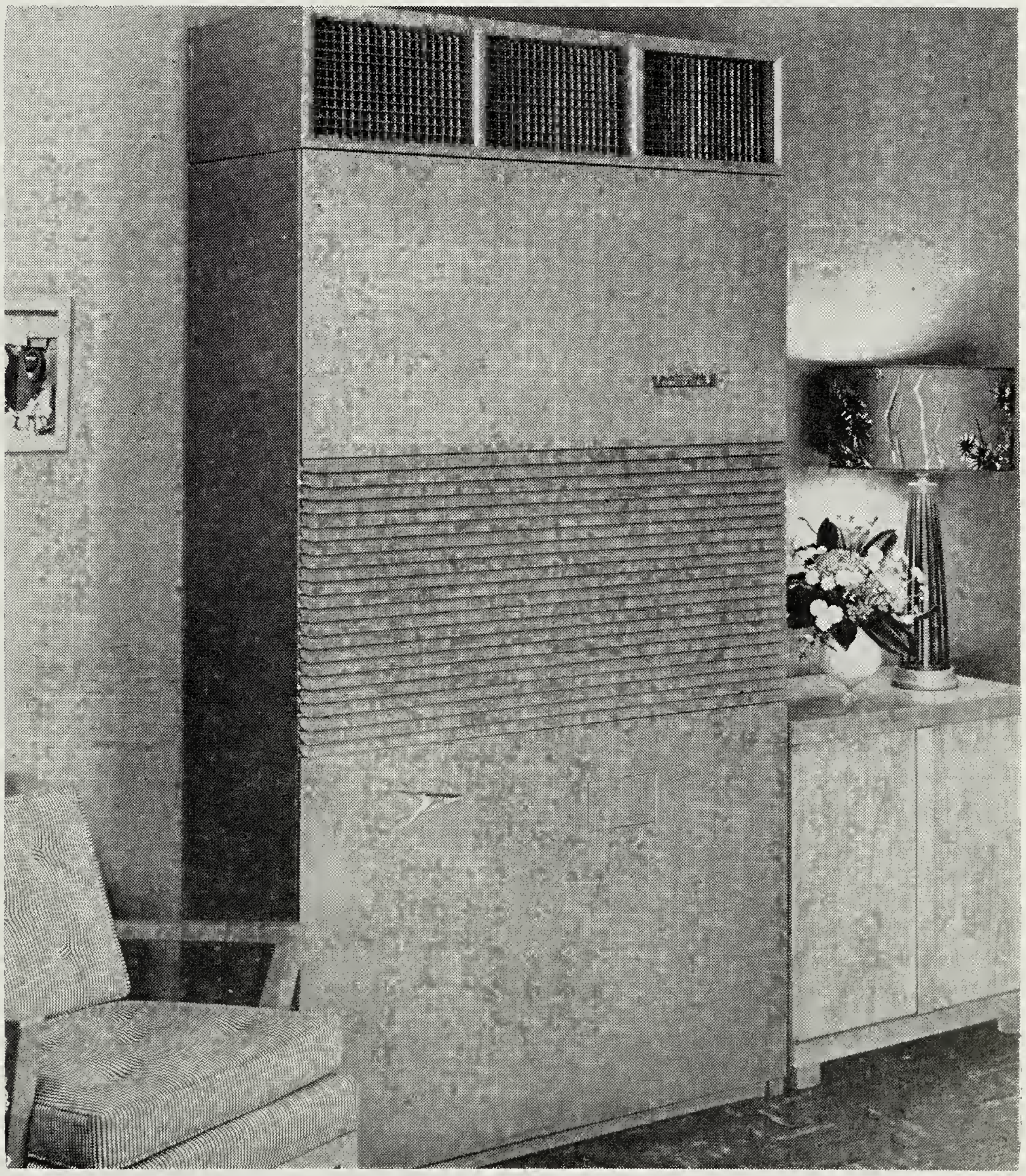
Limitations included:

1. Early systems were generally *over-capacity*. In many instances they utilized more horsepower than the theatre area actually required. Too, they did not employ capacity control, the lack of which resulted in poor relative humidity conditions. Patrons, because of high humidity, often felt uncomfortable despite the fact that the theatre was cool.
1. Most central systems installed up to World War II employed *belt-driven* compressors subject to inefficiency inherent in belt-driven machines. There were also maintenance problems resulting from the exposure—to dust, oil and humidity—of vital operating parts, particularly the compressor drive shaft.
3. These systems had relatively *unproven refrigerant cycles*. Because of the lack of engineering data and efficient controls, it was difficult to pre-determine with complete accuracy how a system, once installed, would perform, or what cooling capacity it would provide. Hoping—based on the limited technical information that was then available—that they would be compatible or bal-

(*Continued on page* PT-20)

PHYSICAL THEATRE
Vol. 11, No. 2 February 1, 1956





Modern packaged air conditioners, such as the ones seen above and left, are compact, efficient, and attractively styled. Models of this type are available in sizes from two to 30 horsepower, offering a wide range of installation possibilities for a theatre. They may be used with or without ductwork.

A composite photograph demonstrating greater efficiency of 55 mm. photography. The images (1) are bright and there is is a feeling of audience participation. The backgrounds (2) are as clearly in focus as foregrounds. The illusion of depth (3) is increased. There is no distortion (4) anywhere.

Enthusiastic Response To Demonstrations Of

CinemaScope 55

AT the present time 20th Century-Fox is conducting demonstrations of its 55mm. CinemaScope process that will cover 60 large cities, and be seen by an estimated 200,000 industryites before running their course. The purpose of these screenings is to enable exhibitors to see for themselves the improvements that have been made in the anamorphic process.

Narrated by Darryl F. Zanuck, studio production head, the demonstration reel uses actual scenes from the 20th-Fox productions of "Carousel," and "The King And I."

The new process is said to provide complete focus and definition at all times, regardless of the projection throw. Every scene is free from distortions at the far edges, and top and bottom of the screen, it was claimed.

Although the cameras shoot a 55mm. negative, this negative can be reduced to a 35mm. print with complete fidelity for projection in theatres, and without the necessity of purchasing any new equipment.

"By reducing to 35mm.," Zanuck pointed out, "we have totally eliminated grain. More than this, we have eliminated the fall-off focus on the right and left sides of the screen."

Zanuck also emphasized that while 20th-Fox plans to exhibit certain big attractions in specially equipped theatres on full 55mm. projection machines, the main objective in developing the process was to bring the improvements inherent in the use of larger negatives into every theatre throughout the world.

The important question of stereophonic sound was given considerable attention by William C. Gehring, 20th-Fox executive assistant general sales manager, who spoke at the initial demonstration held recently in New York's Roxy Theatre.

Gehring pointed out that at the present time there are 16,449 theatres in the United States and Canada equipped to project CinemaScope films. Of that number, only 3646 houses have installed full stereophonic sound equipment, with the remaining 12,803 utilizing one track optical sound.

"An optical print," Gehring said, "will not be able to have all the ingredients you will see at this demonstration. It is this point we wish to impress upon exhibitors, because we feel what is the use of spending all this great effort and large sums of money to improve CinemaScope if the exhibitors who still use optical equipment do not take full advantage of it."

Continuing with his plea for greater conversion to stereophonic sound in order to be able to project CinemaScope in its full 2.55 to 1 aspect ratio, Gehring stated exhibitors who are equipped only with optical sound should make arrangements with their equipment dealers to purchase, "what we call the newly invented penthouse attachments. These reproducers can be purchased by you from the dealer of your choice, and the approximate cost is $950 or less per pair. We have approached the dealers and they will extend credit up to about three years to pay for this equipment," Gehring revealed.

Spyros P. Skouras, 20th-Fox president, also addressed the audience at the first demonstration of CinemaScope 55, and voiced his enthusiasm and confidence in the future.

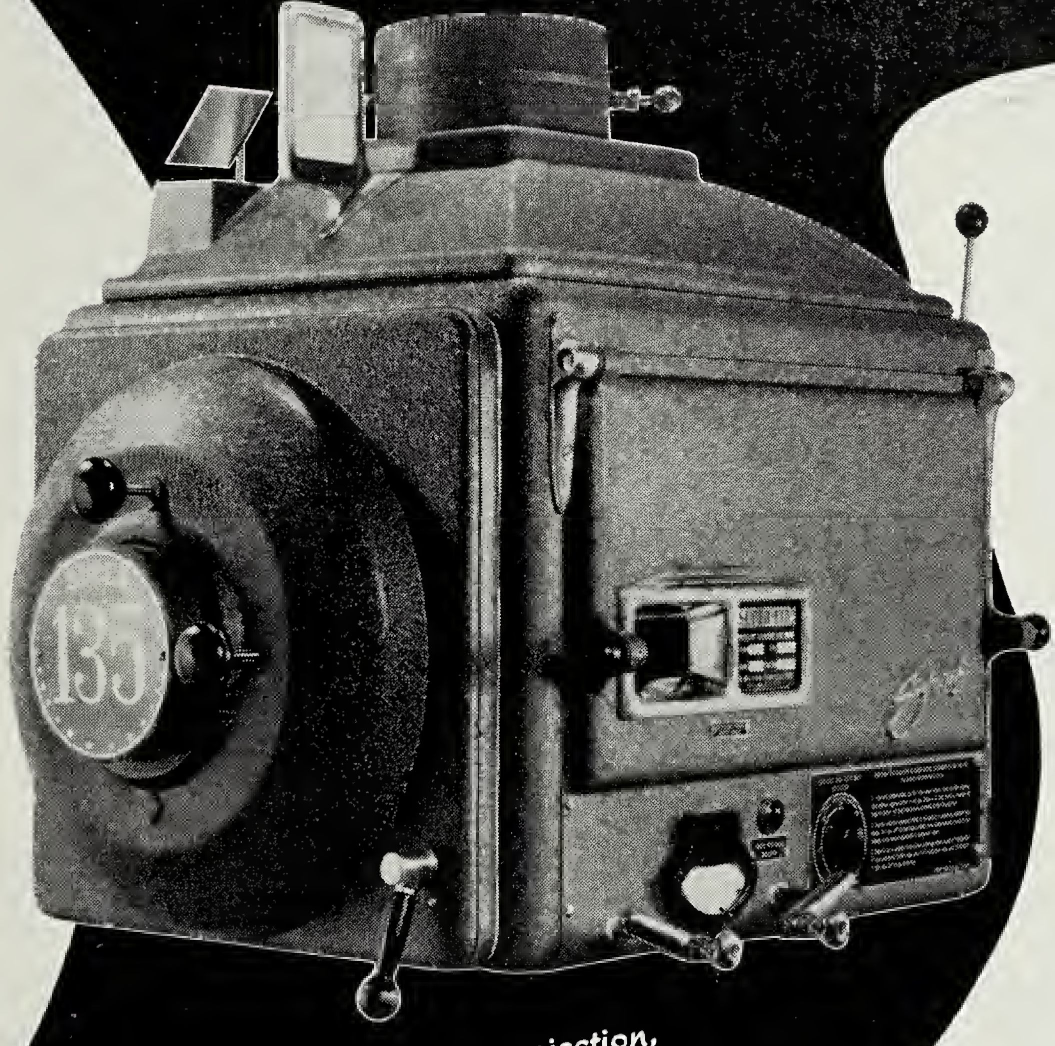
"We know," Skouras said, "that exciting new technical developments, plus important screen subjects will have superiority over any other medium, when we offer the kind of entertainment you can't see elsewhere." Skouras pointed out to exhibitors, however, that "theatres must always seek new standards of good clean management, better service and, above all, better projection of films."

Skouras closed his remarks on this optimistic note:

(Continued on page PT-21)

ONLY *Strong* LAMPS

have an AUTOMATIC ARC CRATER POSITIONING SYSTEM!



A variation in the negative carbon burning rate of as little as 6% to 8% can in 20 minutes change the position of the positive crater in relation to the lamphouse optical system as much as ¼″. Less than 1/32″ is the maximum error that can be tolerated without a loss of illumination and change in color of the light on the screen to either blue or brown.

The Strong Automatic Crater Positioning System controls the burning of both carbons, maintaining a steady light of constant color temperature—exactly the same for both lamps—so that changeovers need never be noticed.

The new, more complicated projection techniques have greatly added to the demands on the projectionist. He now has even less time for careful attention to the arc.

The Automatic Arc Crater Positioning System, which eliminates the need of hand feeding and correction of the carbon crater position, better enables him to render a good presentation.

If you want perfect projection, you should have Strong modern, efficient reflector type lamps with all their exclusive features. They project the brightest pictures as proven by impartial foot-candle-meter tests.

USE THE COUPON TO GET THE *PROOF!*

THE STRONG ELECTRIC CORPORATION
"The World's Largest Manufacturer of Projection Arc Lamps"
21 CITY PARK AVENUE • TOLEDO 2, OHIO

Please send free literature on Strong Projection Arc Lamps.

NAME ____________________
THEATRE ____________________
STREET ____________________
CITY & STATE ____________________

THEATRE LIGHTING FIXTURES

Two members of the interesting collection made available by Lightolier are seen. The attractive "Brandy Snifter" (right) and the "Floating Fire" (below) would make fine additions to the lounge.

ONE of the most important ingredients that go into the operation of a successful motion picture theatre is glamour. The public has been conditioned to expect its film stars, as well as the entire industry, to have that intangible quality of excitement, color and make-believe.

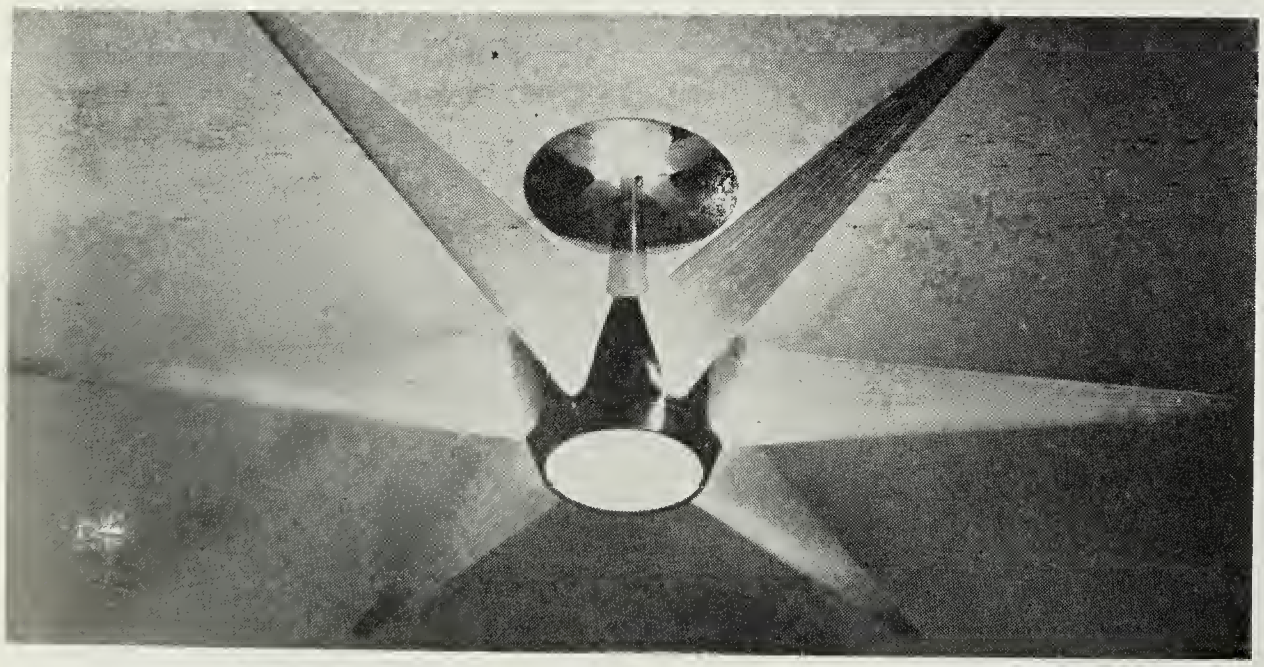
The wise exhibitor has known that it is necessary for the theatre to help strengthen this aura of glamour. One of the best ways of accomplishing this is by creating an interesting interior. Lounges, and restrooms, in particular, lend themselves to the decorating glamour treatment. The use of unusual fixtures will do much to brighten an area of the theatre that might otherwise appear rather ordinary in appearance.

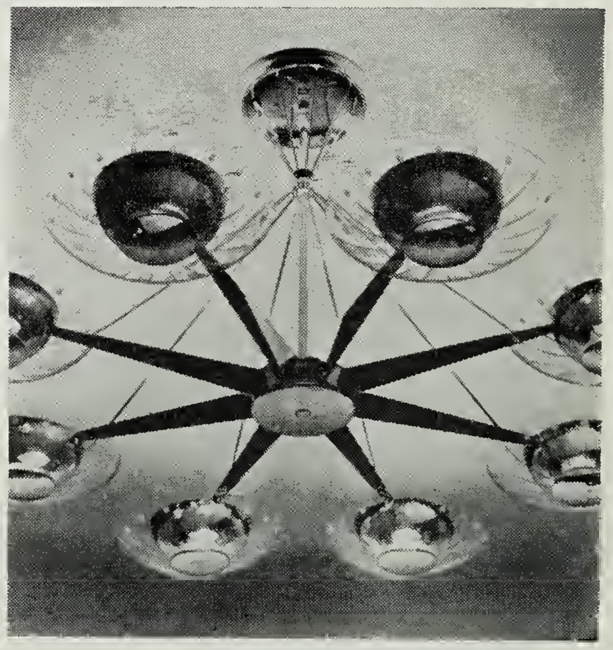
A highly imaginative lighting fixture collection combining an exceptional opulence with the bold simplicity of contemporary styling has been made available by Lightolier, Inc., New York. Utilizing an entirely new technique in glass-making, these new fixtures—called the Claremont collection—create a milestone in modern lighting design comparable only to the advent of the crystal chandelier hundreds of years ago, the manufacturer stated.

The forms, the materials, and the actual lighting qualities of the Claremont series are all first-of-their-kind. In a series of 14 designs ranging from a dramatic stylized "Star" to a sophisticated pendant "Brandy-Snifter," the light radiated by the fixtures actually molds these profiles with a twinkling, gem-like fire. To heighten this effervescent effect, the Claremont glass is often combined with gleaming polished brass.

The new Claremont technique developed by Robert Cocanougher, head of Lightolier's Claremont Kilns, employs thousands of microscopic glass spheres fused to a molded plate of blue-white glass, and to each other, at temperatures of 1,350 degrees. Whereas ordinary glass is decorated with opaque pigments that block light, these glass spheres are both translucent and refractive. They break light into a million fragments with the luxury of vintage champagne. It is a "first time" in the use of glass for transmitting

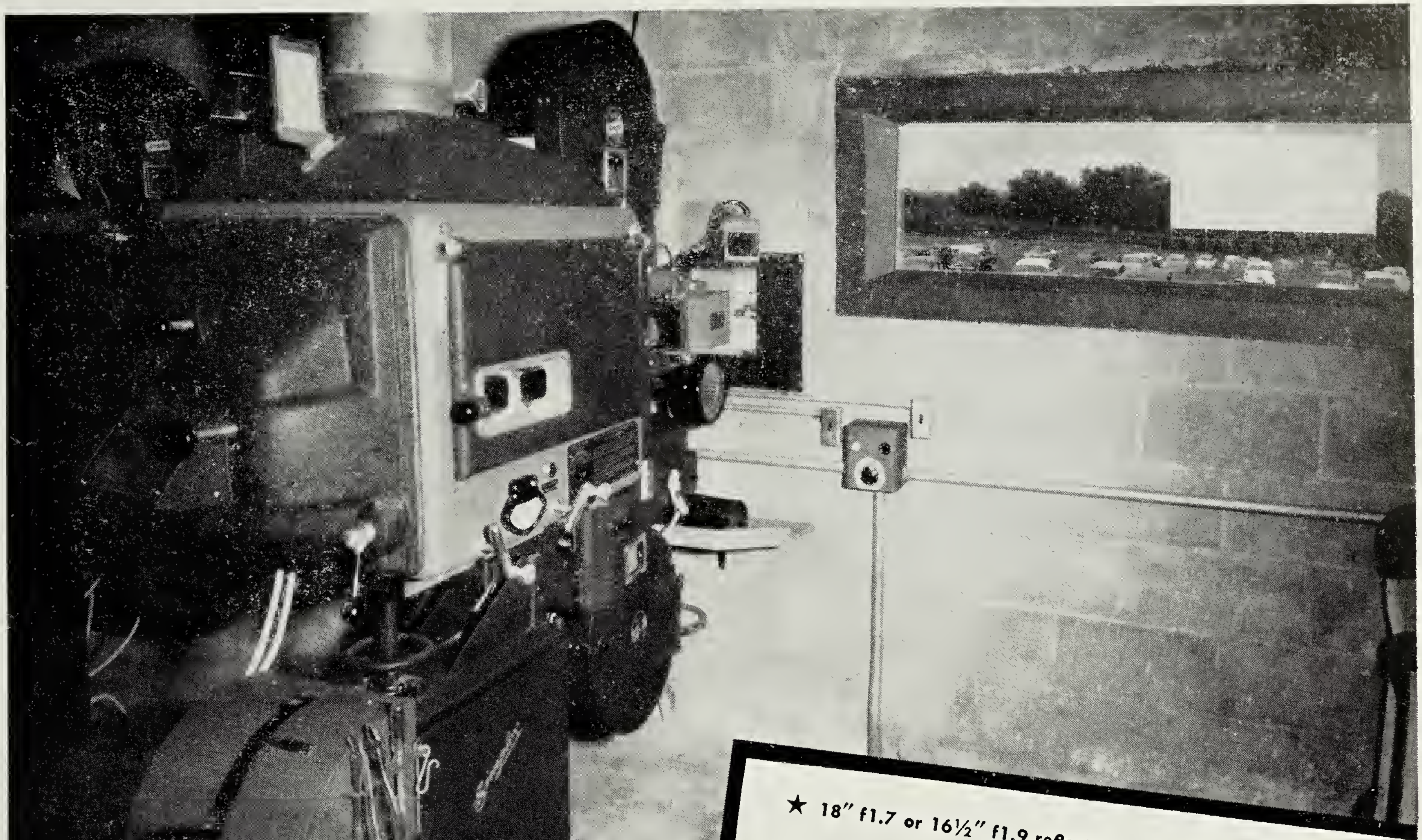
(*Continued on page* PT-19)





One of the more versatile lighting fixtures in this collection is seen on the left. Called "Star" the light from the central source shimmers from the brass hub along the arms to actually form a star in light. The "Carousel" seen right, is designed to illuminate a fairly large area in soft light.

Description Of An Outstanding Collection Of Lighting Fixtures Ideal For Use In Theatres



- ★ 18" f1.7 or 16½" f1.9 reflector.
- ★ Long-life positive carbon contacts.
- ★ Reflect-O-Heat unit reduces aperture heat. Blower-cooled removable holder.
- ★ Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Screen light is always the same color, without variations from white to blue or brown.
- ★ Ventilated reflector and reflector frame.
- ★ The arc is stabilized by an air jet which also prevents the hot tail flame from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot and resultant scum from forming on the reflector.
- ★ Burn a choice of your carbon trims (9, 10, or 11 mm regular, or 10 mm Hitex). Correct amperage selection is by a single control.
- ★ Water-cooled carbon contacts (optional).
- ★ Unit construction permits easy removal of elements for inspection in servicing.

Pour Plenty of Light Way Out There on those Big Screens!

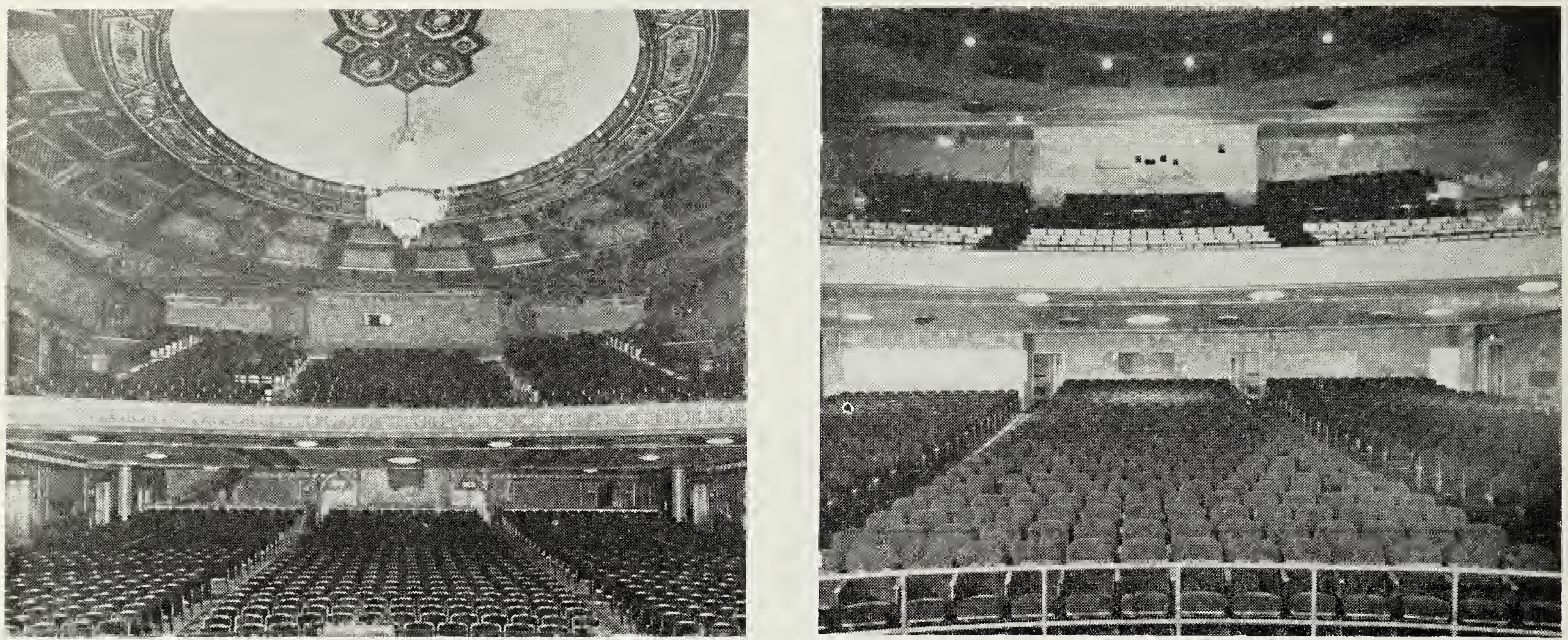
IT'S FROM

EXCELITE "135"
PROJECTION ARC LAMPS

N.T.S

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

★ A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



Before undertaking major repairs or remodeling, such as the one recently completed at the Community, Kingston, N. Y., seen here in before (left) and after (right) views of the auditorium, the tax question should be studied This study, done with the aid of experts, may improve your tax picture.

With Filing Time Approaching, Here Are

Tips On Taxes

WHETHER the federal income tax rates are cut or not, you may be able to cut your own tax bill—honestly!

To do this you need to know the tax effect of various choices. Your choice of a method of handling a particular transaction can raise or lower your taxes, and sometimes you can save money by a legitimate shift of taxable income or deductions from one year to another. You are also allowed choices in your treatment of certain items in your tax return, such as depreciation and research costs.

Many businesses could reduce their tax burden if they were aware of the tax considerations affecting a variety of transactions. The most feasible means for many businesses to keep alert to tax saving opportunities is frequent consultation with a properly qualified advisor.

Choice of Depreciation Method

Certain tax-saving steps are still possible at tax-filing time. One of them is the proper choice of depreciation method. The first step is to determine the estimated useful life of any asset acquired during the tax year. Every businessman should have a copy of "Bulletin F," which contains tables of "average" useful lives. It is available from the Superintendent of Documents, Government Printing Office, Washington 25, D.C., for 30 cents. The tables provide a guide, but it is not necessary to follow them exactly.

The simplest method is straight-line depreciation. It may also be the best in your particular case. Just divide the cost (less what you expect to sell it or trade it in for when it is replaced) by the number of years of estimated useful life, and this is the amount to be deducted each year. In arriving at the original cost, don't forget to include freight and installation charges in addition to the price paid for the equipment.

The law now specifically permits several other methods of depreciation for new assets having a useful life of three years or more. One of them is known as the declining balance method. In the first year the depreciation rate is twice what it would be under the straight-line method. The next year the same rate is applied to the amount remaining to be depreciated. This process is repeated each year.

The result is that a greater proportion of the cost is depreciated during the early years of the life of the asset.

Another new method, known as "sum of the years' digits," has a similar effect. You should figure depreciation on a new asset in all possible ways so that you can decide which is best for you and make the proper choice.

These methods of rapid depreciation may be particularly helpful to a theatre which is currently making large outlays for new equipment, but the depreciation left for the later years of the asset's life will be less than under the straight-line method. The best method depends upon the circumstances of the individual company, and is also affected by such imponderables as estimates of future earnings and tax rates during the life of the asset.

Being Taxed as a Corporation

There is a provision in the 1954 Internal Revenue Code which allows some proprietorships and partnerships to be taxed as if they were corporations. This choice should not be made lightly, as there is considerable uncertainty about the provision and the proprietorship or partnership desiring corpoprate tax treatment might find it better actually to incorporate.

Choice of Fiscal Year

Regulations now permit changes of fiscal year in some cases without permission of the Treasury department. Generally it is wise to use the fiscal year which corresponds most nearly with the annual cycle of business operations, ending at the low point of receivables, inventories and loans, instead of a calendar year. This reduces the area of possible dispute over such matters as value of inventories, and has many advantages apart from tax considerations. The change should be carefully timed, though, to avoid possible adverse tax effects during the changeover period.

Sickness and Accident Benefits

Under the present tax law, payments from your organization to employes for treatment of sickness or injury are not taxed as income of the employes. If you have a plan for continuing all or part of an employe's pay while he is absent for sickness or injury, limited amounts of this "sick pay" are also tax exempt.

This applies whether the payments are made by the company or by an insurance company. In the case of a sickness requiring hospitalization even for one day during the course of the illness, or in the case of *any* injury, the first $100 per week of payments are tax free. In the case of sickness which does not require as much as a day's hospitalization, the exemption begins after the first week of absence.

No great formality is required concerning the "plan" but it should be explained to employes, and appropriate records kept of the amounts paid. Proposed regulations governing tax withholding in 1956 from payments to ill employes were still under discussion when this article was prepared.

Repairs and Improvements

If you contract for repairs and improvements to your theatre be sure that these two types of work are billed separately. Should you lump them together, you may find that the entire cost has to be capitalized for future depreciation. By listing the cost of repairs as a separate item you are allowed to deduct it as an expense of the current year.

For example, you might have a furnace repaired and new radiators added. By separating the charges you can deduct the cost of the repairs in the current year,

(*Continued on page* PT-22)

Cutting Film Cost?

NO! WE CAN'T CUT FILM COST — *But* —

We Can Give You the BEST SOUND!

MITZI WILL BE AT BOOTHS 41 AND 42 AT THE NATIONAL ALLIED DRIVE-IN CONVENTION, CLEVELAND, FEB, 21-23. MITZI IS 5'5" TALL, WEIGHS 120 LBS., AND IS 36"-23"-36".

Drive-in patrons demand the best in sound as well as the best in pictures. EPRAD's outstanding research and engineering assure the most nearly perfect in-the-car-speaker sound reproduction. Even the housings are engineered for better sound. You can now give your patrons practically the same sound quality they enjoy at indoor theatres.

All this adds up to a new richness, realism and depth of sound never before available in such reasonably priced, low-maintenance-cost speakers.

Ask our Mitzi to demonstrate the charms of an EPRAD speaker at the National Allied Drive-In Convention.

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

"The Voice of the Drive-In"

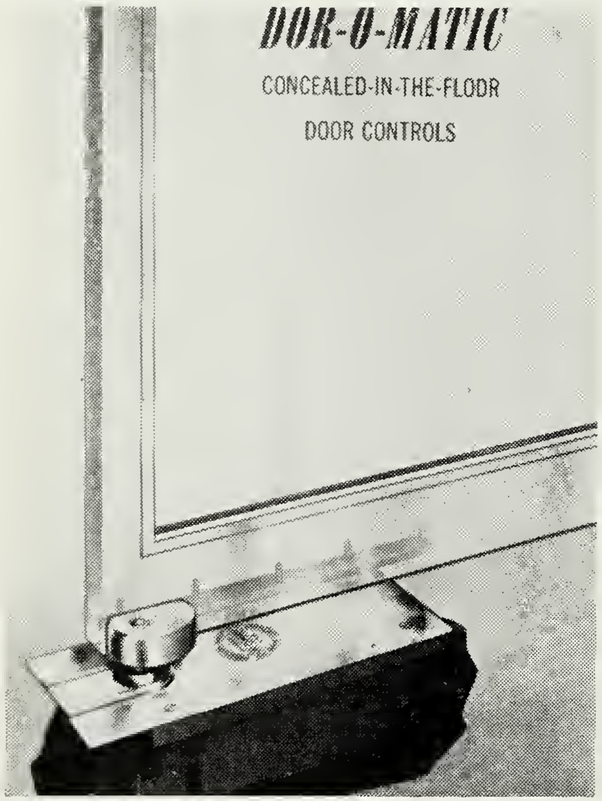
1208 CHERRY STREET TOLEDO 4, OHIO

NEW PRODUCTS
. . . that have theatre interest

Door Controls

New Dor-O-Matic concealed-in-the-floor manual door controls are now available in 25 models, the firm announced recently. Produced in single action and double-acting types, there is a model to fit every type of door in any type of building, it is claimed.

These checking door hinges were designed to fulfill the need for a door control that produces a positive closing action long and economical service under all conditions, and adaptability to modern building design and function. All these features are particularly important in the application of this unit to a theatre.

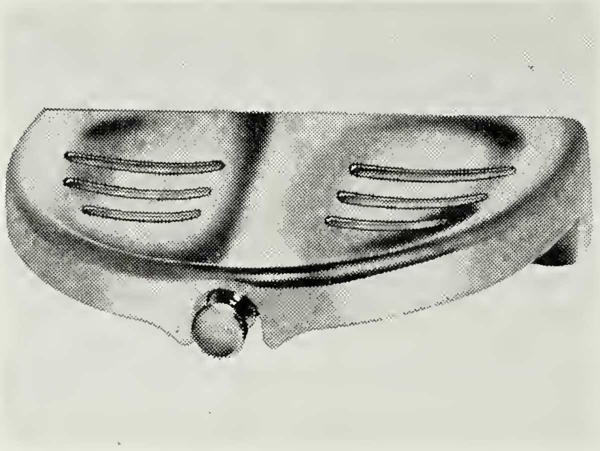


An important safety feature in theatres is a proper door control. The new Dor-O-Matic line has 25 models of concealed manual controls.

Uniform opening control makes constant the amount of effort required to open the door until the back-checking action of either the positive stop or hold-open back-check, which is optional, is reached. There is an adjustable two-speed closing action. The closing speed is greatly reduced, approximately five degrees from the closed position, to insure rapid but safe closing and latching of the door without slamming. Closing speeds are easily varied, if desired after installation, the firm reported.

Soap Dispensing System

A new combination gravity fed soap dispensing system and shelf, called LavaMate, and designed for installation in washrooms, was recently announced by the American Dispensing Company, Inc. By combining a shelf and a soap dispensing system the firm claims that this unit eliminates the necessity of providing two separate installations at extra expense. Also, many times the shelf or soap dispenser may have to be left out because of space limitations.



This combination item for theatre washrooms has a gravity fed soap dispensing system and shelf. It saves space and gives more patron service.

The soap dispensing system is available with either a straight liquid" or "lather-forming valve, curtails frequent refills, and reduces maintenance costs, it is claimed, because soap is fed from a large tank. The chrome plated cast bronze semi-circular shelf provides a sanitary surface for such personal articles as eyeglasses, wrist watches, etc. The shelf is designed with depressions on each side of the valve, which are slotted to permit any residue of water to pass through.

LavaMate units are available for concealed or exposed pipe installations. A wide separate wall plate is provided to secure the unit against leverage by distributing its weight over a wide area of the wall.

Screen Material

A translucent screen material for daylight rear projection of motion pictures and slides, suitable for lobby and front of the theatre exploitation activities, has been introduced by Klearcite Screen Company.

The material, known as WDD is a vinyl plastic laminated and embossed to produce over 2000 prismatic projections per square inch. These projections affect the initial dispersion of light to approximately a 60 degree cone. Light distribution is said to be uniform over the entire screen area, resulting in a bright, clear image. Texture of the material's surface eliminates glare and absorption of ambient light, it is claimed.

Klearcite WDD screen material is said to be flexible, portable, flameproof and washable. The vinyl material, being resistant to weather, makes the screen suitable for outdoor use. These screens can be framed, webbed or grommeted, and made to fit any special rear projection viewing requirements, it is claimed.

Vinyl Floor Tiles

Plain black and plain white vinyl tiles have been added to the floor products line of Hewitt-Robins, Inc., it was announced recently.

The new tiles will be nine by nine inches square, and in .080 inch gauge.

Electric Floor Mat

A rubber floor mat containing an electric heating element that produces uniform radiant heat is now being marketed by the General Industrial Company. Called the Electro Mat, this item would be useful for cashiers, ticket-takers, and other theatre staff members who might be exposed to cold weather.

Electro Mat is made of top-grade heat resistant rubber that is said to resist water, grease, and the elements. It is also made of fireproof materials, eliminating all fire hazards. Since its heating element is protected by a heavy covering of tough non-conductive rubber, there is no exposed element, eliminating the danger of electric shock or burns.

Since there are no moving parts maintenance is no problem. The manufacturer claims that this electric foot warmer uses less electricity than a 100 watt light bulb, yet furnishes more warmth than an ordinary 750 watt heater.

Cashiers, ticket-takers and other staff members who are exposed to the elements will be interested in this safe, rubber electric foot warmer.

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS ....
....
....
....
....

ISSUE OF FEBRUARY 1

•

WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS.

NAME..
THEATRE..
ADDRESS..
CITY, STATE..

MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA.

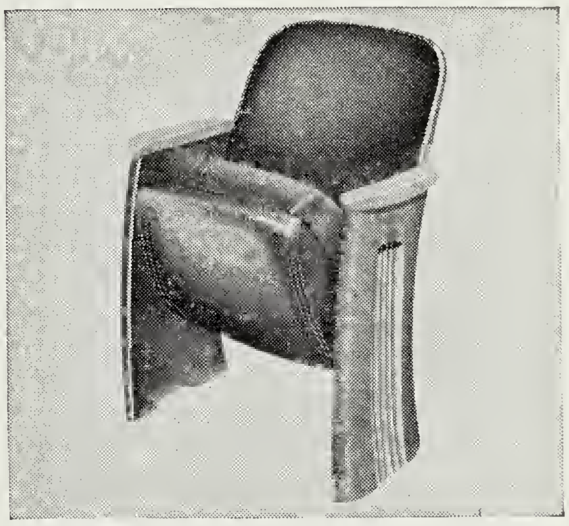
American Seating "come again" comfort pays off big at the box office!

American Bodiform Chair No. 16-001

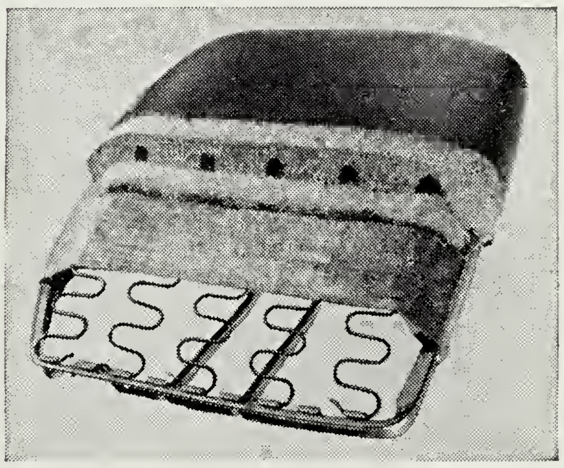
It's a fact: Luxurious comfort pays off at the box office. And luxurious comfort is the reason why American Bodiform® Chairs are the choice of leading theatres from coast to coast!

Bodiform design is based on exhaustive tests, experiments, and surveys involving hundreds of men, women, and children — for the purpose of finding what measurements and contours, what pitch of seat and shape of back would assure the greatest comfort for the most people.

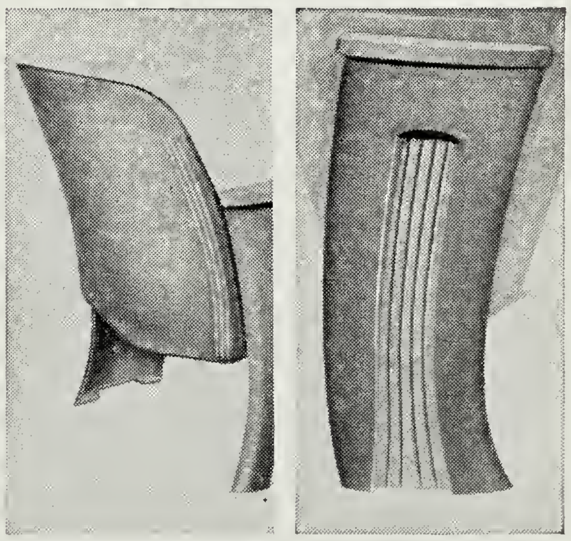
What's more, practical Bodiform features save space, simplify housekeeping, cut maintenance costs, lengthen service life. For full details, call your American Seating man, or contact National Theatre Supply — today!



Automatic, silent, ¾-fold seat action holds seat within zone of folded safety, ready to be "ridden down" by occupant; concealed, self-adapting hinges stay clean, can't pinch fingers.



Bodiform Spring-Arch seat has serpentine springs in die-formed steel frame, for uniform resilience, long life, evenly distributed support for rubber padding. Won't "bottom."



All-steel back, including inner upholstery panel, makes Bodiform Chair practically indestructible. Standards (right) are of lifetime gray iron; won't break, bend, or dent.

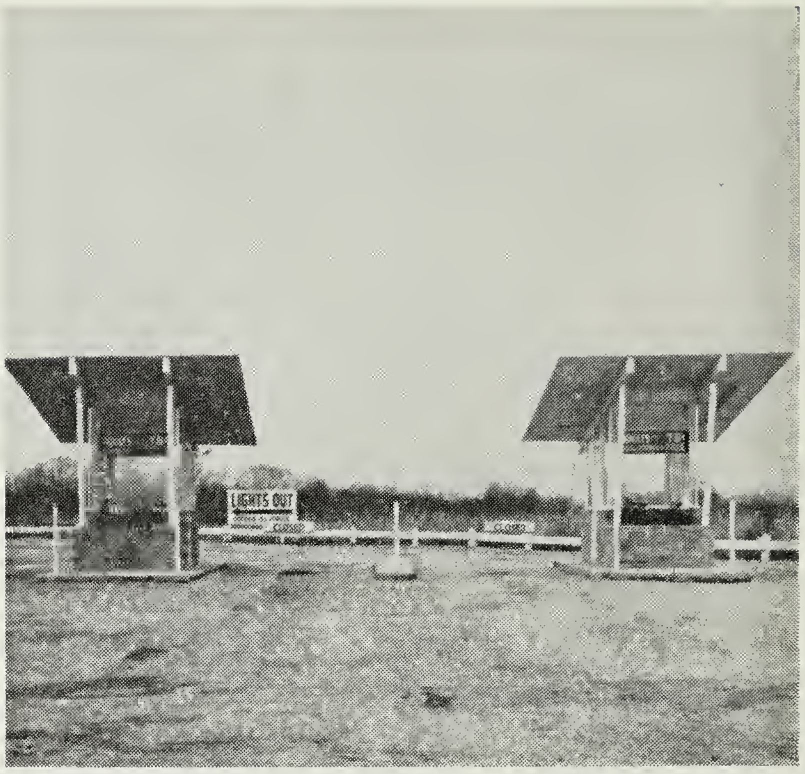
AMERICAN SEATING

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating; Folding Chairs. Branch Offices and Distributors in Principal Cities.

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

ELLIS
DRIVE-IN



A Drive-In E-X-P-A-N-D-S

IN recent months there has been a very noticeable trend in the physical appearance of drive-in theatres, an increase in car capacity. It is becoming an every day experience to learn of the construction of a new drive-in with facilities to handle 1000 or more automobiles. However, this expansion movement is not only confined to new drive-ins. Many already established outdoor operations are sending new speaker position into the far corners of their property.

Located on the DuPont Highway, one mile south of Wilmington, Del., the Ellis is a typical example of this growth in drive-in size. Formerly known as the Brandywine, this theatre had a car capacity of 450. When the A. M. Ellis Theatres Company, of Philadelphia, took the theatre over it was decided to enlarge the property to a capacity of 1050 cars, more than twice the original number that could be accommodated. In addition, the theatre was completely remodeled.

Room for the 600 additional cars was made by using the double-ramping system in the back with ramps 11 to 18.

A corrugated aluminum fence was used to enclose the theatre and to eliminate any outside light interference, as well as possible vandals. The fencing is as high as 22 feet in some places, particularly along the road near the screen.

The question of getting autos into and out of the theatre was given careful consideration. There is a wide entrance drive circling in from the DuPont Highway and running back along the screen tower and fence for a distance of over 600 feet to the boxoffices, which are capable of handling four lanes of traffic simultaneously. By placing the boxoffice back so far from the highway it is possible to handle the flow of traffic smoothly, and also leave room for the stacking of cars during the rush hours without extending traffic out on the busy highway.

DRIVE-IN THEATRES

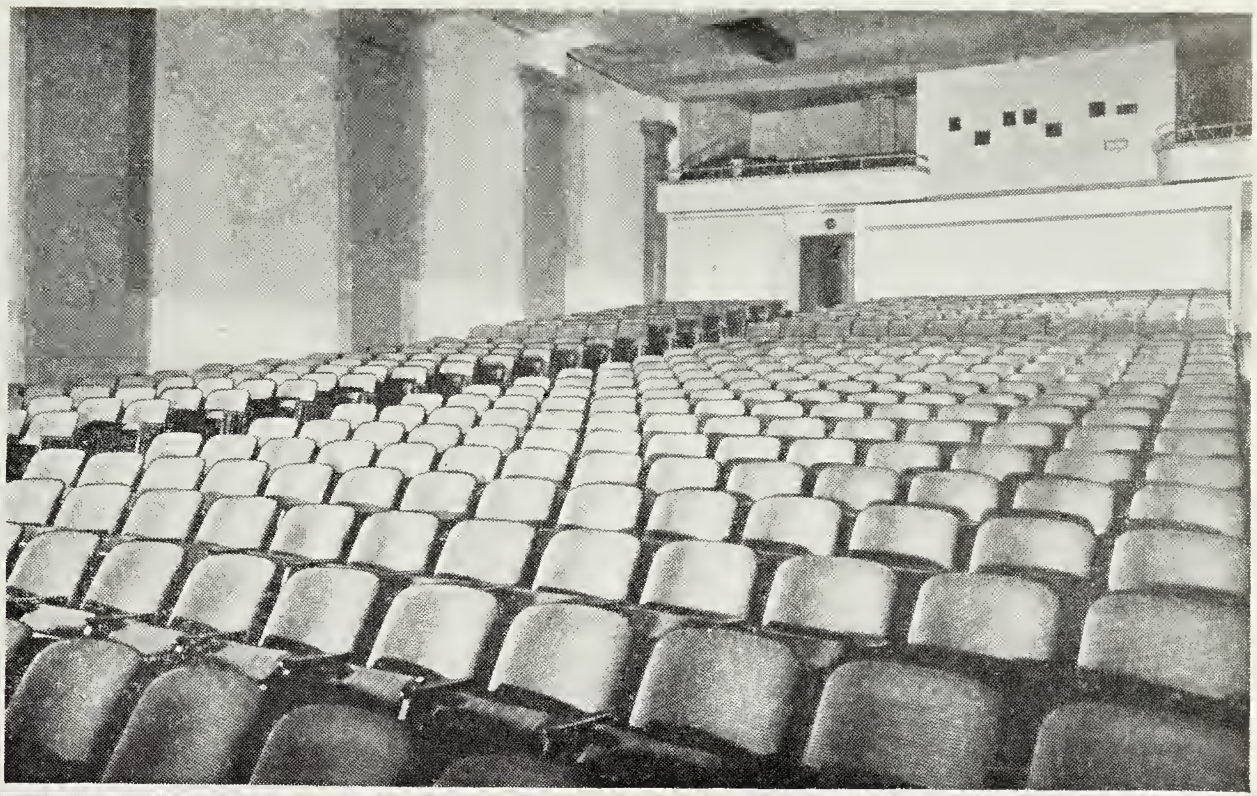
The two-sided attraction sign at the edge of the road has the name of the theatre written across the back.

In order to facilitate the sale of tickets the boxoffice doors are on automatic roller hinges, and permit the sale of tickets directly to the car patrons. The stub-rod ticket filing system is used with electronic car counters. When the theatre is being operated at capacity, four cars can be serviced at one time, and 250 cars can be held on the incoming driveway before reaching the highway. This long type of driveway set-up was necessary, the operators pointed out, because of the exceptionally heavy traffic on this main Delaware highway. Police officials have complimented the management for solving what could have been a troublesome and dangerous situation.

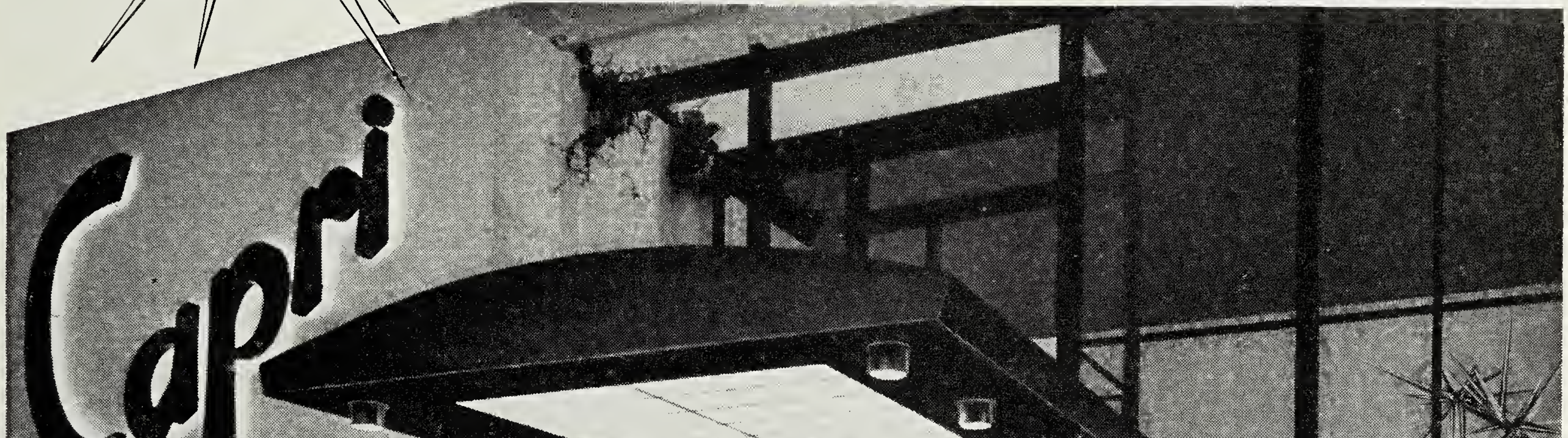
The question of getting the cars out of the drive-in with a minimum of confusion and disruption of traffic was also taken care of by the operators. There is a large two-lane exit at the far side of the theatre which permits free-flowing traffic from the drive-in onto the highway with

(*Continued on page* PT-21)

The Ellis, Wilmington, Del., was expanded to hold 1050 cars, an increase of 700. Wings were added to the tower (top, left) to enlarge the size to 45 by 106 feet. The box offices (top, right) are geared to handle four lanes of traffic. A general view of the drive-in field and tower is seen (above).



The auditorium of the new Capri is completely refurnished with Heywood-Wakefield "Encore" and "Airflo" Rocking Chair Loges.



Modern Art and Heywood Comfort Skyrocket Box-office Receipts

With a dramatic theme of modern art and the luxurious comfort of Heywood seating, owner Burton Jones transformed the old San Diego Egyptian, with an average gross of $600 a week, into the premium-price Capri with grosses as high as $10,000. Find out how Heywood comfort can help your own box office skyrocket.

HEYWOOD-WAKEFIELD
H-W
EST. 1826

HEYWOOD-WAKEFIELD COMPANY, *Theatre Seating Division, Menominee, Michigan* • Sales Offices: Baltimore • Chicago • New York

Delivering Your Film

By W. C. SMITH

Indiana Film Transit Co.

There is probably no more familiar sight around theatres and exchange centers than the film delivery truck and its driver. The film delivery companies are the vital link between the booking of a film and its presentation in the theatre. Like many things that are an integral part of everyday routine, the role of the film delivery man, and his problems, are often overlooked. This article, which originally appeared in the excellent convention book put out by Allied Theatre Owners of Indiana at its 29th meeting recently, sheds some light on this subject.

IN EVERY CITY in the country that has an exchange distributing center, you will find a trucking company, or maybe two or three trucking companies whose business is the delivery of film to the theatres in their territory—a new show for tomorrow.

Their pattern of operation may differ in each locality, but the thought is the same everywhere, to get the film to the theatre in time for opening tomorrow, and return the film that has just finished to the exchange in time for the next exhibitor to use.

In order to operate as efficiently as possible, most of these truckers operate at night; this permits them to leave their distributing point after the exchanges have closed, and allows them to deliver the shows to the theatres and return the used film to the exchange by the time the shipping department is opening the next morning. Thus, the trucking company is actually working 24 hours a day in some phase of film delivery, and the movement of the film is continuous.

The day force of the trucking company comes to work around seven in the morning. The trucks that have returned from their route the night before are unloaded and the film is sorted by exchanges. The day trucks are loaded with film to return to each exchange. Meanwhile, the foreman has a list of rush shipments that must make the early morning buses, this film is put to one side for delivery to the exchanges first.

By noon the men are on film row picking up new film that will go out on the trucks that leave again at night. This film is booked to open in theatres the following day. The trucks are unloaded at the terminal, the film sorted by route, then by town, then by theatre.

Meanwhile, the office force is busy making up route sheets for each driver from shipping sheets sent by the film companies. All afternoon film is picked up, taken to the terminal, unloaded and routed, and the driver's delivery sheet completed.

By the time the last shipment is picked up and sorted, the trucking company starts a check of the cargo. Delivery sheets are accurately checked case for case. Any difference in the label on the film and the delivery sheet must be corrected before the truck can leave. Many times the film is billed to one theatre, and the label calls for another. Shippers or bookers must be called at home and corrections made so that the shipment will reach the proper destination.

After the sheets are in order, circuit letters requesting the driver to pick up a print at one theatre and leave it at another on his route must be checked and fastened to the route sheet. Special notes from any theatre to the driver must be fastened also to the route sheet.

Around seven in the evening, the night force takes over; a check is made of the trucking equipment, route sheets are checked the driver gets the keys to his theatres, the truck is loaded and he is on his way.

Usually the continuous movement of film goes along smoothly, but many things can happen, and do happen that cause difficulty for the film carrier. Many of them are expensive and unnecessary. Here are a few of them:

1. Film that is labeled wrong or has two labels.
2. The theatre forgets to leave out a return ticket with its film, and the driver is unable to return the film and the next exhibitor misses out on his show.
3. Many times the last reel is left on the machine.
4. Film is placed in wrong cases, causing loss of time hunting film.
5. Many exhibitors do not check their new film until they are ready to put it on the screen. All film should be checked early in the day to give time for a correction in case of error in delivery.
6. Employes of theatres may take new film to the booth, janitors put it in closets while cleaning, or behind doors, and the manager not seeing the film in its accustomed place calls the trucking company to find out why he does not have his program. Hours later, and after several long distance calls, it is found.

(*Continued on page* PT-18)

Telephone Device Helps Speed Service

ROCHESTER, N. Y.—Now the busy theatre manager, cashier, projectionist, or other worker can answer the telephone and carry on a conversation while at the same time continuing at work around the office or booth.

This convenience is provided by the new Stromberg-Carlson Hands-Free Telephone, manufactured by Stromberg-Carlson, a division of General Dynamics Corporation.

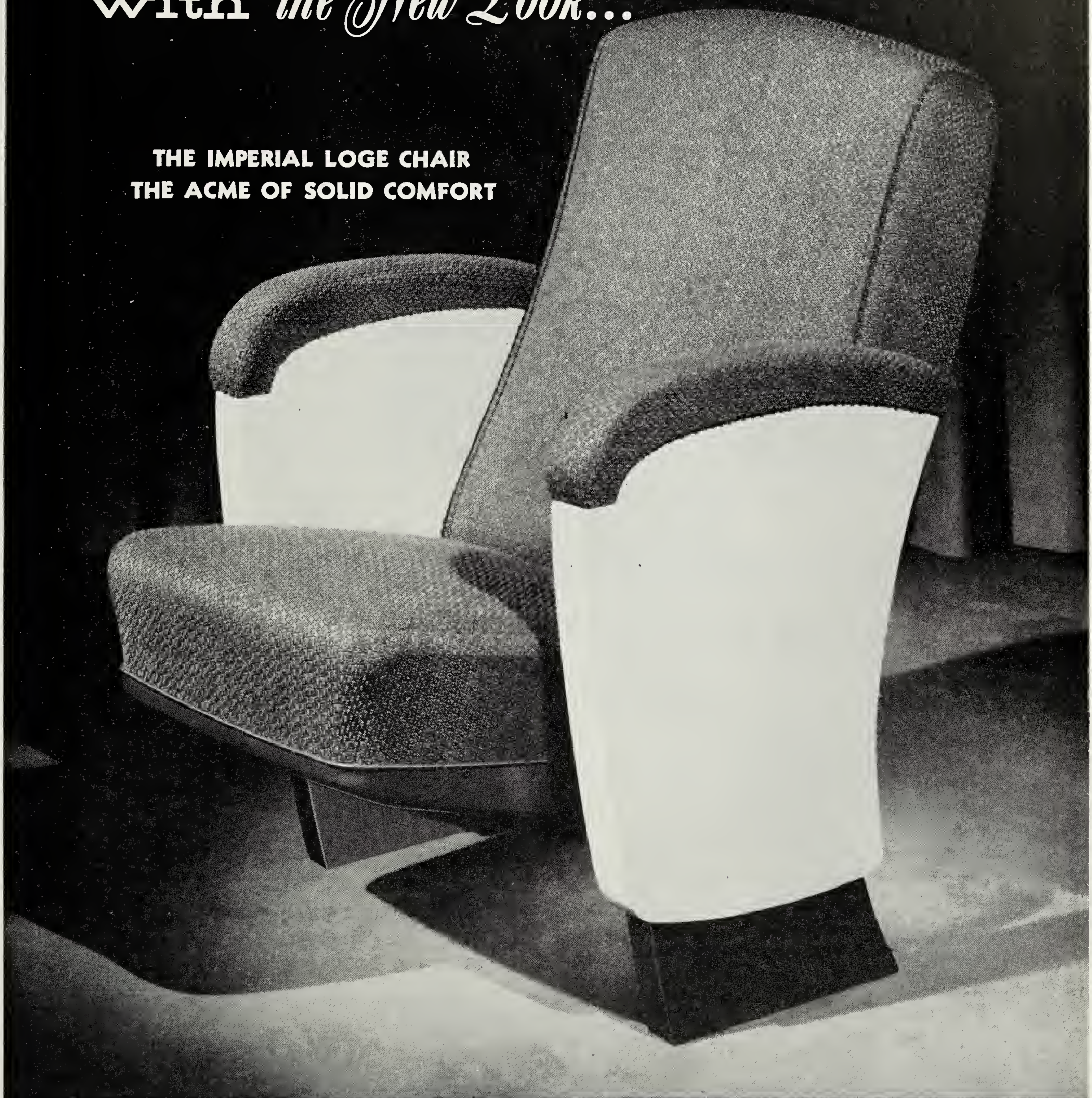
This Hands-Free Telephone has a microphone that is sensitive in all directions, and can pick up conversation at ordinary voice levels from as far away as 20 feet. Thus the user can continue to work with his hands free, crossing the room to get papers from a file, checking the ticket rack, threading a projector, or, in fact, doing just about anything while he talks and listens. It is not even necessary, it is claimed, to face the microphone.

The microphone is light, weighing only four ounces, and is attached to the telephone instrument by a 12-foot cord. Thus it can easily be moved for most convenient placement, and is especially useful for telephone conferences, where it is simply placed near the center of the participating group.

The microphone has an automatic volume control that compensates for irregularities in voice volume. The control also prevents "booming" if the user speaks too closely into the microphone. and subdues extraneous loud noises such as might be caused by jarring the microphone.

Seating
with *the New Look...*

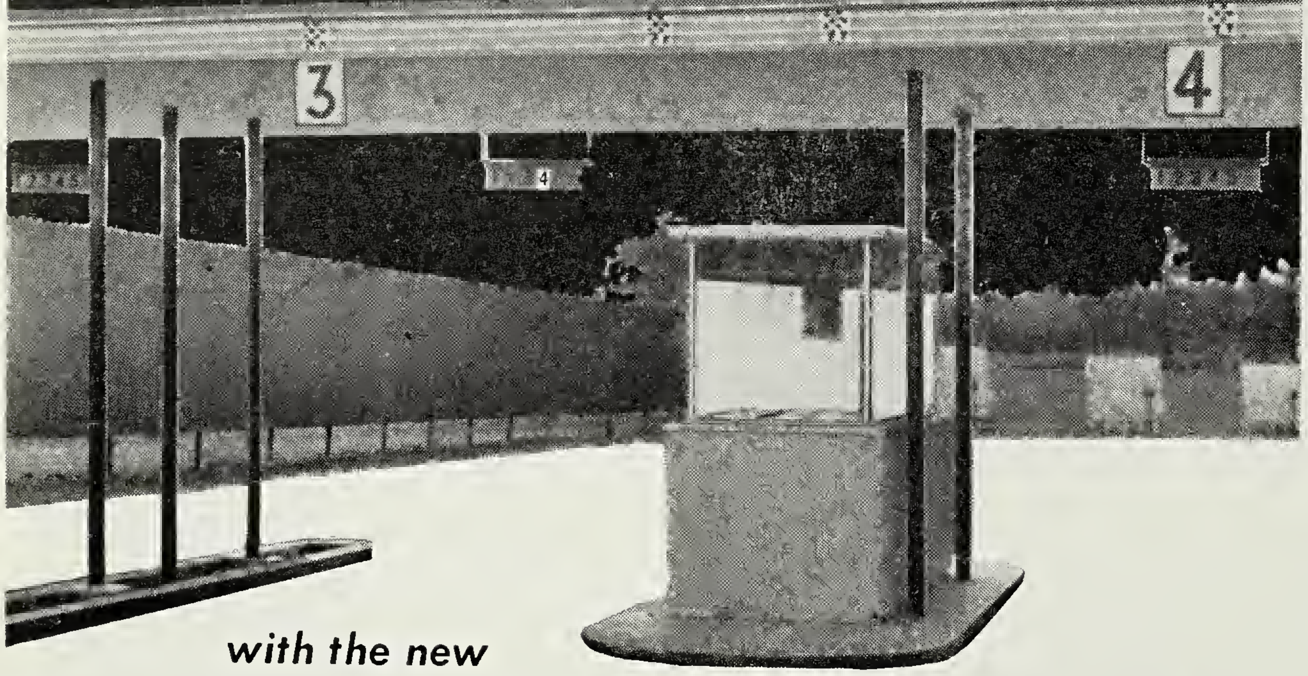
THE IMPERIAL LOGE CHAIR
THE ACME OF SOLID COMFORT



Ideal offers the most complete line of theatre seating. Write now
for illustrated literature. Free planning service.

IDEAL SEATING CO.
Grand Rapids, Michigan

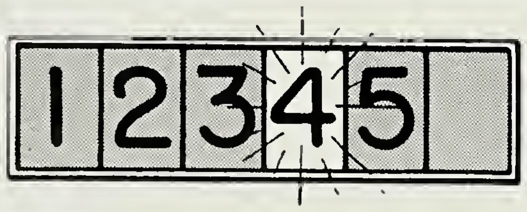
STOP! ADMISSION LOSSES!
IN YOUR DRIVE-IN



with the new

ADMISSION CONTROL and INDICATING SYSTEM

Tells at a Distance of 100 Feet the
Number of Admissions Paid For Each Car!



Ticket "Flasher," with bright 6-inch numerals, tells exhibitors the exact number of tickets sold to each entering car.

AT LAST — an admission system that will protect you at the box office! A proven system now being used on the country's largest toll highways, tunnels and bridges!

The Admission Control and Indicating System . . .

- Has "Car Counter" mechanism which registers number of cars entering Drive-In.
- Has "Ticket Counter" which issues and registers number of tickets sold throughout performance.
- Flashes number of tickets sold to each entering car on overhead indicator — with brightly lit 6-inch numerals visible as far as 100 feet from box office!
- Is tamper-proof for sure protection!

This Admission Control and Indicating System is a fool-proof way of eliminating box office losses. If you're interested in getting the full profit from your paying audience, contact . . .

N.T.S.
Your Guarantee
of Consistent Quality and
Outstanding Service

NATIONAL THEATRE SUPPLY
29 BRANCHES COAST-TO-COAST

Strong To Demonstrate Lamp's Versatility At D-1 Convention

Toledo, O.—A model of the Strong Super 135 that will demonstrate the ease with which this arc lamp can be adapted to the projection of the new wide film processes, such as employ 55, 65 and 70mm. film, will be exhibited by The Strong Electric Corporation at the Drive-In Theatre Convention and Trade Show, Cleveland, starting Feb. 21.

This lamp burns 20-inch 13.6mm. carbons, has a new high magnification mirror, and a new dowser which fully covers the new wider opening in the nose of the lamp.

Strong will also demonstrate their new arc slide projector for drive-ins, and a new line of rectifiers. The Strong booth will be manned by Harold Brown, Arthur Hatch, Walter Frick, Hank Wiener and Cliff Callendar.

Delivering Your Film

(*Continued from page* PT-16)

7. Useless trips to theatre due to failure of the theatre to notify the trucking company of changes in its policy.

Breakdown of equipment is an expensive item for the carrier. Since he operates his equipment at night, repair stations are usually not available except in the larger cities. He usually maintains his own repair shop, and is constantly replacing equipment.

Weather is another enemy. Snow, ice, and rain makes it difficult to keep a schedule. A repair crew with a wrecker are on call 24 hours a day to keep the trucks moving.

It is a specialized business requiring years of training, and hard work, but most operators of film trucking companies like their business.

A "Sound" Miss

Toledo, O.—Proof that this year's Drive-In convention, to be held this month in Cleveland, will be more interesting and attractive than ever is Mitzi O'Reilly. Mitzi will demonstrate how much the reproduction of sound has progressed during the past century by comparing one of EPRAD's newest in-the-car speakers with an early Edison phonograph.

MITZI O'REILLY

Mixer Prices Reduced By Ballantyne Co.

OMAHA, NEB.—The Ballantyne Company announced last week new low prices for exhibitors using 20th-Fox's new CinemaScope 55 and new magnoptic prints. Ballantyne now offers their regular model four track, magnetic mixer system, which formerly was priced at $1259, for $850 complete.

J. Robert Hoff, company president, pointed out that the company wanted to cooperate with theatre owners everywhere. He said that the system is ideal for reproducing 20th-Fox single track, magnoptic, and all other distributors' single to four track prints as well.

The equipment includes two button-on soundheads with four track pickups, preamplifier and power supply matched to the present amplifier of the exhibitor.

Hoff said that orders may be placed direct to Omaha or through any authorized Ballantyne dealer with delivery schedules set up to meet any booking date.

Theatre Lighting Fixtures

(*Continued from page* PT-8)

not only lighting, but pattern and texture woven together, it is claimed.

The patterns of the tiny glass spheres are applied by hand to make each fixture in a way a one-of-a-kind original. As many as seven different colors are applied to create the subtle golden champagne tone used as the color theme of the collection. In some instances, the twinkling color creates a distinct design pattern such as a snowflake; in others, it melts into an ombre effect.

Each of these highly-decorative fixtures serves a specific lighting purpose. Some designs give indirect light, and others, diffused, semi-direct light. Still others offer "down-light" combined with diffused decorative lighting effects. Several of the designs are offered in two sizes, to provide ensembled lighting effects for both large and small areas throughout an entire theatre building.

For each of the designs offering indirect lighting, a polished brass bowl is suspended within the decorated glass bowl to send light upward. Creating a glittering decorative effect, the light flows over the edge of the brass bowl to set the glass bowl a-sparkle. The fixture called "Carousel" has eight sets of brass and glass bowls spanning out from a polished brass star. Suspended from merry-go-round spokes of polished brass, "Carousel" is four feet in diameter and sheds sufficient indirect light to illuminate a public area 30 by 30 feet without supplementary illumination. It is also available in a smaller version, 31 inches in diameter, with five sets of spokes and bowls.

Other indirect lighting units include "Skyrocket" which throws light upward to twinkle off crystal balls mounted on slim polished brass stems; and "Snowflurry," a brass-lined bowl decorated with snowflakes.

The decorated glass alone serves as a diffuser for the semi-direct lighting units. In "Fontainbleau," the light sparkles upwards against a fountain of crystal balls while diffusing downward through the shallow glass bowl.

Theatre Equipment Sales, Dept. A-21, Bldg. 15-1
Radio Corporation of America, Camden, N. J.

Please rush me RCA Dyna-Heat details

NAME____________________

ADDRESS____________________

CITY____________________ STATE__________

Extend that season!

RCA DYNA-HEAT IN-CAR HEATERS

Calrod elements with aluminum radiating fins distribute quick, even heat.

Exclusive fins diffuse heat . . . keep safe heat-level at port opening.

Automatic on-off safety switch on each unit. Equipped with manual switch, too.

Sturdy, lightweight units . . . compact, easy to handle.

500-, 750-watt units at same price . . . 208-, 240-volt operation.

Two-tone finish, 11-foot Koil-Kord included.

Urgent . . . send coupon for complete details in a hurry!

Theatre Equipment Sales
RADIO CORPORATION of AMERICA
Camden, N.J.

Hoff Takes Over Active Control of Ballantyne

OMAHA, NEB.—R. S. Ballantyne, founder and president of the Ballantyne Company, announced that he is moving up to board chairman of the firm. The announcement was made in a letter to the company's dealers.

J. Robert Hoff, vice-president and sales manager, will assume the presidency of the company and will be the chief operating officer.

Ballantyne said, "After 25 years as president, I am relinquishing this post to my son-in-law, Bob Hoff. I will become chairman of the board. Bob will become chief operating officer, as president."

"As you know, I am now past my 66th birthday. It is inevitable that at sometime I would have to give up the post of president, and I can think of no better time than now to do it when I am enjoying the best of health. In this way, we can make the move smoothly and confidently."

R. S. BALLANTYNE

J. ROBERT HOFF

"I do not have to tell you that with Bob in the presidency, The Ballantyne Company will continue to move forward. Bob has had wide experience in every phase of this business. He is known and respected throughout the industry for his energy and leadership. I know you will give him the same fine cooperation you have given me."

Immediately after the announcement, Ballantyne left for an extended two months vacation and business trip in the south and southwest.

7 out of 10
DRIVE-INS
Install
SUPER
SNAPLITE
LENSES

More and more Drive-Ins are demanding these fine lenses. The Super Snaplites are guaranteed to give you Sharper Pictures, More Light on the Screen, Greater Contrast, and Greater Definition . . . and this under the most trying outdoor operating conditions. Actually 7 out of 10 new Drive-Ins install Super Snaplite Lenses . . . and more and more established Drive-Ins are turning to Super Snaplites. Ask for Bulletin No. 222, it gives you complete information on these lenses.

KOLLMORGEN Optical CORPORATION K O C ®

Plant:
347 King St.,
Northampton, Massachusetts

New York Office: 30 Church Street, New York 7, N. Y.

WILLIAMS
ALL-PURPOSE SILVER SCREENS
"You Can't Buy Better"
WILLIAMS SCREEN COMPANY
1678 SUMMIT LAKE BLVD., AKRON, OHIO
ORIGINATORS OF ALL-PLASTIC & SEAMLESS PLASTIC SCREENS

HAYCO SEAT COVERS

Covers with smartness, wear-resisting toughness in hundreds of beautiful color combinations. Easy to clean and will withstand the most destructive service conditions. For all models of theatre chairs.

JACK HAYES SEATING SERVICE

Box 212 Cato, N. Y.

Modern Theatre Air Conditioning

(Continued from page PT-5)

ance out to do the job, local air condition contractors were frequently forced to select components either produced by different manufacturers, or on which performance records were very meager. Often this field selection of components resulted in erratic compressor operation and high operating costs, in that maximum refrigeration efficiency per horsepower was not obtained.

Packaged Unit Advantages

Packaged air conditioning, on the other hand, offers the following advantages to theatre owners:

1. By using packaged air conditioners, up to 30 tons, in multiples and with these machines employing sealed compressors, capacity control is obtained. The result is better temperature, humidity control and lower operating costs.
2. Packaged units are produced in volume, components are standardized, refrigerant cycles are proven. All parts are carefully tested, balanced, and completely assembled at the factory.
3. Sealed compressors are employed in most packaged air conditioners, resulting in the efficiencies of direct drive. Drive belt problems are eliminated and no vital operating parts are exposed.
4. Five year warranties are obtainable on most sealed compressors, protection that assures the owner of low cost maintenance.
5. The equipment may be situated in one location. This concentration saves space and requires substantially less maintenance.
6. Packaged air conditioners, being complete units, generally have considerably more trade-in value than do the individual components of a central system.

In views of the aforementioned considerations, and as a great part of the air conditioning equipment in theatres today was purchased 10 or more years ago, an increasing number of theatre owners have been inquiring as to the possibility of trading-in and replacing present systems with current model packaged air conditioners.

However, since the trading-in of old air conditioning equipment is a relatively new practice, a question frequently arises in the owner's mind as to when he should consider such a move.

When To Trade

A basis for this important decision can be gained by comparing the yearly record of maintenance and repair costs on present equipment to ascertain whether these expenses have become burdensome, or whether they have been gradually growing. Also, by comparing power bills of the past year or two with those of several years back, considering, likewise, present and former year theatre occupancy so as to get a measure of whether or not normal wear, deterioration, or other factors have sufficiently reduced the efficiency of present equipment to such a degree that replacement is warranted.

Certain air conditioning manufacturers are currently training their dealer organ-

CinemaScope 55

(*Continued from page* PT-6)

"I believe with all my heart that in the years which lie immediately ahead we can prosper as we never have before. We must never stand still. Today it is CinemaScope 55, which we could have exhibited in 55mm. projection as a roadshow attraction in a few theatres, but chose instead to reduce to 35mm. prints so that every theatre equipped with stereophonic sound can show it immediately, with no equipment change. Tomorrow it will be CinemaScope 55 exhibited in 55mm. Who knows what wonders will follow that?"

---

izations to assist theatre owners and other business people in determining the efficiency of the older equipment they are now using. Based upon the experience of these trained air conditioning men, they can advise authoritatively as to what benefits or savings replacement would produce. In practically every instance, upon comparing systems that pre-date 1945 with the conditioners of 1956, it will be found that the latter will require less horsepower to provide equal capacity, or that with the same horsepower as an old central system modern packaged air conditioners will provide greater cooling volume.

Similarly, these dealers have been trained to determine those things which may be done to an existing system to restore its efficiency.

When these various considerations have been thoroughly examined, the question of replacement is reduced to a practical dollars and cents common denominator. a figure that enables the theatre owner to decide his most economical course of action.

Values Not Established Yet

As pointed out, the trade-in practice is relatively new to the air conditioning industry. Therefore, standard values, such as exist in the automobile industry, have not been established for old cooling equipment. But. as time goes on, particularly in view of the trend to packaged equipment, values will undoubtedly become relatively fixed.

Central system equipment at present has value mostly for the recovery of individual parts. It is probable that this condition will continue.

Packaged units have considerably more value because they are a complete entity. They can be renovated by a dealer and resold to a class of purchaser who cannot afford new equipment.

The Airtemp division, Chrysler Corporation, is one major air conditioning manufacturer encouraging the development of the trade-in market and has embarked on a nation-wide program to educate its affiliated dealers in methods of determining the efficiencies of present equipment and estimating value for possible trade-in and resale.

From all of the foregoing, it is apparent that the theatre owner using air conditioning equipment older than a decade might well discover—upon making a thorough cost of maintenance and operation comparison covering the past several years—that a decision to trade-in and replace his old system with modern packade air conditioning would constitute a sound business investment.

Theatre Equipment Sales, Dept. A-21, Bldg. 15-1
Radio Corporation of America, Camden, N.J.

Please rush me Taller & Cooper Control System details

NAME________________
ADDRESS________________
CITY____________ STATE________

Watch those receipts!

TALLER & COOPER ADMISSION CONTROL SYSTEM

Places you, the owner, in control of the box office.
Puts you in a position to realize full take.
Signals number of occupants in incoming cars to patrons and management.
Automatically records amount of each paid transaction.
Double-checks, records number of incoming cars via 4-contact treadle.
No tickets—eliminates expense of buying and handling tickets.
Keeps accurate, simplified records for tax-figuring.
Usually pays for itself by increasing earnings.
Urgent . . . send coupon for complete details in a hurry!

RCA®
Theatre Equipment Sales
RADIO CORPORATION of AMERICA
Camden, N.J.

SMPTE Prepares Report On Motion Picture Instruction

New York—Formal steps have been taken by the Society of Motion Picture and Television Engineers to compile a report on motion picture and television instruction in colleges and universities in the United States. Dr. John G. Frayne. president of the Society, announced that he had appointed a Committee on College Motion Picture and Television Curricula which would begin work on this project at once.

A Drive-In Expands

(*Continued from page* PT-14)

a flashing control traffic light operated by the theatre staff.

As part of the remodeling program the existing concession area was doubled in size to meet the greater demands of the 600 additional cars that can now be handled. It was also found practical to convert the concession operation from the counter service that had been used, to a modern two-lane cafeteria system, which is geared for speedier and more efficient operation. The concession is operated by the Berlo Vending Company, of Philadelephia.

The booth was not neglected in the expansion program, with RCA equipment being used to prepare the drive-in for the showing of CinemaScope. The screen tower, which was 40 by 60 feet prior to the remodeling was extended to a size of 45 by 106 feet by adding two aluminum covered wings to each side of the tower.

Flexible Lens, Screen In "Fantasia" Showing

New York—Arangements have been completed for the opening of Walt Disney's full-length Technicolor feature, "Fantasia," at the Normandie, it was announced by Leo F. Samuels, president and general sales manager of Buena Vista Film Distribution Company.

Originally released in 1940, "Fantasia" employed both a wide screen and multiple sound-tracks for stereophonic sound. This was more than 10 years before such features of film projection became common in the motion picture industry, it was pointed out.

For its new presentation, the film will feature still another electronic development—a SuperScope lens which permits instantaneous enlargement of the picture from standard to CinemaScope proportions, and the reverse. By means of an interlocking mechanism, the theatre screen itself will be correspondingly enlarged or contracted. Both the SuperScope lens and the screen will be electronically controlled by cue marks on one of the four sound-tracks employed in presenting "Fantasia." As a result, live-action sequences will automatically be seen in their correct proportions on standard size screen, while the cartoon sequences will be expanded to their original CinemaScope proportions.

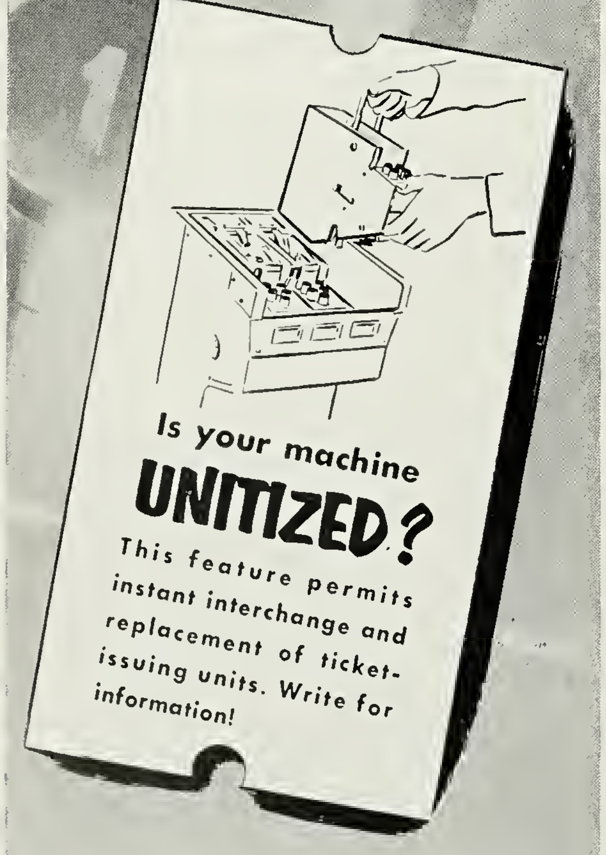
A screen of CinemaScope proportions and stereophonic sound (to which the elaborate Fanta-sound track of the picture has been adapted), are being installed at this Trans-Lux house.

The Admission
Control System
that means
Good Business
Good Showmanship

AUTOMATICKET

is
made only by

General
Register
Corporation



Is your machine
UNITIZED?
This feature permits instant interchange and replacement of ticket-issuing units. Write for information!

General Register Corp.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1018 So. Wabash Ave., Chicago 5, Ill.

Fox 55mm. Previews Use B and L Lenses

Rochester, N. Y.—All CinemaScope 55mm. demonstration films being shown by 20th-Fox in major theatres across the country are being projected with Bausch and Lomb optical systems, the firm announced.

In setting up the demonstrations, 20th-Fox engineers will install B and L prime lenses and anamorphic attachments in those theatres not already so equipped. Fox engineers have borrowed the lenses from B and L to assure that maximum projection quality is obtained.

In addition to the B and L Super Cinephor f1.8 prime lenses and CinemaScope attachments, the Fox engineers have also installed a heat reflecting filter in each projector to protect the film from the heat of the arc lamps. The filter transmits the light from the arc, but reflects a large portion of the heat back away from the films.

Navy Buys Raytone Screens; Projection Optics Lenses

Brooklyn, N. Y.—The U. S. Navy recently purchased a quantity of Raytone screens as part of a large contract in their wide screen conversion program for Navy operated theatres.

The Altec Service Corporation was the prime contractor in the huge conversion program, and Raytone served as a subcontractor.

Sol Shurpin, president of Raytone, reported that the Navy selected Raytone Hilux and seamless white screens. He further disclosed that a substantial number of Projection Optics lenses were also purchased by the Navy from Raytone, distributors for the Projection Optics Company, Inc., Rochester, N. Y.

Shurpin did not disclose the exact number of units sold, but admitted that this order did much to make 1955 the biggest year in Raytone's 35-year history.

Ellis Renovates New House

Philadelphia—The A. M. Ellis Theatres Company, recently took over the Forum and renamed it the Ellis. The new management made extensive improvements including 1200 new International seats. air conditioning unit, etc. It was estimated that the remodeling job cost in excess of $200,000.

Tips On Taxes

(*Continued from page* PT-10)

although the new radiators would be improvements subject to depreciation during their useful life.

Keeping Good Records

Many deductions are lost through failure to keep adequate business records. Be sure that you have good records to show you what deductible expenses you have had, and to back up your deductions in case they are questioned by the Government. This applies particularly to your out-of-pocket business expenses, such as travel and entertainment of customers, and to items which are deductable on your personal income tax return.

This article is based on information supplied by the American Institute of Accountants, the national professional organization of certified public accountants.

Huge Drive-In To Be Built

New York—One of the largest drive-in theatres in the east will be erected on a 31 acre tract at Orangetown, N. Y., it was announced by the 303 Drive-In Theatre Corporation, comprising Joseph M. Seider, Prudential Theatres; Charles B. Moss, B. S. Moss Theatres; Spyros Skouras, Jr., Skouras Theatre Corporation, and Samuel Rinzler, Randforce Amusement Corporation.

Located at the junction of the new Palisades Interstate Parkway and Route 303 in Rockland County, just five miles south of Nyack, the new drive-in will have a capacity of 2,062 cars. Construction from plans by Leon Einhorn will be started immediately so as to assure an early spring opening.

Compare before you invest!
The Superb HILUX 152
152

STILL the lowest...
and one of the finest...

HILUX

264 & 152
FIXED & VARIABLE
ANAMORPHIC LENSES

$197.50 EACH **$395.00** PER PAIR

See your Theatre Supply Dealer
or write us directly . . . NOW

PROJECTION OPTICS CO.
ROCHESTER, NEW YORK

Simplex T.M. REG. U.S. PAT. OFF.
X•L
PROJECTION and SOUND SYSTEMS
The Finest Ever Made

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION
DISTRIBUTED BY NATIONAL THEATRE SUPPLY
SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

HERE IS A QUICK, EASY WAY TO GET FURTHER INFORMATION. JUST CHECK AND RETURN. NO OBLIGATION.

PROJECTION
- ......Arc Lamps
- ......Carbons
- ......Carbon Savers
- ......Changeovers
- ......Film Cabinets
- ......Film Magazines
- ......Film Splicers
- ......Generators
- ......Lamp House and Porthole Blowers
- ......Pedestals
- ......Projectors
- ......Projector Parts
- ......Rectifiers
- ......Screens
- ......Screen Frames
- ......3-D Equipment
- ......Theatre TV

SOUND
- ......Amplifiers
- ......Hearing Aids
- ......Inter-Coms
- ......Loud Speakers
- ......Standard Sound Systems
- ......Sterephonic Sound Systems
- ......Sound Service

DRIVE-IN EQUIPMENT
- ......Admission System
- ......Boxoffice Equipment
- ......Coiled and Straight Speaker Wires
- ......Construction
- ......In-Car Speaker
- ......In-Car Heater
- ......Insect and Weed Control
- ......Paint
- ......Playground Equip.
- ......Signs, Ramp and Directional
- ......Screen Tower
- ......Screen Surfacing and Paint
- ......Seats (Walk in)
- ......Underground Cable

MARQUEE and LOBBY EQUIPMENT
- ......Boxoffice
- ......Boxoffice Equipment
- ......Display Frames
- ......Marquee
- ......Marquee Letters
- ......Signs

AIR CONDITIONING and HEATING
- ......Air Conditioning Systems
- ......Air Diffusers
- ......Blowers
- ......Fans
- ......Heating Systems
- ......Humidifiers

CONSTRUCTION and DECORATION
- ......Decoration
- ......Front Remodeling
- ......Insulation, Thermal and Acoustical
- ......Interior Remodeling
- ......Pre-Fab Arches
- ......Theatre Architect and Builder
- ......Roofing
- ......Wall Covering

STAGE EQUIPMENT
- ......Curtains
- ......Curtain Controls and Track
- ......Dimmers
- ......Footlights
- ......Stage Rigging
- ......Spotlights
- ......Switchboards

FURNISHINGS
- ......Carpets
- ......Carpet Padding
- ......Crowd Control Equip.
- ......Draperies
- ......Light Fixtures
- ......Rubber Mats
- ......Seats
- ......Seat Cushions
- ......Seat Repair
- ......Upholstering

SANITARY EQUIPMENT AND SUPPLIES
- ......Carpet Cleaning Compounds
- ......Deodorants and Disinfectants
- ......Hand Dryers
- ......Plumbing Fixtures
- ......Rest Room Accessories
- ......Vacuum Cleaners and Blowers

For additional information on products advertised in this issue, please check.

- ☐ **AMERICAN SEATING CO.,** Seating
- ☐ **BALLANTYNE CO., THE,** Four- Track Magnetic Systems
- ☐ **BAUSCH & LOMB OPTICAL CO.,** CinemaScope Projection Lens
- ☐ **EPRAD,** In-Car Speakers
- ☐ **GENERAL REGISTER CORP.,** Admission Control System
- ☐ **HEYWOOD-WAKEFIELD CO.,** Seating
- ☐ **IDEAL SEATING CO.,** Seating
- ☐ **INTERNATIONAL PROJECTOR CORP.,** Projection Equipment, In-Car Speakers
- ☐ **JACK HAYES SEATING SERVICE,** Seat Covers
- ☐ **KOLLMORGEN OPTICAL CORP.,** Projection Lenses
- ☐ **NATIONAL THEATRE SUPPLY,** In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
- ☐ **PROJECTION OPTICS CO.,** Anamorphic Lenses
- ☐ **RCA THEATRE EQUIPMENT SALES,** In-Car Heaters, Admission Control System
- ☐ **RCA SERVICE CO., INC.,** Theatre Service
- ☐ **J. E. ROBIN, INC.,** Rectifiers, Motor-Generators, Screens and Projection Lenses
- ☐ **STRONG ELECTRIC CORP.,** Projection Lamps and Rectifiers
- ☐ **WAGNER SIGN SERVICE, INC.,** Plastic, Aluminum, Glass and Luminous Letters, Attraction Panels
- ☐ **WILLIAMS SCREEN CO.,** All-purpose Silver Screens

Without charge or obligation, please send me additional information on above checked items.

NAME ....

THEATRE ....

ADDRESS ....

CITY, STATE ....

RETURN TO
MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

Cut Along Dotted Line

Cinemiracle Camera Tests Impress

HOLLYWOOD—Initial tests of the new Cinemiracle camera produced gratifying results, it was announced last week by National Theatres head Elmer Rhoden, and producer Louis de Rochemont. The tests used experimental footage filmed in Philadelphia and proved so successful that the staffs have been instructed to expedite completion of the final pre-production trials.

Your doorman may be a dream...

Your usherettes may be starlets...

BUT EVERY PERFORMANCE STILL MUST BE PERFECT!

For a perfect performance, vital operating equipment has to work without a single slip. The best man to keep it exactly that way is an expert RCA Theatre Service Engineer. He's the *only* man who brings to your house the full backing of RCA's technical resources.

RCA

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary Camden, N.J.

BALLANTYNE OFFERS CINEMASCOPE 55 SPECIAL!

NO MORE PRINT TROUBLE—show Fox 55, Magoptic, and any other magnetic print.

TO THEATRES EVERYWHERE:
To cooperate with 20th Century-Fox and theatres everywhere, the Ballantyne Company offers regular $1259.00 Model 4452 four-track magnetic system complete*, ideal for reproducing Fox 55 single track, magoptic, *and all other distributors' single to four-track prints* for only $850.00 F.O.B. Omaha! Orders may be placed direct to Omaha or any authorized Ballantyne dealer—delivery to meet any booking date.

Write, wire or phone

The Ballantyne Company

1712 Jackson Street **Omaha, Nebraska**

* *Not to be confused with single-track, single-purpose systems. Model 4452 includes two SX400 button-on soundheads with four track pickups, SX455 pre-amplifier and SX421 power supply matched to your present amplifier for easy installation.*

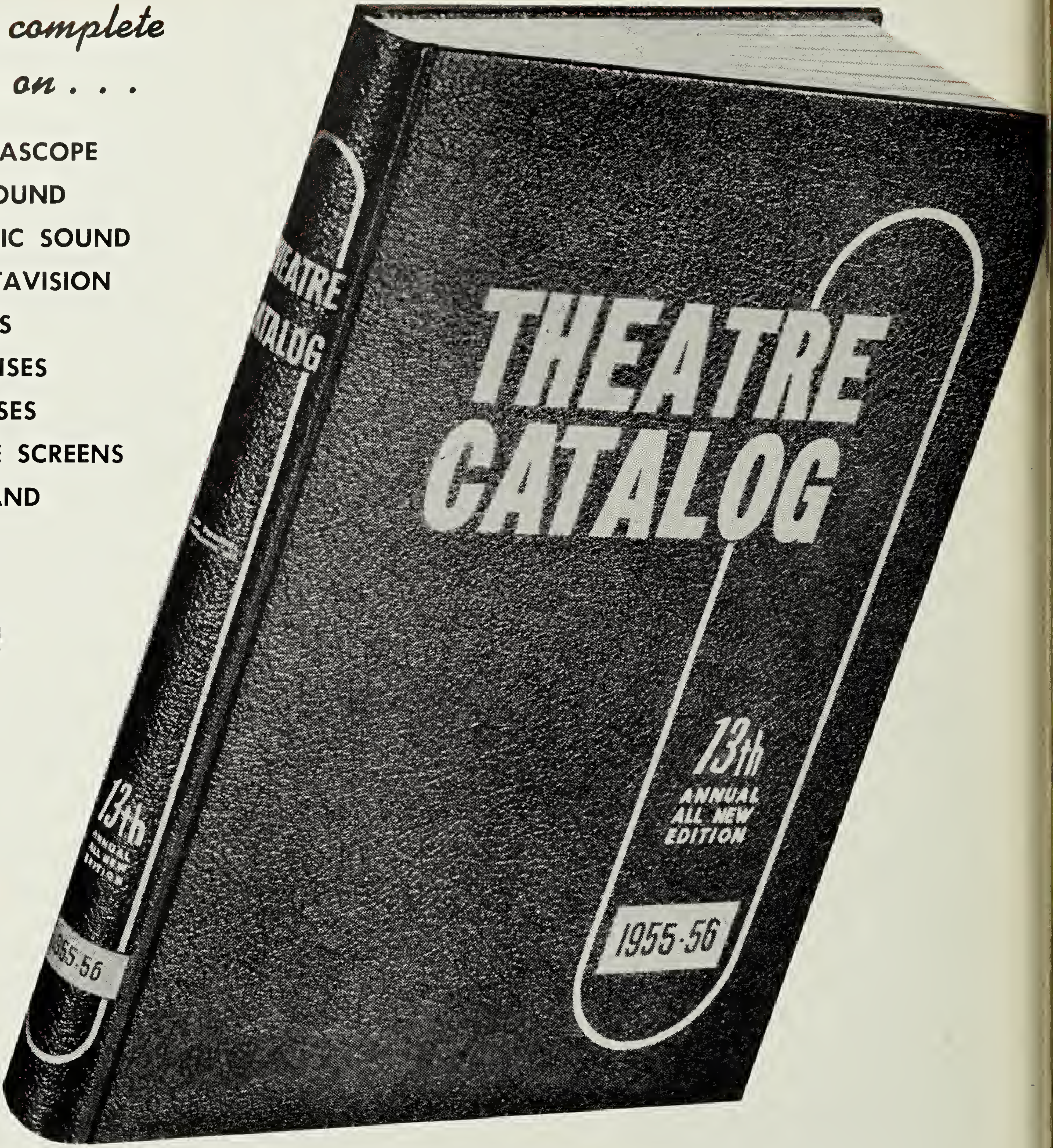
Now Being Mailed!

Packed with complete current data on . . .

IMPROVED CINEMASCOPE
STEREOPHONIC SOUND
OPTICAL MAGNETIC SOUND
HORIZONTAL VISTAVISION
TODD-AO PROCESS
ANAMORPHIC LENSES
WIDE ANGLE LENSES
LARGE AND WIDE SCREENS
CONSTRUCTION AND DECORATION

and . . .

4340 DRIVE-IN THEATRES



Almost 500
Pages of
Authoratative
Practical
Physical
Theatre
Knowledge!

JAY EMANUEL PUBLICATIONS, INC.
246-248 North Clarion Street
Philadelphia 7, Penna., U.S.A.

Please ship .... copies of 1955-56 THEATRE CATALOG. Attached find $ ....

NAME ....

TITLE OR OCCUPATION ....

SHIPPING ADDRESS ....

....

To Insure Early Delivery...ORDER YOUR COPY NOW!

$5.00 per copy
in U. S. and Canada
$10.00 rest of world

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 14

FEBRUARY 1, 1956

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B (5508)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okay lower half entry—62m.—see March 23 issue. (5509)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 Issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrassing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okay western for the lower half—71m.—see Feb. 9 issue (5507)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED OR IN PRODUCTION

ATOMIC MAN—Gene Nelson, Faith Domergue. (5612)

CATTLE KING—George Montgomery, Marcia Henderson.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)

DEADLIEST SIN—Sydney Chaplin, Audrey Dalton, John Bentley. (5601)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

INDESTRUCTIBLE MAN, THE—Lon Chaney, Jr., Marian Carr. (5613)

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)

WICKED WIFE, THE—Nigel Patrick, Moira Lister—75m.—(English-made). (5606)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates Rod Taylor—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

Associated

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue.

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue.

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Woodland—Okeh programmer for dualler—77m.—see Feb. 23 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 Issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 Issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

SECRETS OF LIFE—True Life Adventure—CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

KEY

Leg. is the symbol for the Cathalic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

Columbia

(1954-55 releases from 701)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 Issue. (804)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue—Leg.: B. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 Issue—Leg.: B. (747)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 Issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spats—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made In England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okay programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—(Technicolor)—(Cinemascope). (826)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg.: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glenn Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cottan, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

TEN WANTED MEN—W—Randolph Scott, Alfonsa Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—Leg.: B—(Technicolor)—(CinemaScope). (737)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BATTLE STATIONS—John Lund, William Bendix, Keefe Brasselle.

BLACK MAMBA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

COCKLESHELL HEROS—Jose Ferrer, Trevor Howard, Victor Madden—(Technicolor)—(CinemaScope)—(Made in Portugal).

EARTH VS. THE FLYING SAUCERS—Hugh Marlawe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Pattersan—(English-made).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

HARDER THEY FALL, THE—Humphrey Bogart, Rod Steiger, Joe Walcott, Max Baer.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

HOT BLOOD—Jane Russell, Cornell Wilde—(Technicolor)—(CinemaScope).

IT HAPPENED ONE NIGHT—Jack Lemmon, June Allyson—(Print by Technicolor).

JUBAL—Glenn Ford, Rod Steiger, Ernest Borgnine—(Technicolor)—(CinemaScope).

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

OVER-EXPOSED—Cleo Moore, Richard Crenna, Raymond Greenleaf.

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

RETURN OF CUSTER—Randolph Scott, Barbara Hale.

ROCK AROUND THE CLOCK—Johnny Johnston, Alix Talton, Bill Haley and Comets.

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

SECRET OF TRESAURE MOUNTAIN—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale—(Technicolor).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

URANIUM BOOM—Dennis Morgan, Patricia Medina, William Talman.

WEREWOLF, THE—Don Megowan, Joyce Holden, Steve Ritch.

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding — (Technicolor) — (CinemaScope) — (Made in Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittaria De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tam Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScape)—(Made in Australia).

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: B.

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Arnoldo Tieri, Luiga Pavese—Okay import for art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—Italian-made)—(Dubbed in English)—Leg.: B.

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetto Greco. Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—Leg.: B—(Filmed in Germany). (5406)

TO BE REVIEWED OR IN PRODUCTION

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m—see Feb. 9 issue—(Technicolor). (520)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept 7 issue—(Eastman Color)—(CinemaScope). (603)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue—Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfars, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdam, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made In Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope). (625)

FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—100m.—(Print by Technicolor). (620)

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope). (627)

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Yousekevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—108m.—(Eastman Color)—(CinemaScope). (621)

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).

MEET ME IN LAS VEGAS—Dan Dailey, Cyd Charisse, Paul Henreid—(AnscoColor)—(CinemaScope). (622)

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson.

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Eastman Color)—(CinemaScope).

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope). (626)

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—Leg.: B—(Technicolor). (5407)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO — MD — Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—Leg.: B—(Made in Italy). (5406)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor)—(VistaVision). (5410)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS — CMU — Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).

COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence.

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made In France).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey — (Technicolor) — (VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—(English-made). (607)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okay—92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—86m.—see Feb. 8 issue—(English-made). (606)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—(Superscope).

BRAIN MACHINE, THE—Patrick Barr, Elizabeth Allan, Maxwell Reed—(English-made). (609)

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—111m.—Leg.: B—(Technicolor)—(CinemaScope). (610)

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson.

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope). (608)

WAY OUT, THE—Gene Nelson, Mona Freeman—(Made In England).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441).

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed In English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5445)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okay programmer—73m.—see Feb. 9 issue—(Made in England). (5432)

TIMBERJACK — OMD — Sterling Hayden, Vera Ralston, David Brian—Colorful outdoor meller will fit into action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okay for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO—Ralph Meeker, Janice Rule, Paul Henreid.

AND SUDDENLY YOU RUN—Scott Brady, Joan Vohs, Frank Faylen.

COME NEXT SPRING—Steve Cochran, Ann Sheridan, Walter Brennan—92m.—(Trucolor).

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

DOCTOR AT SEA—Dirk Bogarde, Brigitte Bardot, Brenda DeBanzie—(Technicolor)—(English-made).

HIDDEN GUNS—Bruce Bennett, John Carradine, Angie Dickinson—66m.

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna.

JAGUAR—Sabu, Chiquita, Barton MacLane—66m.—(5531)

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—(Trucolor)—(Naturama)—(Made in Portugal).

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made in Germany).

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—(Trucolor)—(Naturama).

STRANGER AT MY DOOR—Macdonald Carey, Patricia Medina, Skip Homeier.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—(English-made).

WHEN GANGLAND STRIKES—John Hudson, Raymond Greenleaf.

Trans-Lux

TO BE REVIEWED OR IN PRODUCTION

DANCE LITTLE LADY—Mai Zetterling, Terence Morgan—(Eastman Color)—(Minter).

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okay programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Roman—Western reissue should do okay—86m.—see Feb. 9 issue. (541)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue. (542)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made In England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jon. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactary featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed In Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 Issue—Leg.: B—(Eastman Calor)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly Inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 Issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should de better business—105m.—see June 15 Issue—Leg.: B—(Calor by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made In Hong Kong).(514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosay, Dennis Urice—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Gaad trucking meller—94m.—see Oct. 5 Issue—Leg.: B—(Reissue). (545)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Calarful entry has names and angles—111m—see March 9 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope) (507)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly Interesting filmization af the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinsan—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

WHITE FEATHER — OMD — Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (503)

TO BE REVIEWED OR IN PRODUCTION

BOTTOM OF THE BOTTLE—Van Johnson, Joseph Cotton, Ruth Roman—(Color)—(CinemaScope). (602)

CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—(Color)—(CinemaScope). (604)

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, George Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemaScope).

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).

MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—Clifton Webb, Gloria Grahame, William Russell—(DeLuxe Color)—(CinemaScope). (603)

MOHAWK—Scott Brady, Rita Gam, Neville Brand—(Pathe Color).

OASIS—Michele Morgan, Cornell Barchers—(CinemaScope)—(Made in Europe).

ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith, John Hodiak—(Color)—(CinemaScope). (605)

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).

REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii).

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England).

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Rautine lawer half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Braderick Crawford, Ralph Meeker, Randy Farr—Okay programmer—82m.—see March 23 Issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 Issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okay programmer—85m.—see April 9 issue—(Bischaff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okay programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carral Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Phillip Friend—Routine programmer will fit inta the duallers—83m.—see July 28 Issue—(English-made)—(Pallas)—(1.66-1).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lawer half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolar)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Yaung, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolar) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do akay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolar)—(CinemaScape)—(Hecht-Lancaster).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 Issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made Interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama an narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based an best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made, interesting entry—100m.—see April 6 issue—(Technicolor)—(Filmed in Burma)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jary, June Foray—For the lower half or art spats—74m.—see Feb. 9 Issue—(Technicolor)—(Made In India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry far the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Bornes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program entry—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Galdstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmizatian has angles —99m. — see June 15 Issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made In Italy)—(Lopert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott — (Eastman Color) — (CinemaScope)—(Made in Mexico)—(Bandido).

BED OF FEAR—Sterling Hayden, Vince Edwards, Marie Windsor—(Harris-Kubrick).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BROKEN STAR, THE—Howard Duff, Lita Baron, Bill Williams—(Bel-Air).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made In Mexico)—(Krueger).

CREEPING UNKNOWN, THE—Brian Donlevy, Margia Dean, Jack Warner—(Hinds).

CRIME AGAINST JOE, THE—John Bromfield, Julie London—(Bel-Air).

EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).

FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

HUK—George Mantgomery, Mana Freeman—(Made In The Philippines)—(Pan Pacific).
JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).
KILLER IS LOOSE THE—Joseph Cotton, Rhonda Fleming, Wendell Corey—(Crown).
KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).
LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).
LUCKY KID—Celia Johnson, Diana Dors, David Kossoff—(Eastman Color)—(London Films).
MANFISH—John Bromfield, Lon Chaney, Jr., Victor Jory.—(DeLuxe Color)—Leg.: B.
NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).
PATTERNS—Van Heflin, Everett Sloane—(Harris-Myerberg).
PISTOLERO—Jack Palance—(Philip Waxman).
QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).
REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).
RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).
TIMETABLE—Mark Stevens, Felicia Farr—(Mark Stevens).
TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)
AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)
ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)
BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)
CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)
CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)
CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)
FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Goad suspense drama—97m.—see July 27 issue—Leg.: B. (536)
FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)
FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)
FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)
HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer far the lower half—75m.—see Oct. 19 issue. (5603)
JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)
KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)
KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)
LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)
LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okay programmer ar art house entry—82m.—see March 9 issue—Leg.: B—(Print by Technicolor)—(Filmed in New Zealand)—(Rank). (509)
LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Good pragrammer—87m.—see April 20 issue. (524)
MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okay series entry—79m.—see March 9 issue. (519)
MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okay western—80m.—see April 20 issue—(Eastman color). (525)
MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—Leg.: B—(Technicolor). (520)
NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)
ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)
PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating camedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)
PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)
REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especially in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522)
RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)
SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)
SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)
SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okay program meller—88m.—see Feb. 9 issue—(Technicolor). (516)
SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)
SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)
TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror explaitation item—80m.—see Nov. 16 issue. (5605)
THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.
THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)
TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).
AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).
BACKLASH—Richard Widmark, Donna Reed—(Technicolor).
BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.
CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).
CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.
CRY INNOCENT—Merle Oberon, Lex Barker.
DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).
GENTLE WEB, THE—Esther Williams, George Nader.
GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).
JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.
KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.
NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor). (5613)
PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).
RAW EDGE—Yvonne DeCarlo, Rory Calhoun.
RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).
RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger. (5614)
STAR IN THE DUST—John Agar, Mamie Van Doran—(Technicolor).
TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).
WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow. (5612)
WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman High rating Marine yarn—148m.—see Feb. 9 issue—Leg.: B—(WarnerColor)—(CinemaScope). (411)
BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles ta sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerCalor)—(CinemaScope). (502)
COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)
DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 Issue—(English-made). (420)
EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope).
HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—118m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)
HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)
I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)
ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)
JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okay In action spots as programmer—93m.—see April 6 issue. (410)
LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)
LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)
LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)
McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)
MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)
NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okay program entry—87m.—see Feb. 23 issue—Leg.: B. (413)
PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)
REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)
SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)
SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)
STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)
TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)
TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)
UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).
BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.
BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.
CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.
GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).
GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.
MIRACLE IN THE RAIN—Van Johnson, Jane Wyman—107m. (512)
MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).
OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).
RIVER CHANGES, THE—Rosanna Rory, Harold Maresch—91m.—(Made in Germany). (513)
SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).
SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Technicolor)—(VistaVision).
SERENADE—Mario Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).
SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.
SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).
STEEL JUNGLE, THE—Perry Lopez, Beverly Garland, Walter Abel—86m. (514).

Miscellaneous

(Distributars' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).
BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).
BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).
BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).
BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).
DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations anly—55m.—see Jan. 25 issue—(Van Wolf-API).
DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).
FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).
FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Calor by Pathe)—(Made In Mexico)—(Gibraltar).
LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).
LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).
MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Sotisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(English-made)—(Associated Artists).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and speciolty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(English-made)—Continental).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(English-made)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished an request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—(French-made)—(English titles)—(Continental).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable impart for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FORESTER'S DAUGHTER, THE—CDM—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman Color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June I issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly far Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 Issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import tor the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed In Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue — (German-made) — (English titles) — (Grand Prize).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Gaod import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

UMBERTO D.—D.—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings af the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 af The Pink Section, another regular service af MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes And Blue		16½m.	
		COMEDY FAVORITE RE-RELEASES (8)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
		CINEMASCOPE MUSICAL TRAVELARK (Technicolor)			
	(............)	Wonders of Manhattan	E	16m.	4075
		SERIALS (3) (1954-55)			
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain Africa	F	15ep.	3982
		(1955-56)			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware			
8405	(Feb. 2)	Creeps		16m.	
		CANDID MICROPHONES (6) (1954-55) (Reissues)			
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995
		(1955-56)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5			
		COLOR FAVORITES (15) (1954-55) (Technicolor) (Reissues)			
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover	F	7m.	4036
		(1955-56)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird		7m.	
8607	(Feb. 6)	Boston Beanie		6m.	
8608	(Feb. 23)	Swiss Tease		6m.	
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
		MR. MAGOO (4) (Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
		CINEMASCOPE CARTOON SPECIALS (Technicolor)			
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo		7m.	
		SCREEN SNAPSHOTS (19) (1954-55)			
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers	F	10m.	4064

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywaod Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nev. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'			
8856	(Feb. 23)	Hollywood Small Fry			

THRILLS OF MUSIC (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.			
8953	(Dec. 22)	Charlie Spivak and Orch.			
8954	(Feb. 9)	Frankie Carle and Orch.		9m.	

UPA ASSORTED CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082

WORLD OF SPORTS (10) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(May 12)	Danish Gym-Dandies	G	9m.	4044

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock		9½m.	

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (16)

CINEMASCOPE CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherle (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)		8m.	
C-735	(Mar. 23)	The Flying Sorceress (T-J)		7m.	
C-736	(May 4)	Busy Buddies (T-J)		7m.	

GOLD MEDAL REPRINT CARTOONS (14)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)
(Technicolor)
(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES
(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arraws	G	6m	3857
B14-2	(Dec. 3)	Bao Ribbon Winner	G	6m	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m	3857
R14-2	(Oct. 22)	Hot and Cald Glides, Slides and Rides	G	10m	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov.18)	A Nation Of Athletes	G	9m.	
R15-3	(Feb. 3)	Animal-Sports Quiz		9m.	

HERMAN AND CATNIP CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum		6m.	

NOVELTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051

(1955-56) (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan: 13)	Hill Billing And Cooing	G	6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunian In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavisian Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVisian Visits Japan	E	17m.	4075

RKO

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	Haw To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHE SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamaur	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. ! 6)	Her Honor, The Nurse		8m.	
64206	(Feb. 3)	Fortune Seekers			
64207	(Mar. 2)	We Never Sleep			
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Banefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers		8m.	
64307	(Feb. 17)	Ski-Flyings			

WALT DISNEY CARTOONS (12) (1954-55)
(Technicolor)

C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special!

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m	3887
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep	E	7m.	4042
54114	(Sept. 2)	Beezy Bear	E	7m.	4042

WALT DISNEY CARTOON RE-RELEASES (9)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchita	E	8m.	4009

WILDLIFE ALBUM
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(..........)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Carioca Carnival (DeLuxe)		9m.	
7524	(Nov.)	Lady Of The Golden Door (DeLuxe)			
7525	(Dec.)	Queen's Guard (Tech.)		17m.	
		1955-56			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)		9m.	
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(May)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat		7m.	
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan)	Gandy Goose In Barnyard Actor	F	7m	393[illegible]
5503	(Jan)	A Yokohama Yankee	E	7m	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m	3989
5509	(Apr.)	Little Roquefort In 'No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	
		1955-56			
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORT SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Rocky Marciano vs. Archie Moore	E	20m.	4044

Universal-International

(1954-55)

Two Reel

MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3892
1303	(Jan 17)	The Robins Sing	G	15m.	3925
1304	(Feb 14)	Keep It Cool	F	16m.	3925
1305	(Mar 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008
1311	(Sept. 19)	The Ink Spots	G	15m.	4041
1312	(Oct. 24)	Sauter-Finnegan Orch.	G	18m.	4068
		(1955-56)			
2651	(Nov. 28)	Ralph Materie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 25)	Lionel Hampton And Herb Jeffries	G	15m.	
2654	(..............)	Tennessee Plowboy	F	14m.	

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1200	(Dec. 5)	Speed Sub-Zero (Color)	G	9½m.	3874
1201	(Nov. 21)	A Gift From Dirk (Color)	G	19m.	3893
1202	(May 30)	King's Secret, The (Color)	F	16m.	3892
1203	(Mar. 28)	Fortress Of Freedom (Tech) (SS) (Color)	E	10m.	3967
		(1954-55)			
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925

SPECIAL CINEMASCOPE FEATURETTE

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)

(Eastman Color)

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar 21)	Moose Country	F	9½m.	3967
1383	(Apr 25)	White Magic	G	9m.	3967
1384	(June 13)	The Big Test	F	10m.	4043
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009
1387	(Sept. 5)	Dream Island	F	9m.	4043
1388	(Oct. 10)	Against The Stream	G	9m.	
		1955-56			
2671	(.........)	Pacific Sports			
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	
2673	(Feb. 20)	Blue Coast	G	9m.	

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009
1332	(Oct. 24)	Hot And Cold Penguin	E	6m.	4042
1333	(Nov. 21)	Bunco Busters	G	6m.	4042
		1955-56			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	
2614	(Mar. 12)	Get Lost	G	6m.	

WALTER LANTZ CARTUNES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb 21)	The Band Master	G	7m	3946
1352	(Mar 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Two Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	

SPECIALS

(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3910	(Jan. 1)	24 Hour Alert	E	31m.	4074

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out of The Desert			
3006	(Mar. 3)	Copters and Cows			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)			
3104	(Mar. 24)	Picture Parade			

One Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		(1954-55)			
1223	(Feb 1)	Sportsman's Holiday	E	9m.	
		(1955-56)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	
3221	(Dec. 10)	Springtime In Holland	E	9m.	
3222	(Sept. 1)	Ski Valley	G	9m.	
3223	(Mar. 17)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)

(Reissues)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat		7m.	
3308	(Mar. 31)	Two Gophers From Texas		7m.	

BUGS BUNNY SPECIALS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets			
3726	(Feb. 25)	Broomstick Bunny		7m.	

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?			
3404	(Mar. 10)	So You Want To Be Pretty		10m.	

MELODY MASTER BANDS REISSUES (4

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band		10m.	

MERRIE MELODIES (22)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked			
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	
3708	(Dec. 31)	One Froggy Evening	E	7m.	
3709	(Jan. 28)	Too Hop To Handle			
3710	(Feb. 11)	Weasel Stop		7m.	
3711	(Feb. 18)	The High And The Flighty		7m.	
3712	(Mar. 10)	Rocket Squad		7m.	
3713	(Mar. 24)	Tweet And Sour		7m.	
3714	(Mar. 31)	Heaven Sent		7m.	

THE SPORTS PARADE (10)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster			
3604	(Mar. 17)	A Neckin' Party		9m.	

Miscellaneous

Title	Rating	Running Time	Page Reviewed In Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard	**The Tender Trap** (CS-EC) Frank Sinatra, Debbie Reynolds **Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary)	**A Man Alone** (Trucolor) Ray Milland, Mary Murphy **The Twinkle In God's Eye** Mickey Rooney, Coleen Gray **Mystery Of The Black Jungle** Lex Barker, Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell, Sheree North	**The Big Knife** (Wilder) Jack Palance, Ida Lupino **Man With The Gun** (Goldwyn, Jr.) Robert Mitchum, Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth	**Running Wild** William Campbell, Mamie Van Doren **Tarantula** John Agar, Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle	**Two Gun Lady** (Associated) Peggy Castle, William Talman **The Last Of The Desperadoes** (Associated) James Craig, Margia Dean **The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lana Thayer
PROMISED FOR EARLY RELEASE	**The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter **No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister	**Inside Detroit** Dennis O'Keefe, Tina Carver **Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** English-made) Paul Douglas, Ruth Roman	**Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) **I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor	**Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty **Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward	**Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones	**Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr. **The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa	**There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville	**Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

"The Man in the Gray Flannel Suit

PRE-SOLD!

EAGLE CLOTHES

Excello Shirts, Inc.

Shields FIFTH AVENUE | manufacturing jewelers

DOBBS HATS

THE GRUEN WATCH COMPANY

WELDON PAJAMAS

Sportswear by Revere

Pioneer® | BELTS • BRACES GARTERS • WALLETS JEWELRY LEATHER ACCESSORIES

Bur-Mil QUALITY Burlington Hosiery Co.

Coopers UNDER/WEAR

ATLANTIC PRODUCTS CORPORATION LUGGAGE

Cavalier CRAVATS

THE WOOL BUREAU INCORPORATED

INSPIRES THE GREATES MERCHANDISING TIE-I OF ALL TIME

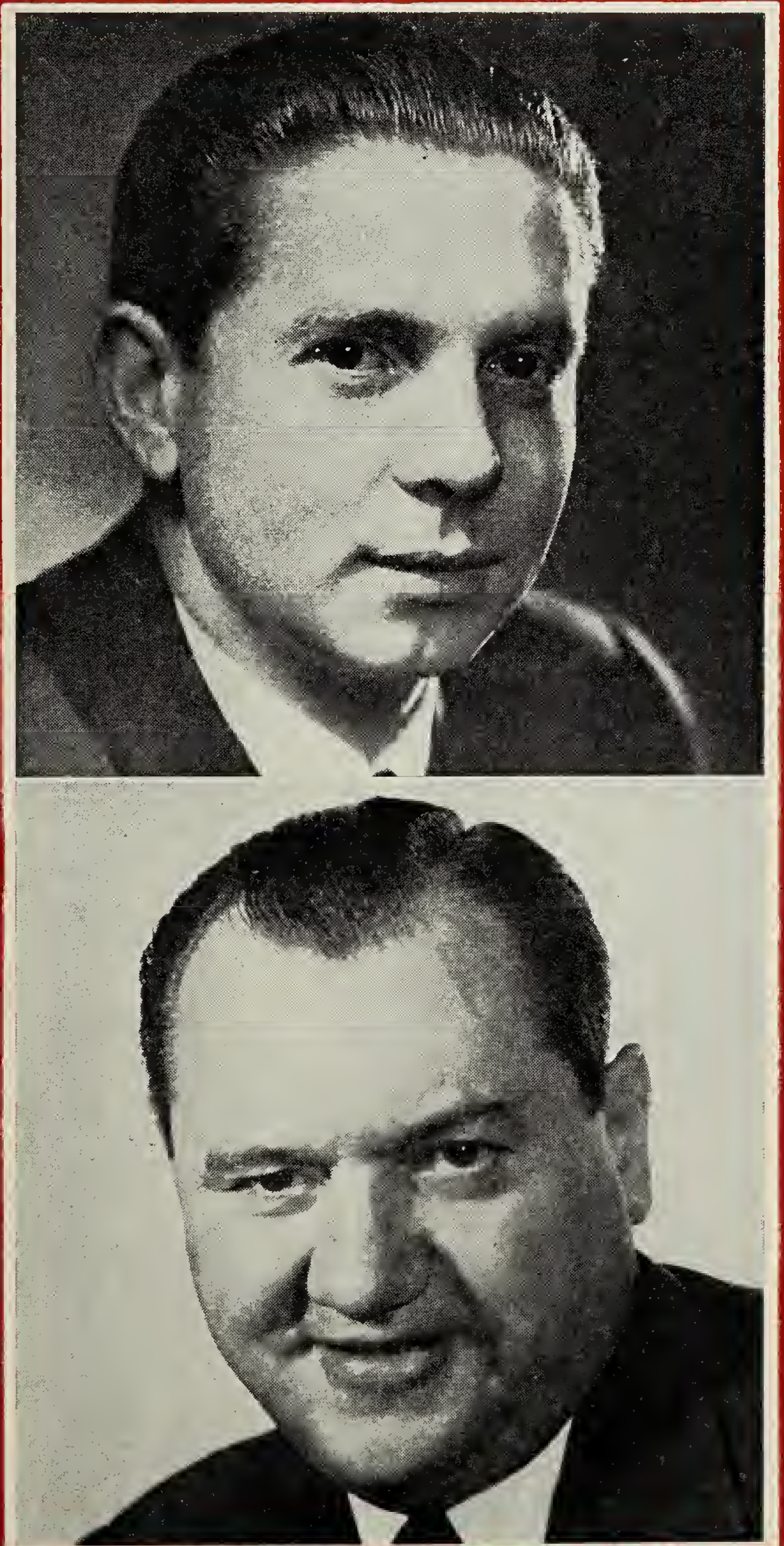
From now through the Easter sho
ping season, America's leading r
tailers will be merchandising
complete wardrobe of men's we
and accessories directly inspired b
"The Man in the Gray Flannel Suit
*Start your local tie-up activity rig
now!* Use the cut-out Standee show
here (available in two sizes——fo
feet and six feet high—from NS
as the central piece of art to tie i
store and theatre displays.

The Man in the Gray Flannel Suit

"It's a pleasure
do Easter busin
with 20th!"

MOTION PICTURE EXHIBITOR

FEBRUARY 8, 1956 VOLUME 55 NUMBER 15
IN TWO SECTIONS • THIS IS SECTION ONE



Blank Warns Of Seller's Market

(page 8)

Senate Hearings Are Postponed

(page 9)

AND FEATURING: EXTRA PROFITS

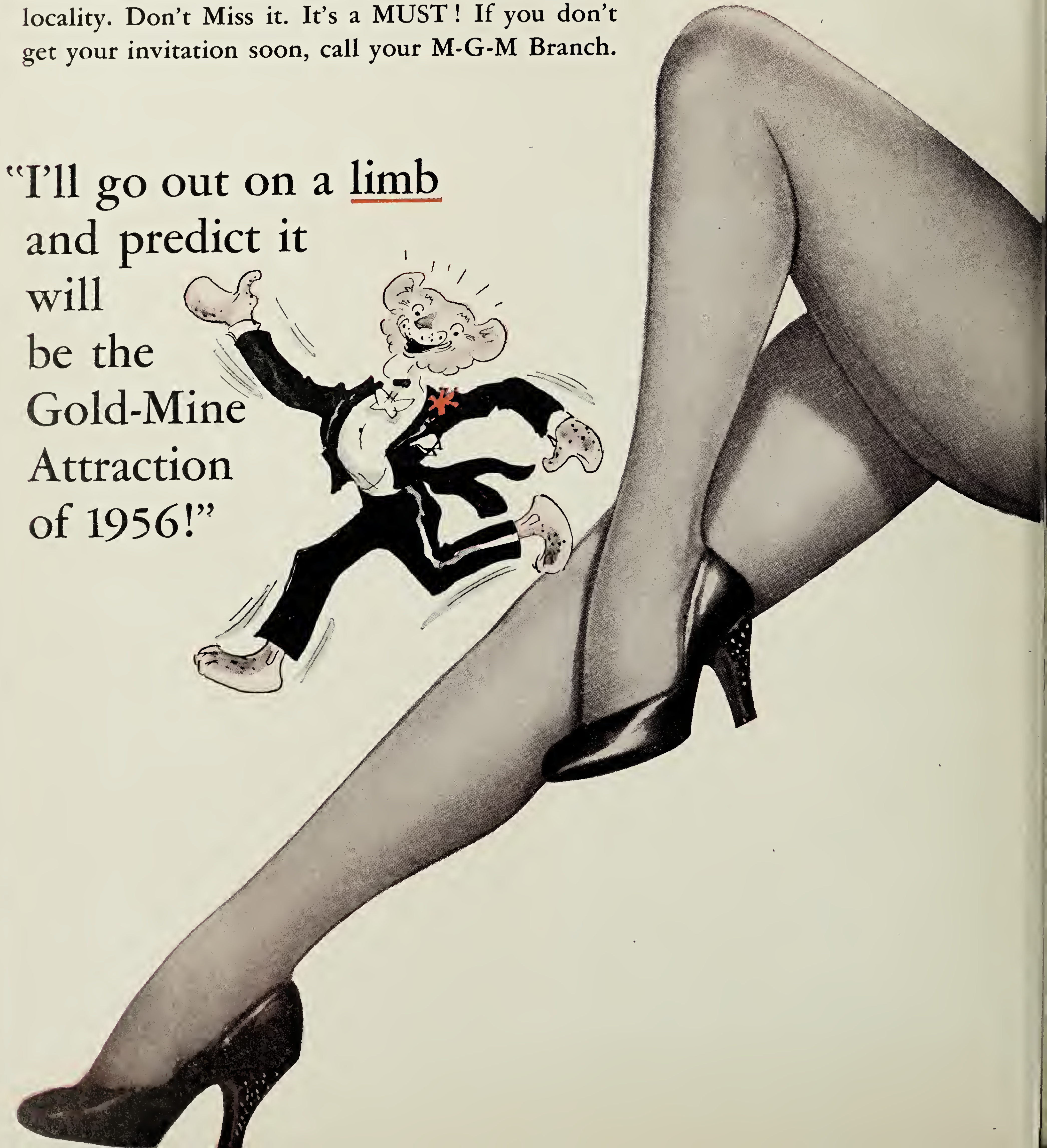
Spyros S. Skouras, president, Skouras Theatres, top, and William J. Heineman, UA vice-president, are co-chairmen of the industry's Brotherhood campaign.

"SEEING IS BELIE

NATIONWIDE THEATRE SCREENINGS!

Because the great news about "MEET ME IN LAS VEGAS" has exploded like a bomb-s
from Coast to Coast *(see Preview Report below)* and requests for screenings are comin
from everywhere, M-G-M will show this sensational entertainment in Exchange Centers f
Feb. 13th to 16th *(inclusive)* for exhibitors, press and opinion-makers. Invitations are in
mail with date, theatre name and address for your locality. Don't Miss it. It's a MUST! If you don't get your invitation soon, call your M-G-M Branch.

"I'll go out on a limb
and predict it
will
be the
Gold-Mine
Attraction
of 1956!"



NG!"

PREVIEW GETS HIGHEST RATING!

Here's why you must see it for yourself! At its first theatre screening at Loew's 72nd St. Theatre, N. Y. last week, "MEET ME IN LAS VEGAS" equalled previous record-holders "An American In Paris," "Singin' In The Rain" and topped "Seven Brides." That's the opinion of the audience as shown in the Film Research Surveys poll.

Mr Exhibitor,
Theatres Everywhere,
U.S.A.
U.S. MAIL

"Invitations are in the mails. If yours gets lost, come anyway."

The News Spreads Like Wildfire! It's the Talk of the Industry!

M-G-M presents in
CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

Starring

DAN DAILEY · CYD CHARISSE

with

AGNES MOOREHEAD · LILI DARVAS
JIM BACKUS · OSCAR KARLWEIS
LILIANE MONTEVECCHI · CARA WILLIAMS

and GUEST STARS

JERRY COLONNA · PAUL HENREID
LENA HORNE · FRANKIE LAINE
MITSUKO SAWAMURA

Screen Story and Screen Play by **ISOBEL LENNART**
SONGS:
Music by NICHOLAS BRODSZKY · Lyrics by SAMMY CAHN
Choreography by HERMES PAN
Photographed in EASTMAN COLOR
Directed by **ROY ROWLAND**
Produced by **JOE PASTERNAK**

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WOODSTOWN, N. J.

I noted your editorial on the Sunday movie question ("A JOB FOR COMPO"—Dec. 28, 1955) and I, like the party in the editorial, have tried three times to win a local option election but have lost by two-to-one or better. In my case, the churches put advertisements in the newspaper stating that if we had Sunday movies, we would have carnivals, horse racing, and the like.

Unfortunately, the ballot did not say anything about Sunday movies but only about the morals act called the Blue Law. Under this Blue Law in the state of New Jersey, all "traveling, worldly employment, or business, plays, dancing, singing, sports, or diversions" are forbidden on Sunday, but here in Woodstown, only the theatre is kept closed while a garage, a grocery store, taxis, a gas station, and many other businesses totaling 12 or more are allowed to run wide open and sell their wares.

Many homes have TV turned on on Sunday from morning to night, and I have even walked by the Methodist minister's home on Sunday night and seen through the window that his set was in use. Should toll-TV become a fact, the public will probably be allowed to pay for their entertainment also, and town officials won't do a thing to stop anyone except the theatre.

It is most discouraging to beat your head against a stone wall. I have been bidding to get pictures on earlier playing time, and naturally, the film companies are only interested in placing their product where it will earn the most for them. I know that one third of my business should be on Saturday, one third should be on Sunday, and the other third should be mid-week. So I lose one third of my business each week and I can't blame the film companies for shying away from my Sundayless town.

It seemed to me that the Attorney General of the State of New Jersey, whose job it is to enforce state laws, would be able to close a town on Sunday when it votes to close and not just close a theatre. I have been to many lawyers, and while they will take your case if you have murdered someone, they shy away quick when you state that you are bucking a Blue Law. So here is a law discriminating against a legal business and held down by religion. I am suffering and need help as do many of my fellow exhibitors in this area. I tried to get Allied Theatre Owners Association to help because they have a legal staff and have connections in Trenton (the state capitol) but had no success.

Yes, we need help! I believe if a solid group was formed and could work at the state level, much could be done. Anyway, thanks for listening.

HAROLD G. THORP
Grand Theatre

EDITOR'S NOTE: With all of the "civil liberties" groups and "do-gooders" who rush to the aid of murderers and delinquents of various kinds, it is amazing to see that it is possible for a tax paying theatre businessman to be subjected to persecution in a supposedly enlightened state, without a single bit of friendly help from anyone, business or private. It seems pretty certain that "local option" elections are not the solution, however politically expedient they may prove to be for the politician. In many states we now have "splinter strips" of closed Sundays that satisfy no one. And even in the "splinter strips" all other businesses operate except the theatre. Such Sunday admissions could substantially boost the needed national gross of this industry, and they should become an all-industry goal.

From WASHINGTON, D. C.

We have not put the Sliding Scale to a full test for our Branch Drive-In Theatre, but I would like to give you my reaction to the principle as a whole.

First of all, I am sure that the problem is to get set up on a proper Sliding Scale at the time it goes into effect, and even though there are three different principles set out in your survey, there are perhaps dozens of Scales needed to meet all of the varying problems of film buying and theatre operation.

A small theatre does not run a picture for a full week; therefore, he has the problem of terrifically low grosses mid week, and doing most of his business on Friday, Saturday, and Sunday. It follows that he must have a Scale worked out that will fit these 40 and 50 dollar grosses on mid week attractions, and then a beneficial percentage arrangement on the weekend so that it does not take all of his profits, should he choose to run a good picture for a weekend engagement.

In operating a drive-in theatre, the problem is one of setting up a proper point system with the exchange, and using our own operation as an example, we should have the benefit of an 11 point set up, giving us two on Friday, three on Saturday, and two on Sunday; even then we would be giving the film exchange somewhat of an advantage on the weekends because we normally do as much business on the one day, Friday, or the one day, Saturday, as we do on the total of four days, Monday, Tuesday, Wednesday, and Thursday. A Sliding Scale certainly should equalize these high and low grosses if it is to be equitable, and of course, that is the battling ground with the film exchange.

Most of the film exchanges want to give you only one point on Friday, two on Saturday, and two on Sunday, but we find in the drive-in theatres, Sunday is not a big day, but nearly all of your gross is taken in on Friday and Saturday. So, if they are to share in the grosses of Friday and Saturday without giving proper consideration to the lop-sided division of expense allocation for the week, then the Sliding Scale takes all of the profits on the big days and puts all of the losses on the days when you take in less than your normal overhead, plus film rental. In other words, if you start your week on Monday, you come up to Friday with a definite loss to overcome on the weekend and the Sliding Scale should anticipate this.

An established practice here this last year or so has been to give all pictures a day and date showing in the suburban theatres, starting on Friday, and this has tended to increase the weekend business at the expense of Monday, Tuesday, Wednesday, and Thursday.

Your efforts are certainly directed in the right channels and I am sure a great deal of good will come from the urge that this will create to bartering on a Sliding Scale. We, for one, feel that we must bring about something on this basis to keep us from giving away our grosses on weekends in drive-in theatres.

I have confidence that we will be able to accomplish something, and if you will permit, I will take the liberty of reporting to you what obstacles or success we may have in getting an equitable distribution of points.

DON KING
Branch Drive-In

EDITOR'S NOTE: There isn't much question that the ideal Sliding Scale should divide overhead equitably over the operating days in relation to their potential gross. That is why the picture that gets the preferred and greater potential gross, weekend or holiday dates, must bear a greater share of overhead. If Mr. King's grosses reflect the condition he states, then an 11 point week (with two points for Friday, three points for Saturday, and two points for Sunday) is a logical development, particularly in drive-ins.

From PHILADELPHIA, PA.

I was fascinated by the photograph taken 30 years ago but appearing in your current issue of MOTION PICTURE EXHIBITOR. It seems to me that although the distributors have aged quite a bit, the exhibitors have not changed at all. How come?

LEONARD MINTZ
Buena Vista Film Distributing

EDITOR'S NOTE: Spoken like a true exchangeman! It's probably from the way distributors live, with expense accounts, etc. Or maybe it's because they can't sleep at night because the deals they take from exhibitors bother their consciences. Seriously, Leonard, don't forget all of the men in that picture were distributors at that time so they all should have aged at about the same 30 year rate.

From ALEXANDRIA, VA.

Boy! When you move away, and MOTION PICTURE EXHIBITOR is your only contact with "home" and friends, you really appreciate it!

BILL CLARK
The Wagon Wheel Motel

EDITOR'S NOTE: Hi, Bill!

MOTION PICTURE
EXHIBITOR

FEBRUARY 8, 1956
VOLUME 55 NUMBER 15

WE QUOTE FROM A CATHOLIC COLUMNIST

In his widely syndicated by-lined column, HOLLYWOOD IN FOCUS, the highly respected veteran Catholic commentator, William H. Mooring, recently stated some views that must strike a familiar note with regular readers of this page. It is refreshing to observe such intellectual honesty and straightforwardness in a critic who must view the motion picture business from a different perspective than our own.

To quote from Mr. Mooring: "*A glance at the current Legion list reveals pathetically few major releases in the family category for general patronage. Even many of these are on double bills with 'adult' or 'objectionable in part' features. Faced with this problem many 'stay home, watching television.' Is it not ironical that in so doing they quite often run into a movie that rates 'objectionable in part' or even 'condemned'?*

"*Many parents would like to know when a particular film on the Legion's 'adult' list is morally out of the question for youngsters, and when it is there merely because its literary content, and likely emotional effect, are not pre-eminently geared to juvenile minds.*

"*Many adults would like to know whether a particular film on the 'objectionable in part' list offers serious moral risks, or is only briefly or lightly tinged with questionable matter.*

"*The reasons for Legion objection—issued on separate slips—are not given on the printed lists sometimes displayed in churches and schools. Many Catholic papers do not print the faintest hint of them.*

"*As to what is meant by the word 'adult,' I sometimes wonder whether we are not as guilty of sense perversion as the few movie people who use 'adult' to indicate something salacious.*"

Mr. Mooring then tells of the editor of one of the "*large Catholic newspapers,*" who, in picking the 10 outstanding films of 1955, apologized for making his fifth choice "BAD DAY AT BLACK ROCK" for the Legion of Decency had designed it A-2 "*because of various adult situations in the play, which neither the star nor the director in any way condoned.*"

"*What,*" says Mr. Mooring, "*is wrong with 'adult situations' in screen drama? What was there in 'BAD DAY AT BLACK ROCK' to condone? It was adult drama, treated in mature style, with sound regard for decent morals and good taste.*

"*Is it not true that we need more, not less, of such mature or 'adult' material in our movies?*

"*And might not we better serve our children by alerting them to the falsities in many movies—including some that make the Legion's highest moral classification—than by making them fearful of exposure to facts from which no one can hope to isolate them in this life of good and evil?*"

We can only add to Mr. Morring's views that it seems to us to be the objective of some moralist groups to hold movies to the "sweetness and light" level of the First Grade Reader, while TV, radio, newspapers, books and the stage go their blustery way without viewing groups, censorship boards, or any other guides or pressures. We had the occasion the other evening to listen to three consecutive radio programs, on the same station, where rape followed by murder was the central theme of three different mysteries. And we have ample records of TV broadcasts where six or eight features classified B by the Legion of Decency, and one or two features actually "condemned" (C) by the Legion of Decency, are shown in the same area in the same week. Are such themes, and are such pictures, only evil and offensive to morality when shown in theatres?

Isn't fair play to all men a basic tenet of true morality?

A STILL BETTER CINEMASCOPE

As Spyros Skouras and the other executives of 20th Century-Fox unveil CinemaScope-55 at industry screenings across the country, it seems to be the unanimous opinion of most theatremen that another tremendous improvement in motion picture presentation has been achieved.

There can be doubt that the original introduction of CinemaScope yanked this industry out of a boxoffice depression by re-focusing public attention on the motion picture. When "CAROUSEL" introduces CinemaScope-55, it may very well prove to be a second important stride forward. The advance clips of "CAROUSEL" and "THE KING AND I" promise entertainment of a high order. And CinemaScope-55 delivers them to the screen with a technical superiority never before equalled. From these two should come greatness!

And, best of all, the thousands of theatres now equipped to play regular CinemaScope with magnetic sound, won't need to spend a dime more for equipment.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. **Address letters to 246-48 North Clarion Street Philadelphia 7, Pennsylvania.**

Mr. Showman,

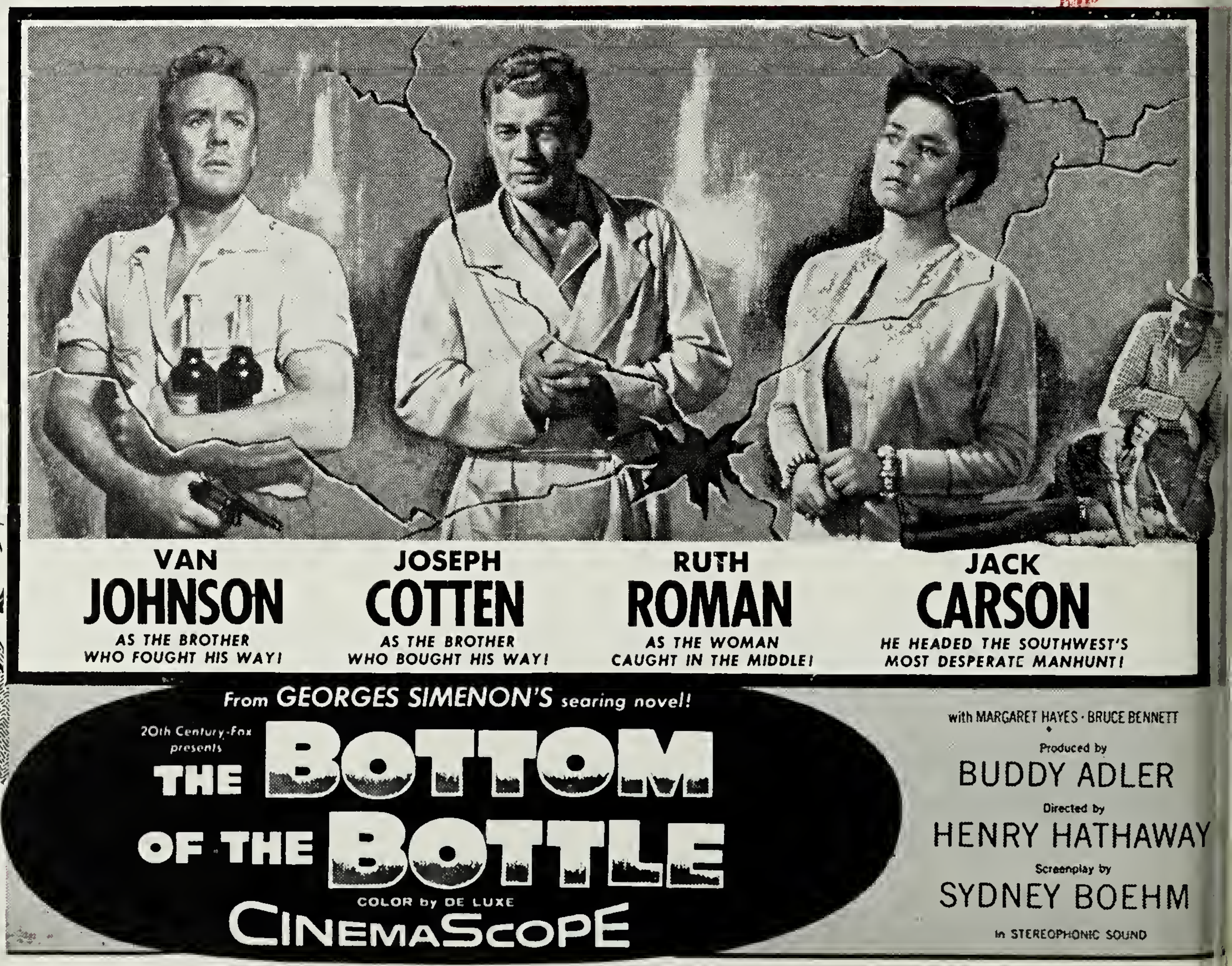
TAKE THIS DARE!

Take one minute to read this ad—it means money to you!

The Bottom of the Bottle is ready now to challenge anyone's picture for sheer **DARING.** The theme—brother against brother, man against woman—is **DARING.** The treatment—frank, vital, realistic—is **DARING.** The locale is the Ranch Society Jungle of today's great Southwest, shown for the first time in CinemaScope. It is a background of money-to-burn playboys and go-along girls who must hold up their end, of thrill-seeking husbands and fun-loving wives. This is **UNIQUELY DARING.**

The public today responds quickest to the picture with something new. Such pictures do top business because they are the most talked about. They'll be talking plenty about this explosive drama, its eyebrow-raising situations, its rugged western action, the brilliant acting of its four stars, most of all about those locked bedroom doors, the wild parties, **THE INSATIABLE DARING.**

BOOK THE PICTURE NOW! START THE CAMPAIGN TODAY! Get the SOCK ads which exploit fully the picture's SHOCK values!



VAN JOHNSON
AS THE BROTHER WHO FOUGHT HIS WAY!

JOSEPH COTTEN
AS THE BROTHER WHO BOUGHT HIS WAY!

RUTH ROMAN
AS THE WOMAN CAUGHT IN THE MIDDLE!

JACK CARSON
HE HEADED THE SOUTHWEST'S MOST DESPERATE MANHUNT!

From GEORGES SIMENON'S searing novel!

20th Century-Fox presents

THE BOTTOM OF THE BOTTLE

COLOR by DE LUXE
CINEMASCOPE

with MARGARET HAYES · BRUCE BENNETT
Produced by BUDDY ADLER
Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
In STEREOPHONIC SOUND

BROADWAY GROSSES

(As of this Monday)

Show-Shopping Tendency Seen

New York—The Paramount, Roxy, and Radio City Music Hall led the parade of top grossers among the Broadway first-runs over the weekend. The Criterion was also holding its own, while others, nearing the end of long runs, indicated show shopping tendencies on the part of the public.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Court Jester" (Paramount). Paramount opened to a $70,000 week.

"The Bottom Of The Bottle" (20th-Fox). Roxy, with ice show on stage, opened to $39,874 from Wednesday through Sunday, with $47,000 anticipated for the opening session.

"I'll Cry Tomorrow" (MGM). Radio City Music Hall, with stage show, announced $83,000 for Thursday through Sunday, with $128,000 expected for the fourth week.

"Helen Of Troy" (Warners). Criterion held up well, with $42,000 expected on the second week.

"Guys And Dolls" (Goldwyn-MGM). Capitol claimed the 14th week would tally $34,000.

"Ransom!" (MGM). Globe dropped to $9,000 on the second week.

"The Indian Fighter" (UA). Mayfair dropped to $7,500 on the seventh week.

"The Rose Tattoo" (Paramount). Astor expected $28,000 on the eighth week.

"The Man With The Golden Arm" (UA). Victoria announced 30,000 for the eighth week.

"Diane" (MGM). Loew's State dropped, with only $5,000 in sight for the fourth week.

Toll-TV Airing Due

New York—The subscription television controversy will be aired further this week in a public hearing scheduled by the City Council for tomorrow (Feb. 9) in City Hall, with reference to a resolution proposed by Council president Abe Stark in opposition to the pay-as-you-see system, on the grounds that it is not in the public interest.

The decision to hold the open session was announced last week following a meeting of the Council. John Merli, chairman, rules committee, to which the resolution was referred when it was introduced by Stark last March, will preside.

Weitman Leaves AB-PT

New York—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., last week announced that the company has accepted with regret the resignation of Robert M. Weitman as vice-president, American Broadcasting-Paramount Theatres, Inc., and as vice-president in charge of programming and talent, American Broadcasting Company. Replacing Weitman is Robert F. Lewine, former vice-president and director, program department.

Ben Kalmenson, Warners vice-president, and Jayne Mansfield, currently starred in the legitimate stage production of "Will Success Spoil Rock Hunter?" were seen recently at the special Criterion premiere of Warners' "Helen Of Troy" on Broadway, New York.

NEW YORK

By Mel Konecoff

TUESDAY, JAN. 31, will go down in industry log books as "Sam Rinzler Day." Of course, other people also were honored that day at two affairs, but veteran exhibitor Rinzler made the honor lists twice. We'll bet had Mayor Wagner thought of it, he might have proclaimed it Sam's day officially.

Konecoff

The first place that Sam stole the show was at the luncheon thrown by the amusement industry for the Federation of Jewish Philanthropies, which sought to raise funds to continue the support of 116 hospitals and social service agencies serving more than 620,000 men, women, and children of all races and creeds. Sam came through pretty good, considering that there were some real pros present, like Phil Silvers, Paul Muni, Kim Novak, Elia Kazan, Louis G. Cowan, and Paddy Chayefsky (the latter in absentia), who were also on hand to collect awards for their "Mark of Achievement" in their particular fields.

Sam, who celebrated his 70th birthday just a bit ago, was honored for his 50 years of service to the industry. He noted in accepting his award that he really felt like crying but couldn't for he needed his tears for film buying.

Harry Brandt acted as luncheon chairman while Steve Allen, sometimes known by his alias of Benny Goodman, acted as emcee and giver of awards. Chief speaker and appealer for money for the Federation was Ben Lazarus, who turns out Bulova watches as a hobby.

Now the scene shifts from the Astor to the Waldorf. It's evening and the crowd has grown from the 500 at lunch to some 1400 men, women, and entertainers, with the dais invitees clad in tuxedos. This time, top industryites have gathered for the Brotherhood Awards Dinner, to

(*Continued on page* 18)

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Warners stockholders meet and hear fiscal position of company (page 9).

Deaths

David Snaper, head, Snaper Theatres and veteran exhibitor, dies (page 9).

Distribution

Warners sales meeting discusses new films (page 10).

UA launches its 37th anniversary sales drive (page 16).

International

Academy Award contest set to spur public interest in Canada (page 16).

Legal

Film censorship in Chicago is dealt a crippling blow (page 18.)

Legislative

The Senate hearings on the industry are postponed until late February (page 9).

Mel Konecoff

The industry's Brotherhood campaign is launched in New York, and Sam Rinzler is honored at that event and the luncheon of the Federation of Jewish Philanthropies; a new laboratory is visited, with Republic as host (page 7).

Organizations

TOA's Myron Blank tells Carolina theatre convention of current industry problems, particularly the product shortage (page 8).

Production

RKO production head William Dozier outlines production plans (page 8).

I N D E X

Volume 55, Number 15 February 8, 1956

Section One

Letters 4
Editorials 5
New York by Mel Konecoff 7
Showmanship Sweepstakes 13
The International Scene 16
This Was The Week When 18
Extra Profits .... EP-1—EP-8

Section Two

The Servisection .... SS-1—SS-12

28 Feature Reviews: "Battle Stations" (Columbia); "Forever Darling" (MGM); "Meet Me In Las Vegas" (MGM); "The Court Jester" (Paramount); "Postmark For Danger" (RKO); "Come Next Spring" (Republic); "The Bottom Of The Bottle" (20th-Fox); "The Killer Is Loose" (UA); "Timetable" (UA); "The World In My Corner" (U-I); "Miracle In The Rain" (Warners); "The Angel Who Pawned Her Harp" (Dominant); "Dance Little Lady" (Trans-Lux); "Adorable Creatures" (Continental); "Alone In The Streets" (Carroll); "Conflict" (Artkino); "Eternal Love" (Casino); "The Forester's Daughter" (Casino); "Melody Beyond Love" (Grand Prize); "The Naked Night" (Times); "The Sergeant's Daughter" (Casino); "The Strange Passion" (Meadow); "Bride Of The Monster" (Realart); "Day The World Ended" (American Releasing); "The Living North" (Arlan); "Phantom From 10,000 Leagues" (American Releasing); "Silent Fear" (Gibraltar); "Wiretapper" (Embassy).

Blank Sees Dangers In Seller's Market

TOA President Explains Pact With Allied; Cites Need For More Product To Aid Exhibs; EFFG Seen Probable Failure

CHARLOTTE—The gradual creation by distribution of a seller's market in the industry has forced theatremen to "subsidize a procedure of self-extermination," it was charged last week by Myron Blank, Theatre Owners of America president, addressing the 43rd annual convention here in the Hotel Charlotte of the Theatre Owners of North and South Carolina.

He conceded the probable failure of the Exhibitors Film Financial group, but expressed an optimistic outlook for more playable product from Europe as a result of his recent talks there and for "a very big year" in general for the industry if picture quality is maintained at its present level. Unless a source of additional pictures is found, however, exhibition will find itself operating on a roadshow basis with the concomitant loss of investment, Blank predicted, warning distribution that its refusal to undertake the development of new talent is self-destruction which the theatre owner is forced to support.

Speaking directly on the subject of film rentals, Blank labelled them an "indivdual problem" which a trade organization cannot handle for the exhibitor. "We are our own worst enemy," the TOA executive told the delegates, noting that despite opposition to distribution selling policies, the individual operator encourages the competitive conditions responsible for higher film rental through bidding. With some concern, he considered the statistics indicating that Hollywood producers are receiving a major portion of their revenue from the foreign market, thereby slanting films in that direction rather than to the domestic situations. In defense of making common cause with Allied States Association, the uniform platform adopted by TOA and the Allied States Association, Blank stated, was put together to overcome the two major problems of more production and an equitable film rental, the latter, "based not on a national sales policy but on the ability of a theatre to pay, arrived at through arbitration." And film rentals, he emphasized, should be arbitrable, inasmuch as they can be litigated.

Other speakers addressing the conclave included Abe Montague, Columbia vice-president and sales manager, who urged exhibition support of the Will Rogers Memorial Hospital, of which he is president, seconded by Scott Lett of this city; Herman Levy, TOA general counsel, New Haven; and Mike Simons, MGM customer relations director. Ernest Stellings, Stellings-Gossett Theatres, introduced the speakers. The convention was called to order by Howard A. Mullins, president, and Mayor Pro-Tem James S. Smith delivered an address of welcome to the membership, with a response from Roy Rowe, a director, Burgaw, N. C. Roy Smart, Wilby-Kincey Theatres, introduced the guests.

Activities on the convention program included a cocktail party hosted by nine theatre supply dealers in the area; a board of directors meeting; the selection of Miss Film Row of 1956, won by Mrs. Verdah Looper, Howco; a luncheon and fashion show for the ladies in attendance; the president's banquet and dance; and a special screening of MGM's "I'll Cry Tomorrow" in the Carolina. The business sessions of the meet gave considerable attention to support of the Production Code Administration, the elimination of competitive booking, print shortage, industry unity, and related problems. Mrs. Lucille Price, executive secretary, and Mrs. Walter Griffith, former executive secretary, were repsonsible for many of the pre-convention arrangements.

In a closed session, Jack Fuller, owner, Ritz, Columbia, S. C., was elected president of the association. Named vice-presidents were Howard McNulty, Fayetteville, N. C., and R. E. Bryant, Rock Hill, S. C. Mrs. Price continues in her post. The board of directors includes Anderson, retiring president; Harold Armistead, Easley, S. C.; H. F. Buchanan, Hendersonville, N. C.; George D. Carpenter, Valdese, N. C.; J. B. Harney, Clove, S. C.; W. H. Hensricks, Jr., Reidsville, N. C.; A. Howell, Smithfield, N. C.; H. F. Kincey, Charlotte; John W. Kime, Rosenburg, N. C.; Fin Lee, Warsaw, N. C.; Rowe; A. Fuller Sams, Jr., Statesville, N. C.; Stellings; Frank Beddingfield, Charlotte; Sonny Baker, Gastonia, N. C.; and Sam Irwin, Ashville, N. C.

First TV Package Sale For RKO Films Completed

NEW YORK—In the first major network package sale of the 740 features it recently purchased from RKO Radio, C and C Television Corporation last fortnight closed a deal with Westinghouse Broadcasting Corporation whereby three of the network's stations will each acquire the package for $1,600,000, plus comparable air time, over a period of four years, it was reported.

Under the agreement, Westinghouse stations in Cleveland, Pittsburgh, and San Francisco are to receive the RKO product, with programming to start during the summer. It was said that C and C will be responsible for promoting the product.

Film Top Cargo Item

CHICAGO—Film was among the 10 top cargo commodities carried by United Air Lines in 1955, according to R. L. Mangold, manager of cargo sales.

Ranked by total weight flown, the nine other leading freight items shipped during the year were machines and machine parts, cut flowers, electrical equipment, auto parts and accessories, printed matter, wearing apparel, hardware, aircraft parts and equipment and advertising matter.

Era Of Programmer Is Past, Says Dozier

NEW YORK—The era of the program film is past, according to William Dozier, vice-president, RKO Radio production, who stated last week that it is his primary objective at this time to implement the 15-picture production schedule of his cocmpany for this year. In New York for home office conferences, Dozier declared that the "day of the 'programmer' is gone. No one goes out to make such films today," adding that RKO is not contemplating the production of any programmers, although some films will be low-budget product.

DOZIER

Dozier further stated that subject matter of a motion picture is of more importance than the process in which it is made, with CinemaScope and other wide screen techniques secondary in consideration. He revealed that the present RKO production plan calls for an expenditure of more than $22 million this year, with about half of the forthcoming product to be from independent producers financially aided by RKO. These acquired productions and those to be made by RKO make up the ambitious schedule.

On the controversial issue of subscription television, Dozier took the position that the toll system would benefit the industry "because a mass audience for one picture offers a quick liquidization of the film." He predicted that if toll TV is approved, it will revolutionize distribution systems in moton pctures and television.

RKO Resale Of Two To Hughes Carries $8,000,000 Obligation

NEW YORK—RKO Radio, in reselling "The Conqueror" and "Jet Pilot" to Howard Hughes, obligated itself to pay Hughes a distribution license fee equal to the $8 million Hughes paid to get the pictures back following his sale of RKO to the General Tire and Rubber Company's subsidiary, General Teleradio, now merged with RKO. This was disclosed last week by a proxy statement issued by General Tire to stockholders.

In addition, RKO Radio is to pay 3¾ per cent interest on the unpaid balance of the purchase price or loan, which is to be repaid in installments over a period of three years from the time of the release of the two pictures. The proxy statement further revealed that RKO companies sustained losses of $22 million in the 55 month period ended July 30 last, a substantial portion of which may be applied against future profits subject to federal taxes, it was said.

In the 20 weeks ended July 30, RKO Radio sustained losses of $3,622,220, and for the 13 weeks ended Oct. 29, $198,000. General Tire borrowed $25 million on promissory notes.

Warners Stockholders Told Fiscal Position

WILMINGTON, DEL. — Stockholders of Warner Brothers Pictures, Inc., were told by former Federal Judge Hugh M. Morris, presiding at the annual meeting, that "we do not have sufficient information upon which to report on estimated results of operation for the present quarter which will end Feb. 25, 1956. However, based on the operations for the months of December and January, it is anticipated that the operating results for the second quarter will be less favorable than those of the corresponding quarter last year."

For the three months ended Nov. 26, 1955, Judge Morris announced a net profit of $927,000 after providing $1,000,0000 for federal income taxes and $100,000 for contingent liabilities, equivalent to 37 cents per share on the 2,474,263 shares of stock outstanding or reserved for exchange on that date.

In the corresponding three months of 1954, Judge Morris announced, net profit amounted to $1,203,000 after provision of $1,300,000 for federal income taxes and $175,000 for contingent liabilities, or 48 cents per share on 2,474,300 shares then outstanding or reserved for exchange.

Approximately 26,500 shares of stock have been recently purchased by the company in the open market for corporate purposes, Judge Morris said. Additional purchases may be made from time to time, he added.

In New York, Warners announced net current assets of $33,706,000 at Nov. 26, 1955, compared with $33,132,000 at Aug. 31, 1955. Film rentals, sales, etc., for the three months ended Nov. 26, 1955, amounted to $19,132,000, compared with $18,414,000 for the corresponding period the previous year.

Reporting on current and forthcoming feature motion pictures, Judge Morris said that "Helen Of Troy" received "an enthusiastic reception" in its global premiere Jan. 26 in 141 cities and 50 countries. He also announced acquisition of motion picture rights to the outstanding stage successes, "The Pajama Game," "No Time For Sergeants," and "Time Limit," and the outstanding novels, "Auntie Mame" and "Band Of Angels."

"During the past years," Judge Morris said, "your company has entered into agreements to distribute motion pictures made by independent producers. By this means, certain hit plays and books, successful and able producers, big stars and outstanding directors have been made available to the company, and these independent productions have become an important part of our release schedule."

Three directors were reelected to serve two years each on the eight-member board. They are Stanleigh P. Friedman and Samuel Schneider, each receiving 2,064,094 votes, and Samuel Carlisle, who received 2,063,409 votes. Carlisle owns no Warners stock, according to the proxy statement which lists Friedman as the beneficial owner of 600 and Schneider 250 shares.

Company officials attending the meeting included Robert W. Perkins, vice-president, secretary, and general counsel; Harold S. Bareford, assistant secretary; Edward K. Hessberg, assistant secretary; Thomas J. Martin, auditor; and Walter Meihofer, assistant controller.

Following the meeting, in answer to questions by newsmen, Mr. Perkins said that Warners has no plans to sell films to television.

Senate Industry Hearings Set Back Due To Press Of Other Legislation

WASHINGTON—The hearings on industry trade practices scheduled to start last week before the Senate Small Business subcommittee were postponed until "late in February" because subcommittee chairman Senator Hubert Humphrey (D., Minn.) is engaged in other legislative matters at present, according to a spokesman. A new hearing date was to be announced as soon as possible, it was stated, and the chairman and the subcommittee members expressed regret at the necessary delay, according to Allied States Association general counsel Abram F. Myers, who said that he had been assured that the change in date does not preclude a lessening of Congressional interest in exhibition problems and that the hearings would eventually take place on precisely the same basis as planned originally

In addition to Allied's Myers, officials representing Theatre Owners of America, Independent Theatre Owners Association, Southern California Theatre Owners Association, and other exhibition groups were prepared to testify at the hearings. with government and distribution spokesmen to be heard later. The postponement enabled TOA to have more time to prepare testimony based on a questionnaire it circulated among its membership for opinions on the issues at stake. It was also learned from TOA New York headquarters that president Myron Blank might name another exhibitor to replace Al Forman on the TOA committee, which also includes George Kerasotes and Richard Kennedy.

Distribution may submit the proposed industry arbitration draft on its own initiative to the subcommittee when it starts hearings, it was indicated last fortnight following a meeting at the Motion Picture Association of America offices, attended by Al Lichtman, 20th-Fox sales chief, who headed the distributor members of the joint arbitration drafting committee.

ITOA Still Favors Draft Despite "Temporary" TOA Nix

NEW YORK—The Independent Theatre Owners Association last fortnight reiterated its support of the proposed industry arbitration plan, despite what was termed the "temporary" withdrawal of Theatre Owners of America, in statements issued by ITOA officials. The independent group was the first exhibitor organization to approve the arbitration draft, and planned to dispatch a seven-member committee to Washington to attend the Senate Small Business subcommittee hearings on industry grievances, now slated for the end of this month.

The ITOA representatives, it was reported, would oppose all efforts to secure government legislation regulating the industry and would continue to press for an arbitration setup within the industry by approval of the recent draft prepared by a joint distribution-exhibition committee. The ITOA committee was to include Harry Brandt, Max A. Cohen, Julius Sanders, William Namenson, Edith Marshall, Sam Einhorn, and Ray Rhone.

Veteran Exhibitor Dies

NEW YORK—David Snaper, 73, veteran exhibitor who headed Snaper Theatres, died last fortnight of a heart attack en route to his home here from Little Rock, Ark. Services were held in Riverside Memorial Chapel, with interment in Mount Lebanon Cemetery, Islin, N. J. He is survived by his widow, Jenny, a son, Wilbur, and a daughter.

Five Before U-I Cameras

HOLLYWOOD—Five pictures are scheduled to go before the cameras at U-I this month, adding some 400 employes to the payroll and constituting the greatest production program the company has undertaken in nearly two years, it was reported last week.

Pictures slated to roll are "Francis In The Haunted House," Feb. 13; "Istanbul," starting date undisclosed; "Battle Hymn," Feb. 20; "Kelly And Me," Feb. 20; and "The Shrinking Man," Feb. 27. Three of the films will be Technicolor and CinemaScope, "Istanbul," "Battle Hymn," and "Kelly And Me."

MOST *COMPLETE* REVIEWING SERVICE . . .

In the separately bound, and separately numbered, Pink Review Section of this issue, will be found "Theatre-Wise" REVIEWS calculated to convey *"the truth, and nothing but the truth"* on 28 FEATURES and 16 SHORT SUBJECTS.

Check this service against *ANY* other trade paper. You'll find ours to be the most COMPLETE coverage. And you'll be surprised at the papers that seldom if ever review Shorts!

Announcing . . .

the start of a *NEW* weekly service department

The A-MAN Corner

DESIGNED AS A HELPFUL *NEW* EMPLOYMENT SERVICE TO *ALL* THEATRES,—EVERYWHERE!

Whether A-MAN is looking for a theatre job . . . or whether a theatre job is looking for A-MAN . . . "The A-MAN Corner" is open to your "classified ad" . . . FREE!

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. **IF** you* are looking for a job, . . . or **IF** you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation, . . . and is not limited only to regular Theatre Subscribers to MOTION PICTURE EXHIBITOR. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

Just ANOTHER new and exclusive service . . . from the INDUSTRY'S MOST "Theatre-Wise" WEEKLY . . .

MOTION PICTURE
EXHIBITOR
38
YEARS of SERVICE to the NATION'S THEATREMEN
Weekly Friend and Adviser to Nearly 10,000 Showmen!

Warners Sales Meet Discusses New Films

NEW YORK—Following on the heels of the triumphant around-the-world launching of Warners' "Helen Of Troy" in 141 cities in over 50 countries, Ben Kalmenson, the company's vice-president in charge of distribution, last week called a two-day sales conference of home office distribution executives and district managers. The Warner product from now until the end of 1955-'56 season will highlight the discussions. "Helen," currently doing well in all situations, may become the company's top grosser.

Kalmenson was to discuss the important distribution and merchandising plans for the company's forthcoming pictures. The far-reaching promotion campaigns on a nationwide and even global scale were to be detailed by Mort Blumenstock, vice-president in charge of advertising and publicity.

District managers attending were Ben Abner, metropolitan, New York; Ralph J. Iannuzzi, eastern, Boston; Robert Smeltzer, Washington; William G. Mansell, central, Philadelphia; Robert H. Dunbar, midwest, Chicago; A. W. Anderson, north prairie, Minneapolis; Hall Walsh, south prairie, St. Louis; Grover Livingston, southwest, Atlanta; Ed Williamson, southwest, Dallas; and Haskell M. Masters, Canadian, Toronto. Also attending was Ernest Sands, New York branch manager.

Executives included Roy Haines, west coast division sales manager; Jules Lapidus, eastern and Canadian division sales manager; John F. Kirby, midwest sales manager; W. O. Williamson, Jr., southern division sales manager; Norman H. Moray, short subjects general sales manager; Ed Hinchy, playdate department head; Bernard R. Goodman, coordinator of field sales activities; Gil Golden, advertising manager; Larry Golob, east coast publicity director; Charles S. Steinberg, assistant publicity director; W. W. Brumberg, in charge of field exploitation; Robert A. McGuire, auditor of exchanges; Larry Leshansky, supervisor of exchanges; Howard Levinson, legal department; Frank Cahill, director of research; Charles Baily, assistant to Norman Moray; William Miranda, assistant to Ed Hinchy; and Sid Rechetnik, trade press contact.

Stock Sale Extension Asked

NEW YORK—A recommendation that RKO Theatres not be forced to sell its stock interest in Metropolitan Playhouses at this time was made last week to the Federal District Court by George W. Alger, trustee, who proposed amendments to the Court's 1950 order covering the stock and the appointment of Alger to eliminate a final date for the transaction.

Please Note Correction

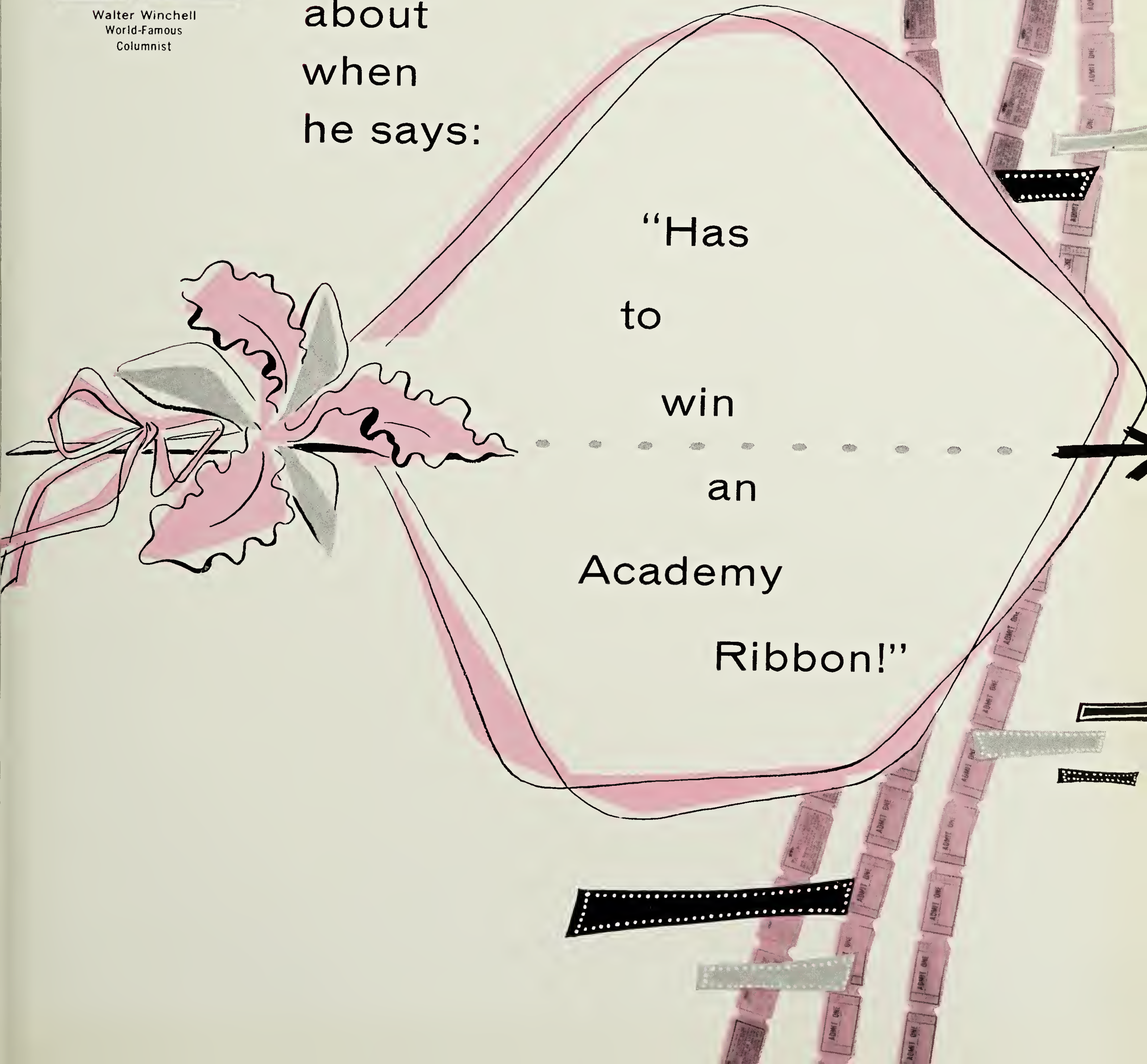
Following our initial announcement of the A-MAN Corner in the issue of January 25, the reaction from all branches of the theatre industry has been so full of praise and approval that we have decided to expand its application to *ALL* theatres—and not to only those that subscribe to MOTION PICTURE EXHIBITOR.

There are no reservations or limitations of any kind applying to this *FREE* service.

what picture

Walter Winchell
World-Famous
Columnist

is Walter Winchell talking about when he says:

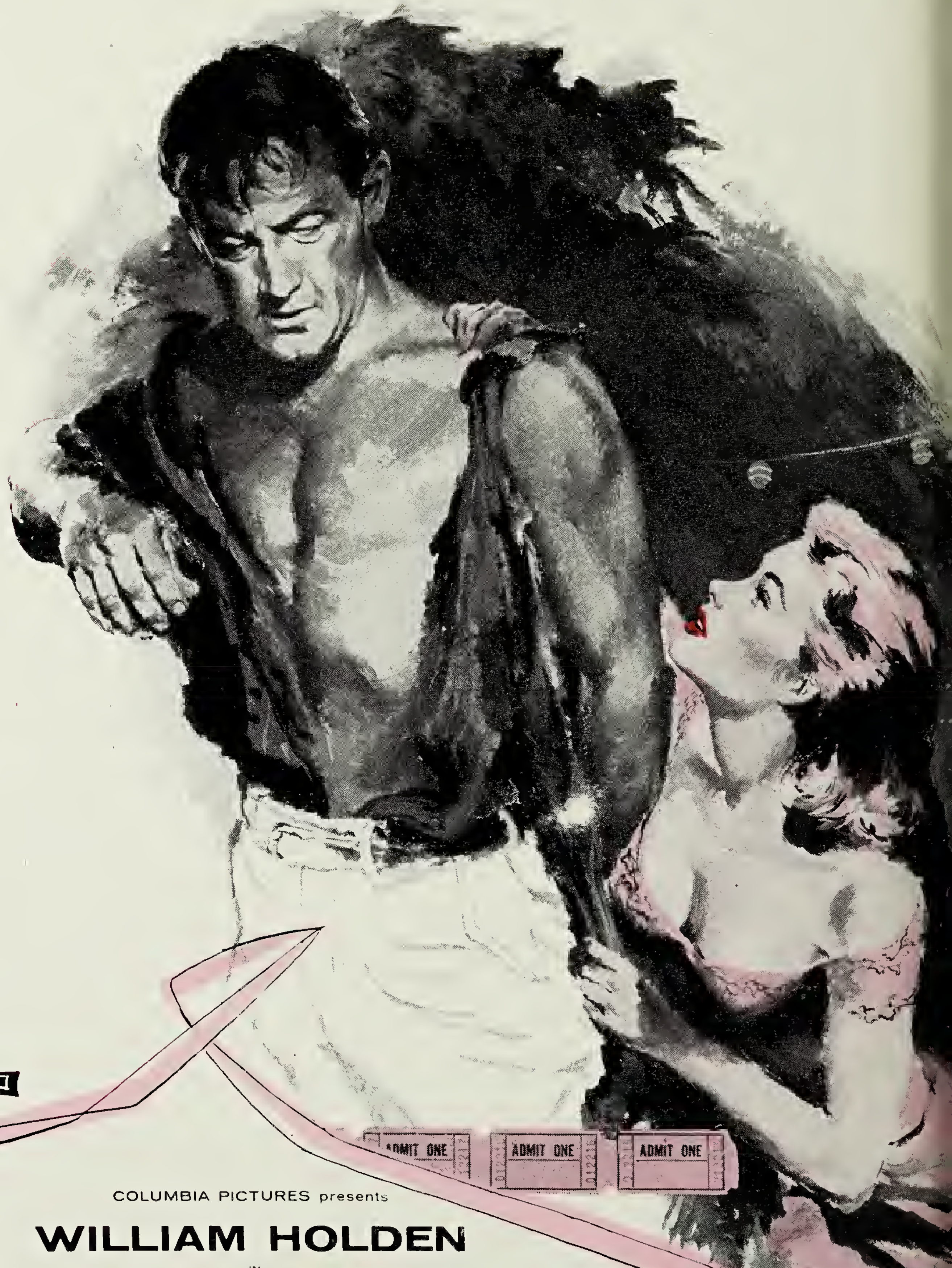


"Has to win an Academy Ribbon!"

"picnic"

is
the picture
Walter
Winchell
says:

"Has
to
win
an
Academy
Ribbon!"*



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play Picnic by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

* W.W. made the same prediction about Columbia's "Waterfront" and "From Here to Eternity!"

PRINTED IN U.S.A.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 32

George Nonamaker
Editor

Small Town Premiere Nails $100 Award

PHILADELPHIA—The winner of this week's SHOWMANSHIP SWEEPSTAKES, Contest Number 32, is Edwin Pettett, Paris, Greenville, S. C., whose entry "A Small Town Has Hollywood Premiere" is yet another stunt that may be readily adaptable elsewhere.

WINNING ENTRY

SMALL TOWN HAS "HOLLYWOOD PREMIERE"

Submitted by Edwin Pettett
Paris, Greenville, S. C.
780 seats • Top admission 60 cents
General admission.

For our campaign on the world premiere of Columbia's "Count Three And Pray," we centered our activities on the triumphant return of "home town star" Joanne Woodward, who made personal appearances in connection with our showing of the film.

Over 3,000 persons greeted her at the Municipal Airport upon her arrival when a 50-foot red carpet was rolled out for her from plane to gate. First greeted by her mother, then Mayor Kenneth Cass, the president of the Junior Chamber of Commerce, and manager Pettett, who presented her with a bouquet of red roses, she posed for professional and amateur photographers, and then led a long parade of new cars with a motorcycle escort to her suite at the Poinsett Hotel. Shortly after her arrival at the hotel, Miss Woodward was overjoyed by an unscheduled surprise visit from the Phi Theta Sorority from her Alma Mater, Greenville High.

On Sunday evening a press, radio and TV party was held to give everyone an opportunity to meet Miss Woodward and afford us a chance to get stories and pictures and taped interviews for use on Monday.

Miss Woodward visited her Alma Mater at Greenville High, and the excitement and honor at the auditorium was so great that even she had to cry a little.

The Eighteenth Air Force, then in the process of putting on "Operation Deep Freeze" voted Miss Woodward as "The Girl I Would Most Like To Take To The North Pole" at an unscheduled invitation to the Air Force Base in Greenville. Pictures were made of her in the famous Globe Master with Miss Woodward wearing pilot's earphones and helmet. Following this she was given a tour of one of the C-124's and was heartily welcomed by the entire Air Force.

Other visits and tours has her as guest of the Shriners' Hospital for Crippled Children, where she had lunch with some of the patients; of the city's biggest and newest department store, which had a tea for her and close friends; while the Mayor had her presenting award plaques for the United Fund Drive to the merchants who had done exceptional jobs in raising funds; and a visit to the Little Theatre, where she received her start with director Robert McLane.

All four radio stations carried over 50 spots covering the world premiere and Miss Woodward. Also there were several taped interviews and personal appearances about both the star and the premiere.

GALA WORLD PREMIERE
JOANNE WOODWARD in
"COUNT THREE & PRAY"
WELCOME HOME... JOANNE!
WORLD'S PREMIER!
JOANNE WOODWARD-VAN HEFLIN... in
"COUNT THREE AND PRAY" Friday Oct 24.

As to the theatre, a special life-size blowup of the star was made up and put in the lobby six weeks in advance of the opening; multi-colored pennants were hung from the top of the building down to the marquee; a large floodlight was obtained and used in front of the house on opening night. This threw a beam for 20 miles and caused a great deal of attention. Two banners were made, one for each side of the marquee, welcoming Miss Woodward home for the premiere.

Special window cards, jumbo size, were printed and had a frame for an 8x10 still of Miss Woodward. These were put in windows on Main Street that had been impossible to obtain before.

Two teaser trailers, one for the Paris and one for our drive-in, were made and used a month in advance; and teaser ads were run in the newspaper two weeks in advance.

As for television, a total of five hours and 45 minutes of free time was given by the two local stations over a two-week period. Money couldn't have bought most of the spots. This and complete and most cooperative newspaper coverage of the event certainly helped put our efforts over with a bang.

RUNNER-UP NUMBER 1

HOLLYWOOD BY PROXIE

Submitted by Milo E. Pullin
Hub, Rochelle, Ill.
990 seats • 50 cents top admission
General patronage.

This stunt proved a great potential seat filler; because we tied it in with the largest girls' club at the local high school. It consists of the school kids portraying Hollywood stars and appearing at the theatre.

The pre-sale of tickets and publicity caused by the students, both participating in the show, and non-participants, really brings them in to see the show. The best part of the whole deal is the co-sponsoring clubs handle all the details. They secure the people to portray the stars and to sing, dance, or otherwise perform in the show.

We secured two or three older people versatile in entertainment to help the youngsters. They also secured the cars to bring the "stars" to the theatre. They decorate the stage, act as stage managers and stage hands, and attend to all other details.

For advertising they letter posters with a small photo of one of the persons impersonating a star in the corner. We pick a girls' club because they can get boy friends to portray male stars. Also as a school activity they can secure photos and free space in the newspaper that the theatre could little afford to pay for. On ticket sales we try to cover the surrounding territory with sales, as well as the town.

The investment in this is small. A small combo band on stage lends a professional touch and a good master of ceremonies holds the show on the track. Simplicity has always been my pattern on this, so that no one person has too much to memorize. Also, it gives the high school bunch a chance to use their own imagination. We use audience gags similar to those of Olsen and Johnson to keep the audience wondering "what's going to happen next."

We take the expenses off the top and split with the club fifty-fifty. You can well afford to do this as concession business is well up and the glorified amateur stunt fills seats on an otherwise off night.

RUNNER-UP NUMBER 2

A VARIATION OF TWO-FOR-ONES

Submitted by Ed Farmer
Ayers, Corpus Christi, Texas
750 seats • 70 cents top admission
General patronage.

In order to build a mid-week volume Mammy's Cafeteria, next door to the theatre, agreed to run a half-price day every Tuesday for 10 weeks. Customers' meals are checked at regular prices, but when they pay the cashier, she divides the bill by two and charges them one-half price; and, at the same time, hands them a ticket to the Ayres good for two people for the price of one.

The restaurant runs a two-clumn 16-inch ad in both daily papers on this two for one stunt; and also on a daily radio program aimed at the ladies and known as "Kay Fry" on KRIS and it is treated as a news item. The cafeteria also has the tickets printed as part of their deal.

The theatre furnishes two lobby boards advertising the picture and the menu, one in the cafeteria and one in the theatre lobby, and runs a short screen trailer as follows: "Eat at Mammy's On Tuesday. Mammy's will give you one-half off your bill and will present you with a ticket good for one adult admission free with one paid adult admission. Next Tuesday you will see . . . . " and right into regular trailer.

The only cost to the theatre is $7.00 for the trailer and $5.00 for the lobby board; and Tuesday's business has quadrupled.

In addition, it has brought back many lost patrons, who, after seeing our regular screen trailer are returning to see other pictures, plus re-creating the movies habit and helping business in general.

As a test, on the third week of the stunt, we dropped the newspaper and radio for one week and both cafeteria and theatre still did capacity business.

$1100.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

REPUBLIC PICTURES CORP.

$500.00 on—

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

RUNNER-UP NUMBER 3

"THE McCONNELL STORY"

Submitted by Alexander G. Pluchas
RKO Keith's, White Plains, N. Y.

2739 seats • 90 cents top admission
General patronage.

Our entire campaign on this picture was based on a tie-up with the Civil Air Patrol, Ground Observer Corps.

The "kick-off" was a proclamation by the Mayor declaring "Civil Air Patrol Day." This resulted in a straight news story in the White Plains Reporter Dispatch.

Leaflets numbering 12,000 and advertising the film were printed and distributed throughout the city and Westchester County by the Civil Air Patrol, Ground Observer Corps, at no cost to the theatre.

Announcements were also made on local radio station WFAS during regular Civil Air Patrol time at no cost to the theatre. This was in addition to our announcements on this station consisting of four 20 seconds spots daily for which we, in turn, run a one-frame trailer on the screen with copy reading: "For the world's best music and news of RKO Keith's Theatre listen to radio station WFAS, 1230-123 on your dial." This is a tieup the theatre has had with WFAS for several years.

Arrangements were made for the Air Force Band from Stewart Air Base, Newberg, to play for a planned parade; but they had to cancel out the day the parade was scheduled. We had a parade anyway consisting of Color Guard, Air Force and Civil Defense dignitaries, a cadet dressed as a jet pilot plus the Civil Air Patrol and Drill Squadron. The two Civil Air Patrol cadets carried a 40x60 sign with "The McConnell Story," color blowups, etc. Newspaper coverage of this event was extensive.

For Ground Observer Night, we ran mention of the feature in the alley of our ads, which did not increase our ad budget. The marque was decorated with bunting. The lobby was filled with fighter equipment and Air Force displays, including inflated life raft with food provisions, "Mae West" life jackets, transparencies, bombs, etc., and a Cadet dressed as a jet pilot and Civil Air Patrol Cadets in full regalia guarded the displays.

The stage festivities were of 15 minutes duration. The Color Guard marched down the center aisle to Air Force music played over the public address system; when they reached the center of the stage the "Star Spangled Banner" was sung by the standing audience to music also played via record over the house p.a. The master of ceremonies was William J. McGrath, chief, Aircraft Warning Service for New York State; the Mayor; and Charles Fremd, director, civil defense for Westchester County. Awards were presented by Lt. Col. Armstrong, Eastern Air Defense Force, to Commissioner of Public Safety Frank Hanlon and to myself.

The entire campaign was put on at no cost to the theatre except for the cost of the bunting which was $6.00. The 40x60 blowup used in the parade was part of the regular lobby display—just mounted and put on two handles to carry.

U. S. AIR FORCE

RUNNER-UP NUMBER 4

HOW TO TURN HALLOWE'EN YOUR WAY

Submitted by Melvin Mehsling
Royal, Licking, Mo.

284 seats • 30 cents top admission
Small town patronage.

When a fellow can turn an outside event so that it actually shows a profit for his theatre he's really on the ball exploitation-wise.

And as this fellow says, "We are a small town of less than 1,000 population, and our admission prices are low, 30 cents for adults and 10 cents for kids, so we don't have much left to advertise with. But here's a little stunt that we used last Hallowe'en.

"Because it was a school night and children couldn't be up too late, it had to to be necessarily short. We had our regular feature showing first, and immediately after we had a costume party for all children 12 years of age and under. In a tieup with the Lions Club, prizes were awarded in the amounts of $5, $3, $2, and seven $1. The Club donated the prizes.

"After the contest we ran some shorts, including a Three Stooges Comedy and that rounded out our entertainment for the evening, making for one show instead of the usual two.

"The advertising consisted of posters made by the children and placed in store windows. Prizes for the best posters were furnished by the Civics Club.

"Altogether it was a huge success from the boxoffice point of view. The result was about a 300 per cent increase in attendance over our average Monday business, plus about 500 per cent increase in concession sales. The total extra cost for the party was a few dollars in film rental for extra shorts, the rest being donations by the Lions and Civics Clubs.

Israel Featurette Set

New York—Because of world interest and attention on the state of Israel, 20th-Fox has produced a special, 27-minute CinemaScope featurette titled "Land Of The Bible" and will place it in domestic release next month backed by a promotional campaign on the scale of a full-length attraction.

The three reel subject, first to portray the Holy Land in Cinema-Scope, is a graphic story of Israel, the land which gave birth to Judaism, Christianity, and Islam and whose story spans biblical times to today's atomic era. Exchange centers will center as hubs in a program of advance showings.

SAMUEL GOLDWYN, Jr.'s

MAN WITH THE GUN

SCORES A BULL'S EYE EVERYWHERE AT THE BOXOFFICE!

at **NEW YORK** — *Loew's State*

at **LOS ANGELES** — *Fox Beverly*

at **DETROIT** — *Palms*

at **TOLEDO** — *Loew's Valentine*

at **HOUSTON** — *Loew's State*

at **PHILADELPHIA** — *Goldman*

at **SAN ANTONIO** — *Majestic*

at **NEW ORLEANS** — *Loew's State*

at **MILWAUKEE** — *Palace*

MUEL
WYN, Jr.
esents

ROBERT
ITCHUM

MAN WITH THE GUN

starring JAN
TERLING

with KAREN SHARPE · HENRY HULL · EMILE MEYER · JOHN LUPTON
BARBARA LAWRENCE · TED DE CORSIA
JAMES WESTERFIELD · LEO GORDON
Story and Screenplay by N. B. STONE, JR. and RICHARD WILSON

ed by SAMUEL GOLDWYN, JR.
ed by RICHARD WILSON

' REAL HUMDINGER! A comparison with 'HIGH NOON' is the quickest and surest ay to give a fair indication of the picture's quality and nature!" — *M. P. DAILY*

THRU
UA

The International Scene ....

Canada

Academy Award Plan Spurs Public Interest

Toronto—What promises to be the first step in a continuing program of public relations for the industry will be an audience-participation plan tied in with the Academy Awards. The plan was introduced to the Public Relations Commitee, Motion Picture Industry Council of Canada, by Charles S. Chaplin, its chairman.

Under the plan described by Chaplin, general manager in Canada for United Artists, and approved by the heads of the two major circuits in the country, Canadian movie patrons will win prizes donated by local merchants and others if they guess the winners of the Academy's Oscars. The ballots, to be made up after the Academy releases the names of persons and pictures nominated, will be for several categories. All voting will be on a local or zone basis. Provincial and regional exhibitor associations are expected to handle the plan in their areas. Preparations for trailers and ballots are under way now.

Canadian Comment

Chairman of the board of the Canadian Motion Picture Distributors Association until his retirement in 1944, Lieutenant-Colonel John A. Cooper died at his home in Toronto in his 87th year. After his retirement, he was chairman of the 16mm. Distributors Association, which he organized and which later disbanded. In 1953, he was one of those honored by the Canadian Picture Pioneers for making a distinguished and unique contribution to the advancement of the Canadian motion picture industry as one of its leading spokesmen for many years. He headed campaigns for the Canadian Red Cross in the theatre and film trade. He also served as president of the Dominion Fire Prevention Association and the Musical Protective Society of Canada. Col. Cooper began as a journalist in 1892, and joined the armed forces in World War I. It was after the war that he joined the industry as spokesman.

Long a sore point with Canadian distributors, the question of a national censorship committee has begun to take form. The proposal came from Hon. C. L. Shuttleworth, who has jurisdiction over the Manitoba censors. At present, motion pictures are subject to censorship by eight of the 10 provinces in Canada. Already, O. J. Silverthorne, chairman, Ontario Censor Board, has stated he is in favor of such an idea, with rejoicing from the distributors, who have been seeking a national plan for years. Shuttleworth proposed joint censorship for the west as a first step. He pointed out that the Manitoba board already passes on pictures for northwestern Ontario and places its facilities at Winnipeg at the disposal of the Saskatchewan censor. The Canadian Motion Picture Distributors Association's official reaction to the idea was, "The CMPDA will study with interest any proposal to establish a Board of Censors to approve films for theatrical showing in the four western provinces."

John Wayne, star of Howard Hughes' RKO release, "The Conqueror," is seen in a Paris conference with Marcel Gentel, RKO's manager in France; Joseph Bellfort, general European manager for RKO; and Charles Rosmarin, general sales manager and assistant to Bellfort.

CINE CHATTER: Toronto branch of the Women of the Motion Picture Industry will hold a Valentine Dance. . . . New members were inducted at the annual meeting of the Canadian Picture Pioneers in Toronto. They were Jack Barker, William H. Devitt, Jack Clarke and Larry Stephens, all of Toronto; Harry W. Braden and Lloyd M. Taylor, Hamilton; Peter Jackson, Levack; Robert J. Martin, Montreal-Toronto; John Poole, Oakville; T. R. Porter, Gore Bay; and Ray Tubman, Ottawa. . . . Pupils of Variety Village, Toronto Variety Club's vocational guidance and residence school for handicapped boys, were guests of a hockey game at Maple Leaf Gardens. . . . Performing right fees for 1956 of the Composers, Authors and Publishers Association of Canada for theatre use of compositions in its repertoire will remain unchanged from the previous schedule, based on seating capacity. . . . Ross McLean, former commissioner, National Film Board, has been loaned by UNESCO to the Government of Pakistan to cooperate with the authorities in establishment of a motion picture bureau there. . . Glenboro, Man., closed for the winter months, was taken over by the Chamber of Commerce. . . . First benefit show of the season for the Variety Village Vocational School was held by the Brantford Theatre Managers Association at the Capitol, with the cooperation of local managers and exhibitors. Master of ceremonies was Gerald Peters. . . . Eight films were listed as "Adult" entertainment by the Ontario Board of Censors for the month of December. . . . Construction is being completed on the 800-seat Sahara in Edmonton and the house will soon be open. Also underway are Robert Gallichan's Vimy in Chibougamau, Que., and the RCAF station theatres at Senneterre and St. Sylvestre, Que. The shell has been erected and R. C. Steel and H. Howard have called for tenders to complete their house in Nechako Centre, Kitimat, B. C.

UA Anniversary Drive Hails Top 1956 Films

New York—United Artists last week launched a 37th Anniversary Drive backing what was termed the greatest concentration of outstanding product in the company's history.

The 32-week campaign for collections, billings, and playdates will award more than $50,000 in cash prizes to the winners among 32 branches competing in the United States and Canada.

Commemorating the founding of United Artists in 1919, the drive will be co-captained by William J. Heineman, vice-president in charge of distribution, and B. G. Kranze, general sales manager. The sales effort simultaneously honors the fifth anniversary of UA's management by Arthur B. Krim, president; Robert S. Benjamin, board chairman; Heineman; Max E. Youngstein, vice-president; and Arnold M. Picker, vice-president in charge of foreign distribution.

The 32 domestic exhanges will compete for the $50,000-plus prize purse in three groups of equal grossing potential, with the drive run in three laps of nine, seven, and six weeks, climaxed by a 10-week home-stretch period. The first phase ends March 31. Succeeding stages will conclude May 19, June 30, and Sept. 8.

In a statement to the company's entire distribution staff on the eve of the campaign, Heineman declared, "The continuing growth and development of United Artists over the past 37 years is an achievement in which we can all take pride. Nineteen fifty-five was the greatest year in our history. With the exceptional concentration of top quality pictures on our roster for 1956, we are confidently anticipating a record gross of $65,000,000. The 37th Anniversary Drive will provide us with the incentive and opportunity to realize this goal. I know that each member of our sales staff will wholeheartedly dedicate himself to the challenge of the next 32 weeks."

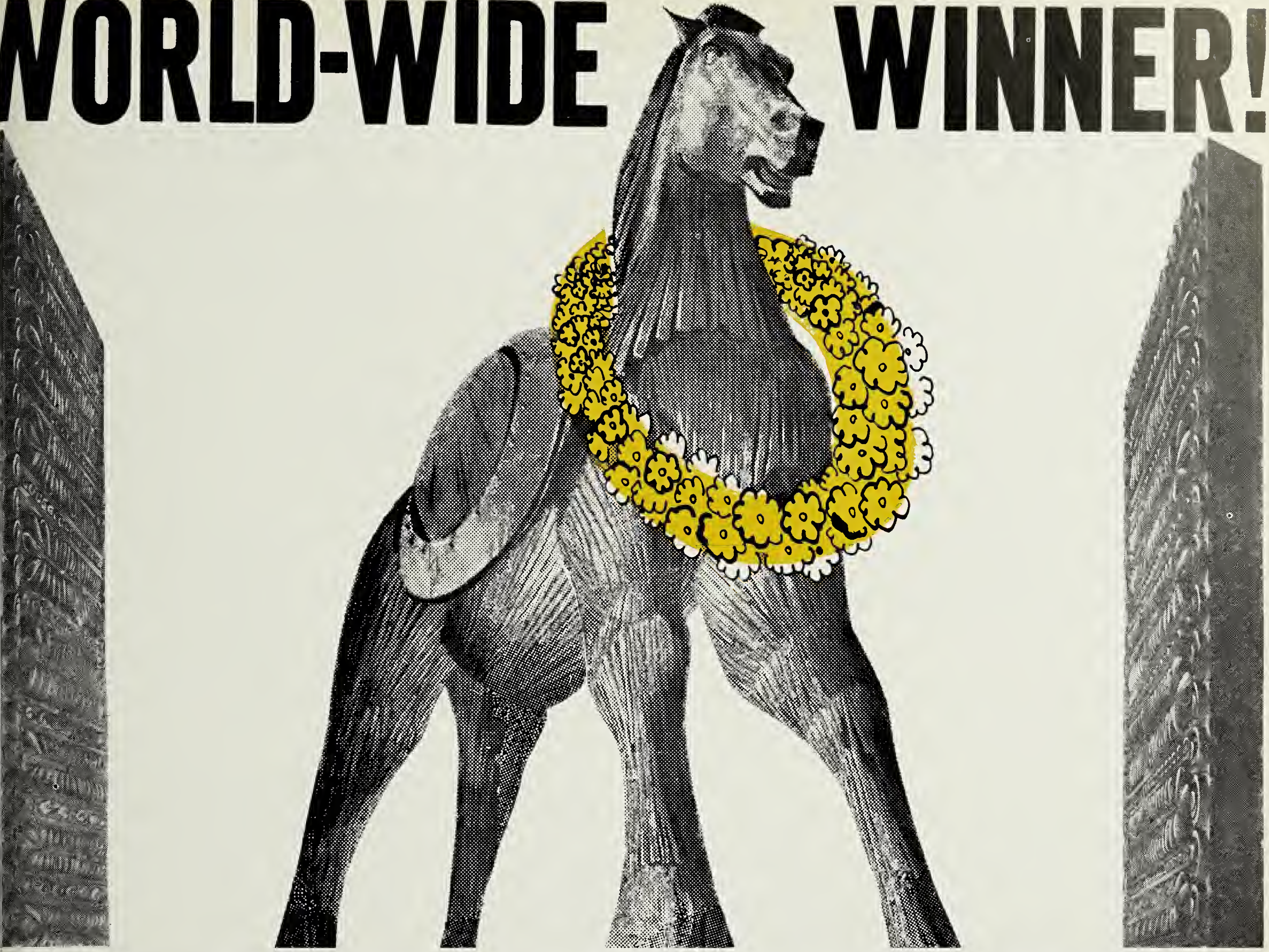
Aboaf To Mexico For U-I

New York—The appointment of Cesar Aboaf as general manager in Mexico was announced last week by Universal-International Films. Aboaf's film career dates back to 1923 when he started as an independent exhibitor in Italy. He joined Paramount in 1924 and in 1931 was named district supervisor for northern Italy. In 1939, he went to Argentina to serve as manager of International Films, Ltd. In 1942, he added the distribution of Republic pictures. He was later named general manager for Republic in Argentina in 1945. He then joined Warner Brothers in Argentina in 1949 as general manager. In 1954 he became affiliated with the U-I organization as special field representative for JARO pictures released in Latin America.

Holland

New York—The appointment of Louis L. Lioni as the company's special representative in Holland was announced here by Reginald Armour, executive vice-president, Republic Pictures International.

WORLD-WIDE WINNER!



THE GLOBAL GATES ARE OPEN AND THE MOBS ARE POURING IN!

Helen of Troy

WARNERS' 56-COUNTRY SMASH!

This Was The Week When.......

Barbara Ruick left New York for a two-week, cross country tour heralding 20th-Fox's first CinemaScope 55 release, "Carousel." . . . Paramount directors declared a quarterly dividend of 50 cents a share on common stock, payable March 15 to holders of record Feb. 27. . . . Allied Artists announced plans to launch Walter Wanger's "Invasion Of The Body Snatchers" with a Detroit world premiere on Feb. 29, with day and date saturation on the Butterfield Circuit in Michigan. . . . United Productions of America notified the industry that the company will do business under the name of UPA Pictures, Inc., henceforth. . . . Toshikazu Kase, Japanese United Nations Ambassador, spoke at the premiere of "Golden Demon" in New York's Guild. . . . The Roxy Theatre, New York, declared a quarterly cash dividend of 37½ cents a share on outstanding preferred stock, payable March 1 to holders of record Feb. 15.

Columbia announced a comprehensive, 13-week promotion campaign of TV spot commercials to boost "The Harder They Fall." . . . Edward Small acquired screen rights to the Agatha Christie Broadway hit, "Witness For The Prosecution," for United Artists release. . . . Stanley Warner announced that the third Cinerama production, Lowell Thomas' "Seven Wonders Of The World," will be unveiled in the Warner, New York, on April 10. . . . Danny Kaye made his only New York stage appearance for this year in connection with the world premiere of Paramount's "The Court Jester," in the Paramount. . . . Steve Cochran arrived in Little Rock, Ark., on the first leg of a southern tour on behalf of Republic's "Come Next Spring." . . . Dick Powell signed a long term contract with 20th-Fox as a producer-director, his first assignment to be "Sitka."

Master Deals Blow To Chicago Censors

CHICAGO—A telling blow to film censorship in Chicago was rendered last week when Master-In-Chancery David J. Shipman reported to Federal Judge J. Sam Perry that "The Game Of Love," which had been banned by the Chicago Police Censor Board, should be permitted to be shown to the public.

When the censor board gave its final decision against the picture, the Times Film Corporation, New York, filed suit in Federal Court, defending its rights, against the city of Chicago, Mayor Richard J. Daley, and Police Commissioner Timothy J. O'Connor. Federal Judge Perry referred the case to the Master-In-Chancery for hearings, which were exhaustingly conducted for several weeks.

Master Shipman's recommendation was that "the defendants be restrained from interfering with the public exhibition of the motion picture 'The Game Of Love'," and "that the plaintiff be restrained from the exhibition of the motion picture to persons under the age of 18."

Attorney Abner J. Mikva, who conducted the suit for Times Film, said, "It looks as though this is the end of film censorship in Chicago."

Konecoff *(Continued from page 7)* pledge their support for the 1956 Brotherhood campaign, and to pay tribute to Robert W. Dowling, Thomas F. O'Neil, and Samuel Rinzler, recipients of this year's Brotherhood Awards.

The master of ceremonies was Louis Nizer, speechmaker extraordinaire as well as a topflight counselor in matters legal, and he kept things going along at a goodly pace. Dowling, O'Neil, and Rinzler were duly grateful with our Sam, his laryngitis much better, noting that pehaps one of the reasons for his being honored was because he has reached the age of 70 in the field of exhibition, a remarkable achievement. Sam also observed that Brotherhood was really working that night, since he, a poor exhibitor, was getting an award along with two tycoons like Dowling and O'Neil.

Entertainment, too, was in order that night by such personalities as Victor Borge, chicken fancier and piano player, and Irina Matari, operatic primadonna. The special program featured sequences from four films illustrating the objectives and principles of Brotherhood, 20th-Fox's "Gentlemen's Agreement," Paramount's "Going My Way," MGM's "The Good Earth," and United Artists' "The Jackie Robinson Story." Ernest Borgnine, Borge, Luise Rainer, and Quentin Reynolds presented a narrative underscoring the theme of each scene.

Aboard the double dais that night were Emanuel Frisch, Dr. Sterling Brown, Dr. Everett Clinchy, Robert Altschuler, Chet Bahn, Roger Lewis, Robert Weitman, Gerald Shea, William Brenner, Gordon Gray, Russell Downing, Sam Spiegel, Spyros P. Skouras, William Heineman, J. Robert Rubin, Ned Depinet, Leonard Goldenson, Leopold Friedman, George Dembow, Burt Robbins, Sam Rosen, Al Tamarin, Adolph Schimel, John J. O'Connor, Martin Quigley, Jr., Mrs. Charles Lewis, Charles Reagan, Sherwin Kane, James Jerauld, Charles Alicoate, Mort Sunshine, Mrs. Wendell Wilkie, Sol Strausberg, Sol Schwartz, R. S. Littleford, Arthur Krim, Mrs. Robert Patterson, Sol Goldsmith, Spyros S. Skouras.

National co-chairmen of the Brotherhood drive this year are Bill Heineman and Spyros S. Skouras. Brotherhood Week, when all of the nation's theatres will participate, will be observed Feb. 19 through 26.

DIFFERENT TYPE PREMIERE: On hand for the opening of the new million-dollar film processing laboratory of Consolidated Film Industries on West 75th Street in mid-Manhattan were top executives of the industry and its allied branches, as the guests of Herbert J. Yates, who was unable to be present due to a sudden appendectomy. He had an opening of another sort.

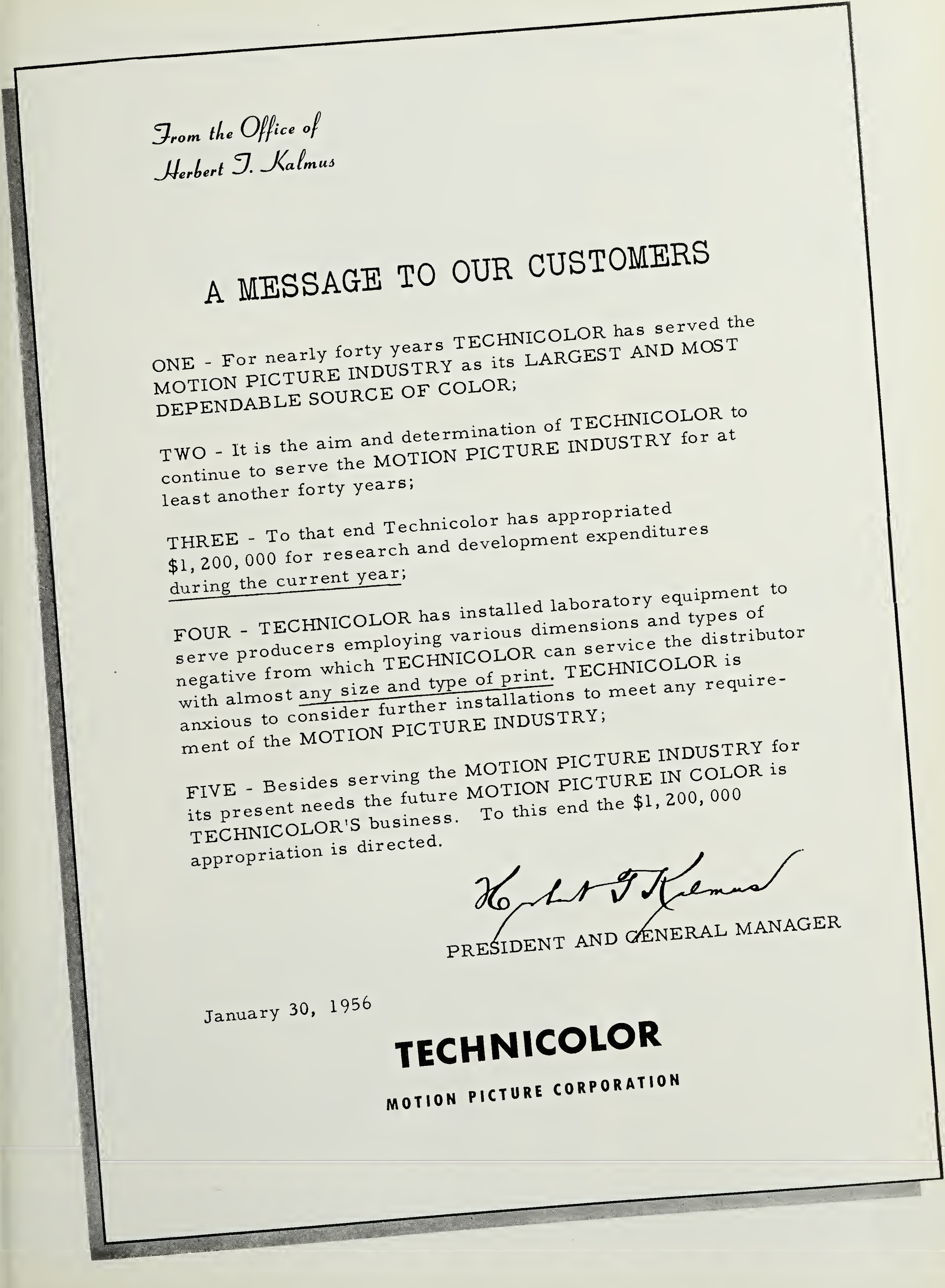
Douglas T. Yates, who will directly supervise the operation, was host, and he and his associates showed the potential of the establishment with proper pride. The plant, which was designed by Albert A. Duryea, resident manager of the company's Fort Lee plant, utilizes the most modern optical and electronic equipment to cover all phases of film processing and is readily convertible to color processing upon short notice.

The 30,000 square feet of air conditioned space contains exclusive high-speed spray developing machines convertible to negative or positive in minutes, 15 large customer cutting rooms completely equipped, a customer projection room equipped for all kinds of projection, 16mm. and 35mm., as well as the varying sound systems.

It was a very impressive occasion.

Seen at the recent sixth annual Communion Breakfast of the motion picture industry at the Waldorf Astoria, New York, are, left to right, Father James Keller, founder, Christopher movement; Vivian Della Chiesa, Metropolitan Opera soprano; Very Reverend Thomas F. Little, head, Legion of Decency; Ann Blyth; and Father John Hayes, Legion of Decency.

THE METROPOLITAN SCENE: We dropped in to catch Danny Kaye's personal appearance on the stage at the Paramount in conjunction with the opening of his latest hit, "The Court Jester," and even got an invite for a pastrami sandwhich backstage. His half-hour show was fine; so was the sandwich. Never did get a chance to say hello to Kaye. He was cutting radio tapes most of the time. We understand he's got more of these p.a.'s lined up which helps the film get started nicely, nicely. . . . An "after-office hours" show at 5:40 at the Rivoli for "Oklahoma" every Friday has proven quite successful, according to Nick John Matsoukas, as a result of only hand-bill distribution at neighboring offices. The idea may well be used elsewhere. . . . Incidentally, Monty Salmon, managing director, Rivoli, is being sent to Florida for an extended vacation by George P. Skouras to enable him to fully regain his health following a series of accidents. Despite his slow recuperation, Salmon has been active at the Rivoli since the opening of "Oklahoma." . . . George P. Epp, veteran Universal home office projectionist, has retired after more than 38 years with the company. He was honored with a luncheon attended by several hundred of his friends at Universal. We'll miss him at screenings and wish him well. . . . Republic's "Come Next Spring" is neat family entertainment. . . . Okay pressbooks are out on "The Rose Tattoo," "Never Say Goodbye," and "Bottom Of The Bottle."



From the Office of
Herbert T. Kalmus

A MESSAGE TO OUR CUSTOMERS

ONE - For nearly forty years TECHNICOLOR has served the MOTION PICTURE INDUSTRY as its LARGEST AND MOST DEPENDABLE SOURCE OF COLOR;

TWO - It is the aim and determination of TECHNICOLOR to continue to serve the MOTION PICTURE INDUSTRY for at least another forty years;

THREE - To that end Technicolor has appropriated $1,200,000 for research and development expenditures during the current year;

FOUR - TECHNICOLOR has installed laboratory equipment to serve producers employing various dimensions and types of negative from which TECHNICOLOR can service the distributor with almost any size and type of print. TECHNICOLOR is anxious to consider further installations to meet any requirement of the MOTION PICTURE INDUSTRY;

FIVE - Besides serving the MOTION PICTURE INDUSTRY for its present needs the future MOTION PICTURE IN COLOR is TECHNICOLOR'S business. To this end the $1,200,000 appropriation is directed.

Herbert T. Kalmus
PRESIDENT AND GENERAL MANAGER

January 30, 1956

TECHNICOLOR
MOTION PICTURE CORPORATION

NEWS OF THE TERRITORIES . . .

Censorship Defended In Regents' Answer

Albany—A defense of the Board of Regents' action in refusing to license "Mom And Dad" because its birth sequence is "indecent," and of the constitutionality of fees fixed by the State Education Law for film licenses, were featured in a brief filed by Dr. Charles A. Brind, Jr., counsel for the Regents, with the Appellate Division. The court was scheduled to hear arguments, starting last week, on an appeal from the Regents' action filed by the film's distributor.

Dr. Brind contended that the Motion Picture Division, State Education Department, and the Regents acted properly and legally in turning down a license application, with the birth scene included. The Court of Appeals, in a similar case some years ago, upheld the Appellate Division's ruling that "A picture depicting the actual birth of a child becomes indecent when presented to patrons of places of public amusement." The U. S. Supreme Court's decision in "The Miracle" case, ruling "sacrilegious" was too vague a term for license refusal under the New York law, does not apply to "Mom And Dad," Dr. Brind's brief claimed.

The appellants, Capitol Enterprises, Inc., are in no position to argue that they are confronted with a ruling which they did not anticipate, on the theory that the language of the law was indefinite, the brief asserted. "They knew at the time they secured the rights to this picture that the Court of Appeals had settled the factual issue so far as New York State is concerned . . . they have no equity to present," declared the Regents' counsel. "That the presentation of human birth as public entertainment for pay is indecent has been known since the determination of the court 15 years ago," he said.

Ephraim S. London, of New York, who opposed Dr. Brind before U. S. Supreme Court in "The Miracle," is attorney for Capitol.

United Artists recently made up this art poster on a display panel for "Alexander The Great" and David Ballard, seven feet, seven inches tall, came to Boston for press interviews, attired in a costume similar to the one worn in the film by Richard Burton. He is seen standing by the poster while Norman Glassman, Lowell, Mass., exhibitor, and branch manager Harry Segal look up to him.

UA Plans To Appeal "Golden Arm" Ban

Atlanta—Another court battle appeared in the offing for Atlanta's motion picture censors when the Atlanta Library Board and the censor, Mrs. Christine Gillam, rejected Otto Preminger's "The Man With The Golden Arm," released by United Artists.

Informed of the ban, George J. Schaffer, United Artists, New York, said the decision would be appealed to the court, adding that "every effort" would be made to show the picture in Atlanta.

Seven of the members of the board were present at the executive session held after the screening, Sherwood L. Austin, president, Wayne Blanchard, Troy B. Stone, Aubery Milam, George Jackson, William F. Floyd, Jr., and Lester Hardy. Austin said the board's decision was "unanimous," based on the ordinance that proscribes display of "obscene or licentious or other pictures that may adversely affect the peace, health, morals, and good order of the city."

Albany

Guy A. Graves, Sr., veteran Fabian city manager, Schenectady, N. Y., died at Albany Hospital after undergoing a cardiac operation. He was associated for some years with F. F. Proctor Theatres in the area, and later was affiliated with the W. W. Farley interests. His son, Guy, Jr., one time assistant secretary to Governor Thomas E. Dewey, survives. . . . Senator Pliny W. Williamson, Westchester Republican, amended his bill for further extension of Daylight Saving Time to propose that it commence the first Sunday of April, instead of the last Sunday in March, in keeping with the established practice in Connecticut and New Jersey. . . . Variety Club member Joseph Yezzi was elected vice-president, Chamber of Commerce. . . . Gene Robb, a Variety Club barker, was elected a director of the Tent. . . . Howard Goldstein, RKO, resigned to join the Jules Perlmutter interests as a supervisor. . . . James Moore, formerly of Warners, replaces Goldstein at RKO. . . . Bill Keener, manager, Kallet's Uptown, Utica, N. Y., arranged a preview of Columbia's "The Prisoner" for area educators, clergymen, and press, radio, and television representatives. . . . Employes of the Grand, operated by Paul Wallen on lease from Fabian, received two-week notices, according to reports.

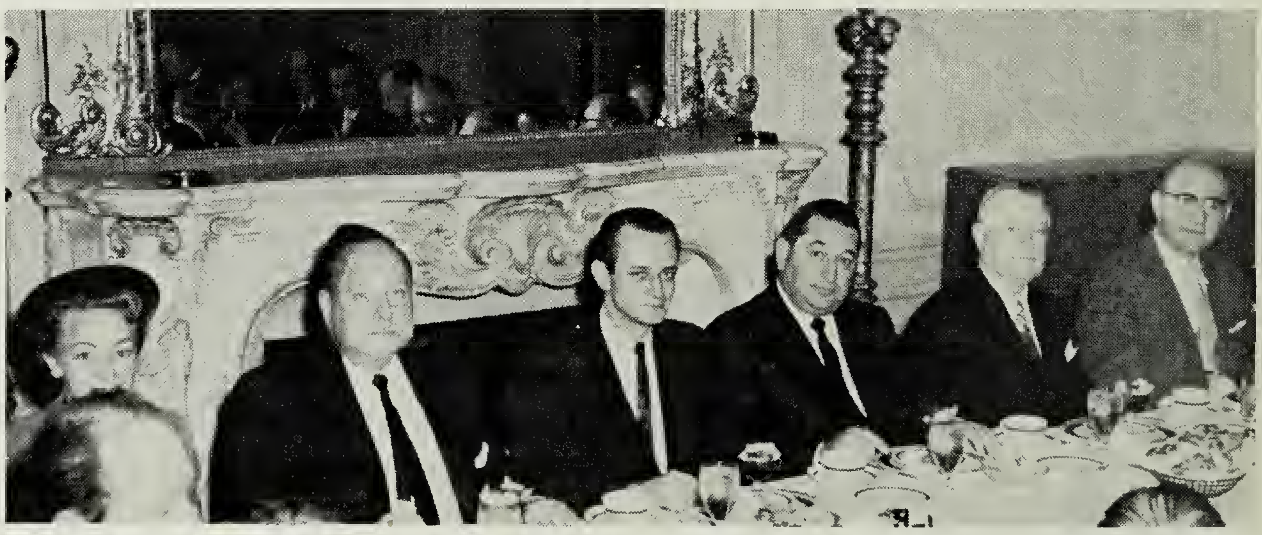
Atlanta

A permit for the construction of a drive-in at 1860 Plymouth Road, N.W., has been issued to the Bolton Drive-In Theatre, Inc. . . . The 1956 convention kick off meeting of the Atlanta WOMPI was held at the YMCA. The convention chairman, Laura Kenny, met with committee chairmen Mildred Castleberry Nell Middleton, Stella Poulnot, Grace Woolley, Marie Pinkston, Martha Chandler, Johnnie Barnes, Evelyn Snow, Edythe Bryant, Frances Hopkins, Juanita Elwell, Jackie Cowart, Frankie English, and Pat Brown. . . . The 16th annual convention of the Mississippi Theatre Owners Association will be held at the Edgewater Gulf Hotel, Edgewater Beach, Miss., June 17-18, it was announced by John W. Williams, secretary-treasurer. . . . Terri Lynn Stephens, 6, granddaughter of Paul Stephens, head booker, Kay Film Exchanges, died at her home.

Walt Woodward, Wil-Kin Theatre Supply, Jacksonville, retired to his Miami, Fla., home, where he now plans to take it easy. He recently attended the installation of the new crew for Tent 33, Variety Club, at the Seville Hotel, Miami Beach. He was a charter member of the Philadelphia, Jacksonville, and Miami Tents. . . . Twentieth-Fox unveiled its new CinemaScope 55 film process to an audience of some 200 exhibitors, guests, and 20th-Fox officials and stockholders in the Fox.

Boston

For his excellence in every phase of drive-in operation, James F. Collins, manager, Natick, Mass., Drive-In, received the Manager of the Year award in a contest conducted among the 22 drive-ins of the Smith Management Company. Knud Lentz, Route 3 Drive-In, Rutherford, N. J., won a prize for the best concessions operation; Stephen Eisner,



Seen at this head-table shot at the luncheon given recently by Joe Levine to his Hollywood visitors, James Nicholson and Samuel Arkoff, at the Boston Club, Boston, were, left to right, Mrs. Joseph Levine; Samuel Arkoff, vice-president and general counsel, American Releasing Corporation; James Nicholson, president, ARC; Levine, head, Embassy Pictures Corporation; Marty Mullins, president, New England Theatres; and Joseph Wolf, branch manager, Embassy.

Calling all Showmen to the

NATIONAL-ALLIED 3rd DRIVE-IN THEATRE CONVENTION

HOTEL CLEVELAND-CLEVELAND, OHIO

HOW TO MAKE A PROFIT!

FEB. 21-23 1956

REGISTRATION FEE for those attending Sessions: $20.00 • For Ladies not attending Business Sessions: $15.00

Three Bills Interest Mass. Theatremen

BOSTON—Three bills pertaining to the industry have been filed in the Massachusetts Legislature's hopper for hearings. House Bill 608 is a proposal by Louis H. Glaser to regulate the building code of drive-ins. At present, the construction laws are under the jurisdiction of local cities and towns, but this bill would place them under the Department of Public Safety, where the Commissioner could require certain changes in the construction to conform to his ideas of public safety. No hearing was set.

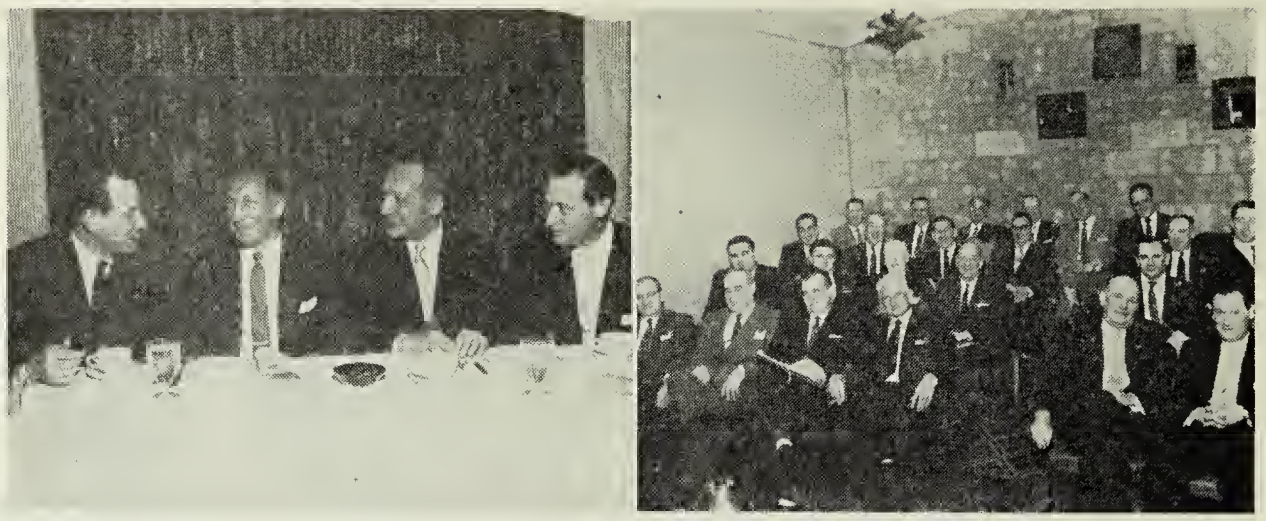
House Bill 1181 is a proposal by Leo J. Normandin and others that theatre owners be required to maintain toilet facilities in projejction booths, with a fine of not more than $100 should there be a violation. The hearing was set for Feb. 14, 10:30 a.m., in the State House.

House Bill 1653 was submitted by Otis M. Whitney, Commissioner of Public Safety, who asks that exhibitors be required to pay a Sunday license fee, even though the exhibition of films does not require prior approval of the Department. The Sunday license fee was dropped when the Supreme Judicial Court handed down its recent decision ruling prior censorship of films unconstitutional. The hearing was set for Feb. 23, at 10 a.m.

Detroit West Drive-In, won a prize for the most improved manager; and William T. Alexander, Timonium Drive-In, Baltimore, Md., took top honors and a prize for the best new manager. The announcement of the winners came from the office of Richard A. Smith, circuit vice-president. . . . The demonstration of 20th-Fox's CinemaScope 55 was shown before a full house at the Keith Memorial. William Gehring, executive assistant general sales manager, addressed the audience. Comments from exhibitors and stockholders who were present were favorable. . . . George Moffatt, former booker, New England Theatres, Inc., joined Smith Management Company under Sam Seletsky, head buyer and booker. . . . Lou Kenney has returned as manager, Capitol, Allston, Mass., for New England Theatres.

Funeral services for Edward Klein, 65, Bay State Films Company head, were held at Waterman's Chapel. In the business since 1914, he died at his suburban Brookline home after a long illness. . . . Joe Rapalus, Majestic, Easthampton, Mass., fell off a ladder while changing the marquee and will be laid up with his leg in a cast for several weeks. . . . Sympathy was extended to Tom Fermoyle, ATC head booker, whose mother, Mrs. Elizabeth Fermoyle, 87, died. She is survived also by her daughter, Mrs. Leon Netter, whose husband is an official with United Paramount's Florida States circuit. . . . Roy E. Heffner, Jr., 37, died suddenly in Taunton, Mass. He is the son of Roy E. Heffner, former exchange head, who is now handling the Goodwill Award in this area.

William Kumins, Warners manager, distributor chairman, and Charles E. Kurtzman, northeast division manager, Loew's Theatres, exhibition chairman, called a meeting for Brotherhood Week at the MGM screening room. Present were branch managers, circuit heads, and officials of the film carriers. Four men, headed by Art Moger, Warners, and Jose Mansfield, United Artists, Phil Engel, 20th-Fox, and Karl Fasick, Loew's, will handle publicity. . . . Daytz Theatre Enterprises announced new buying and booking accounts, including the Route 114 Drive-In, Middleton, Mass., the Plaistow, N. H., Drive-In, the Caribou, Caribou, Maine, the Polaris Drive-In, Caribou, and the Star, Limestone, Maine. . . . E. M. Loew was in Miami, Fla., to conclude the sale of his McFadden-Deauville Hotoel, Miami Beach. . . . Joe Liss, Stanley Warner district manager, made a brief appearance in the district for the first time since his serious auto accident last June.



At the recent 20th-Fox meeting in Boston the announcement was made of Al Levy being promoted to northeast division manager covering Boston, Albany, Buffalo, and New Haven branches. Seen, left to right, are Glenn Norris, eastern sales manager; Levy; Abe Goodman, advertising manager from the home office; Phil Engel, eastern publicity representative; and, right, a view of the general meeting room of branch managers, salesmen and bookers, who attended the two-day regional session.

PROVIDENCE, R. I., NEWS—Phil Nemirow, RKO Albee manager, received a terrific publicity "break" when, on the Sunday prior to the opening of "Guys and Dolls" at his house, The Providence Sunday Journal devoted the entire front page of the feature amusement section to the attraction. . . . In the most extensive cooperative promotion ever seen in this area, 14 Providence and nearby houses used record-breaking newspaper advertising space in heralding the joint premiere of "Day The World Ended," and "The Phantom from 10,000 Leagues." . . . Albert J. Siner, Jr., son of the manager, Strand, was recently married to Patricia Ann Clays. . . . "Jackson Pollock" and "Works by Calder," two art films for adults, were recently screened in the Rhode Island School of Design Art Museum.

Redstone Circuit Takes Two Drive-Ins, One Still Incomplete

BUFFALO—Two drive-ins in nearby Monroe County, the Lake Shore and the incompleted Washington, have changed hands and become part of the Redstone circuit, which operates 18 other enterprises in the east. The Lake Shore, on the outskirts of Rochester, N. Y., and the Washington, near East Rochester, were owned by F. J. Robbins, Fill, Inc., a contracting concern. Their total car capacity is about 2,700.

Jack Keegan, supervisor, Redstone Drive-In Theatre Company, said the Lake Shore will be enlarged and remodeled. The Washington, which, because of weather difficulties was not completed last summer, will be ready when the spring season opens. Keegan said his company operates New York's White Stone Bridge Drive-In, the largest in the world, and others in New England, on Long Island, and in Virginia.

Buffalo

A capacity house witnessed the 20th-Fox demonstration of CinemaScope 55 last week in the Center. The audience, invited by branch manager Charles B. Kosco, saw portions of "Carousel," which is booked for the Century, according to manager Robert T. Murphy, and "The King And I." Joe Lebworth, home office exploitation, was in for the event. . . . Japan's six best pictures, by choice of the leaders of the Japanese industry, comprise the newest acquisition of the George Eastman House film library, Rochester, N. Y., according to James Card, curator. . . . Basil's Variety, undamaged but closed since a fire swept the Varsity building, has reopened. The theatre has been renovated and Kenneth Mohr is continuing as manager. . . . Lewis G. Lieser announced that he is not releasing any independent product. He says there are two pictures to be disposed of following the closing of the Lieser Film Distributing Company exchange and that his wife is handling these from his residence until disposition is made. . . . John G. Stott has been named assistant manager, television programming, Eastman Kodak Company. In his new duties, Scott will assist E. P. Genock, manager of TV programming. . . . Ben Dargush, manager, Center, will present The Lone Ranger, in person, on stage for three appearances on Feb 18, when the Warners production will be current.

Charlotte

At the regular monthly meeting of Local B-33, IATSE, officers were elected for the ensuing year, including Virgil Collins, RKO, president; Lloyd Hart, Columbia, vice-president; Rosalind Hutton, business agent and corresponding secretary; Lillian Nolan, financial secretary; Doris Furr, recording secretary; and Thomas White, sergeant-at-arms. . . . The regular monthly luncheon of the WOMPI was held in Thacker's Restaurant. Mrs. Myrtle Parker, president, presided. The

Woman of the Month was Mrs. Emory Wister, Howco Pictures. . . . The North 29 Drive-In donated facilities for church services every Sunday morning. . . . Approximately 200 persons attended the 20th-Fox CinemaScope 55 screening in the Carolina. . . . John T. Tucker, former manager, Colonial, Kannapolis, N. C., has been named manager, Center, Salisbury, N. C. He has been succeeded at Kannapolis by C. L. Lackstock. . . Roy Rowe, Burgaw, N. C., theatre owner, and a director, North and South Carolina Theatre Owners, announced his candidacy for re-election to the State Legislature from the Ninth District.

Chicago

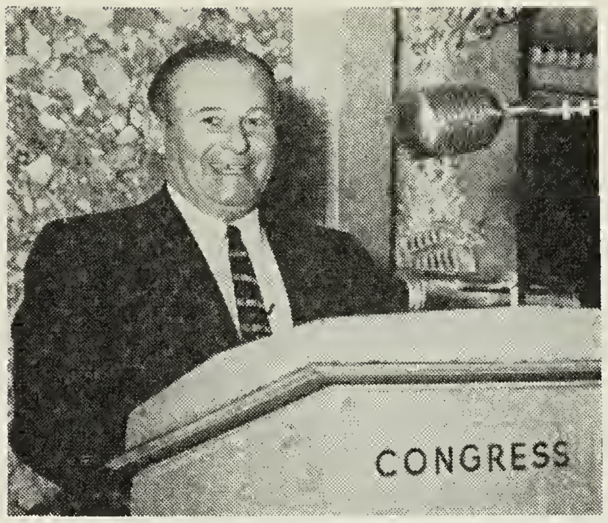
Variety Club will hold its third annual St. Valentine's Day dinner on Feb. 11 in the clubrooms. . . . Robert Sutton was named Roxy manager, Adelphia, Ind. . . . Harry M. Wilkinson, 61, veteran projectionist, died after a five-year illness. Survivors are his wife, two sons, and a daughter. Interment was in Mount Carmel Cemetery. . . . Everett Trowbridge bought the Wells, Fort Wayne, Ind., from Al Borkenstein, who had operated the house for 36 years. . . . Harold Weise, veteran Paramount salesman, died of a heart attack. His wife and a sister survive. . . . Robert Skiles Gardner, 65, owner, Gardner Theatre Service, Inc., died in Michael Reese Hospital following a heart attack. . . . Visitors at Variety Club included Len Chatham, Tent 22, Oklahoma City; H. A. McKinney, Tent 15, Des Moines, Ia.; Terry O'Neil, Tent 36, London; Glenn Faumin, Tent 17, Dallas; J. D. Chadica, Tent 1, New York; and Charlie Weiner, Tent 12, Minneapolis.

Charles Nelson, 72, Majestic, East St. Louis, Ill., was fatally burned in a fire in the home of a daughter. . . . Kermit Russell and Don Quinn bought the 1,400 seat Crawford and are refurbishing the house. . . . Every possible publicity channel is being utilized by Ben Katz, regional publicity director, U-I, on "The Benny Goodman Story." Outstanding was his enlistment of Hull House, known for its aid to juveniles. For the first time in its long history, Hull House gave its endorsement to a commercial enterprise. It was at Hull House that Goodman, as a boy, started his career, and the organization bought out the Chicago for the world premiere. Tickets were sold at from $25 to $10.

Walter H. Weil, 61, owner, Weil, Greenfield, Ind., died. . . . Joseph Silverman, 83, Mode manager since 1949, died. . . . Jerry Cohn was named Pantheon manager, succeeding the late Sam Soibel, who had been with B and K for 30 years.

Cincinnati

Hazardous driving conditions held attendance to about 400 for the demonstration at the Albee of 20th-Fox's CinemaScope 55. In for the event and speaking briefly were Glenn Morris, eastern sales manager, and T. O. McCleaster, division manager. . . . George Keating, Chakeres short subjects booker, became the father of a girl. . . . George Bauer, manager, Fairbanks, Springfield, O., returned to work after several weeks' illness. . . . Sam Weiss, 20th-Fox, Columbus, O., salesman, has been transferred to the Cleveland branch as sales manager, replacing Ray Schmerz, transferred to Indianapolis as branch manager. Ray Russo, Kentucky salesman, is now in the Columbus territory. . . . Margaret Woodruff, Columbia head booker, was elected provence chairman, Delta Theta Tau philanthropic sorority, project of which is the Polio Foundation Center, Magnetic Springs, O. . . . Charles Schroeder, formerly with Warners, is now United Artists' West Virginia salesman, replacing Peter Niland, retired. . . . The Alpin, Matoka, W. Va., has been reopened by Charles Anderson, owner. . . . O. G. Roaden has dismantled his house at Bardo, Ky.



Jack Kirsch, president, Allied Theatres of Illinois, was recently installed as chief barker for his fourth term of Variety Club, Tent 26, Chicago.

COLUMBUS, O., NEWS—Writing to the editor of the Columbus Citizen, a correspondent voiced a complaint against "B" pictures and high prices. Said he, "I don't make the booze spots and I don't care to sit through two B movies. They bring in one good movie a year and try to get even by charging a buck two bits to get even for the empty seats in the place, for bad pictures which cause folks like me to stay home. Please put in plugs for stage shows, vaudeville or a darn good boxing show which this dead burg has not seen in a blue moon. This town years ago had more stage shows, vaudeville, burlesque and everything in top bands and fighting. Stop, don't tell me the Republicans have taken over our fun. So help us put our town on top again with life. Yours for fun and noise from the dark theatres and night spots. An old stage super of the old century." Robert Wile, secretary, Independent Theatre Owners of Ohio, wrote a letter in reply. Said Wile, "What is a B movie? Such a movie, according to the best definition, is one that the author of the phrase doesn't like. Certainly, costs or production value have nothing to do with it. You have an authority, Norman Nadel, who is an expert on the subject. For example, 'Marty' was definitely a B movie, as far as production costs go, but Mr. Nadel and many others have named it the best picture of the year. Old Timer complains that the movies 'bring in one good movie a year and try to get even by charging a buck two bits.' He is probably referring to the charge for 'Guys and Dolls' for which this price was charged, but not because the theatre wanted to do so; only because the producer, Samuel Goldwyn, insisted on it. If Old Timer cared to wait, inevitably he could see the picture for 50 cents. Vaudeville, which he asks for, just doesn't pay. The Danny Kaye show here last fall played to hundreds of empty seats."

Fred MacMurray, star, Allied Artists' "At Gunpoint," is seen at a "meet the press" luncheon held at the Carter Hotel, Cleveland, recently. Seen, left to right, are Sam Schultz, AA branch manager; Sol Gordon, AA salesman; Elsie Loeb; W. Ward Marsh, Cleveland Plain Dealer; Arthur Spaeth, News; Mrs. MacMurray (June Haver); Peter Bellamy, News; Jack Silverthorne, Hippodrome manager; Milton Widder, Press; and Max Mink, manager, RKO Palace.

Alamo Theatre Co. Files Anti-Trust Suit

CHICAGO—A $300,000 triple damage anti-trust suit was filed in U .S. District Court by the Alamo Theatre Company, Inc., on behalf of its Alamo, through theatre attorney Thomas C. McConnell. Defendants in the action are 13 majors and Balaban and Katz. The complaint, alleging a so-called "zoning system," avers that the "defendants have divided the greater Chicago area into a number of theatre zones or areas arbitrarily, grouping or classifying theatres into such zones in a manner to prevent independent theatres from competing with B and K theatres for motion picture film; that pictures are licensed by zones to the highest bidder in each particular zone and that to secure film for exhibition at a desired availability or playing time all independent theatre exhibitors are required to bid against B and K theatres that are not in substantial competition with said independent exhibitors."

The complaint further states that the Alamo had been arbitrarily assigned to the same zone as B and K's Marbro and Paradise, and that the Alamo is not in substantial competition or competitive with either the Marbro or Paradise. As a result, it is charged, of arbitrary and unreasonable zoning of the plaintiff's theatre, the latter is forced to bid against both the Marbro and Paradise and to purchase clearance over them which it neither needs nor desires.

In licensing pictures to the Marbro and Paradise, distributor defendants have granted unreasonable and unwarranted clearance over plaintiff's Alamo, which was not in substantial competition with either of said theatres, and have arbitrarily zoned plaintiff's theatre with the Marbro and Paradise, it is also alleged.

The plaintiff has been lessee of the Alamo since Jan. 1, 1947.

Cleveland

Great interest in the 20th-Fox CinemaScope 55 demonstration in the Palace was evidenced by a turnout of more than 1500 members of the industry. Peter Wellman, Girard, O., theatre owner, said, "With pictures like this, we don't have any-

Courtesy Pass Issued To Texas Legislators

DALLAS—Texas COMPO recently issued to Texas legislators, state and federal, a courtesy pass good at 778 theatres across the Lone Star State. In announcing the public relations program, executive director Kyle Rorex stated that the full cooperation of exhibitors had made it possible to create what is claimed to be "the world's longest pass," which is 20 inches long, with a two column listing of participating theatres on the front and back sides and folded to fit into a plastic holder.

Of the theatres participating in the project, half are independent and half circuit situations, including all the operations of Interstate, Rowley United, Jefferson Amusement Company, Frontier, Trans-Texas, Lone Star Drive-In Theatres, Blankenship Theatres, Phil Isley Theatres, Weisenburg Theatres, Dollison Theatres, Mart Cole Theatres, Hall Industries, Willdwin Theatres, Scott Theatres, H and H Theatres, McNatt Theatres, Glasscock Theatres, Joy Houck Theatres, Matson Theatres, O K Theatres, Border Theatres, Tri-State Theatres, Lew Bray Theatres, Skelton Theatres, and Leo Theatres.

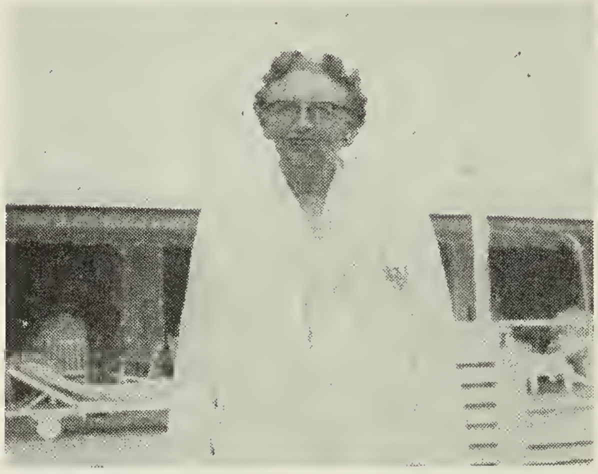
The pass, which bears the signature of W. O. Reed, general counsel, Texas COMPO, also bears the countersignature of an exhibitor chairman in each legislative district. The most important part of the program was the personal presentation of the pass to lawmakers by exhibitor groups in each district, with theatre owners and managers in many areas personally handing the passes to senators and representatives at luncheons and other especially arranged gatherings.

The Texas COMPO committee heading the program included Colonel H. A. Cole, John Q. Adams, Don Douglas, Louis Higdon, Sam Landrum, R. I. Payne, W. O. Reed, and Rorex.

---

thing to worry about." Tom McCleaster, 20th-Fox district manager, was host and welcomed the guests from the Palace stage. . . . With the closing of the Roy Gross office, Alice Baxter, bookkeeper-secretary, moved to Allied Artists in a similar capacity. . . . Tom Roberts, longtime RKO head shipper, resigned from State Films, which took over RKO shipping about a year ago. . . . Back in Cleveland after an absence of many years is Sam Weiss. Formerly 20th-Fox salesman, in Cincinnati, he has been promoted to sales manager here, succeeding Ray Schmertz, now branch manager, Indianapolis.

"The Day The World Ended" and "The Phantom from 10,000 Leagues" had a saturation territorial opening in more than a dozen key Ohio towns, including the Hippodrome, Cleveland; Strand, Akron; Palace, Canton; Warners, Youngstown; Palace, Lorain; Rivoli, Elyria; Paramount, Steubenville; Ohio, Sandusky; Harris, Findlay; Sigma, Lima; Ohio, Mansfield; and Lincoln, Massilon. Irwin Pollard, heads Imperial Pictures, which released the entries. . . . Howard Higley, manager, Allen, presented the Lone Ranger in person at a special Saturday showing of the Warners picture.



SOCIAL NOTE: Miss Frankie Robbins, daughter of Burton Robbins, vice-president, National Screen Service, spent her mid-term vacation from Vassar as a guest of her grandfather, Herman Robbins, at the Whitehall in Palm Beach, Fla. Miss Robbins did much to liven up a place infested with such "old guards" as Jay Emanuel, Jack Cohn, Nate Yamins, a phoney police commissioner, and some broken down brokers, who are capable of nothing but "gin." Photo courtesy of Oscar Doob Photo Service.

. . . Jack Sogg, Brotherhoor Week distributor chairman, and M. B. Horwitz, exhibitor chairman, held an industry meeting in the 20th-Fox screening room. . . . In Toledo, O., Municipal Judge Robert B. Baumgartner ordered held for grand jury action Charles F. Baker, 20, one of four youths who, police say, admitted setting fire to the Granada.

Dallas

The Texas Cinerama Corporation, subsidiary of Stanley Warner, picked up its option on the Melba, on a yearly basis. The lease now runs through May 17, 1957. The Melba, completely remodeled, became the southwest's only Cinerama house in July, 1954. It has 15 or 16 weeks to go with "Cinerama Holiday." W. W. Lewis, managing director, said Cinerama attendance now exceeds 600,000. The third Cinerama subject, "Seven Wonders Of The World," has a target opening date of May 1. . . . Matt Dowling, who has been booking and buying for Video Independent Theatres since 1948, announced that he has opened his own booking and buying agency. . . . Rowley United Theatre Circuit partners and managers held a two-day meeting at the new Statler-Hilton Hotel. One of the main speakers was Al Sindlinger, who discussed results of surveys on trends in the industry. . . . George Pabst, New Orleans, district manager, United Artists, was a recent visitor. . . . Adrian Upchurch is now in charge of buying and booking, Main and Lamar, Paris, Tex.

Harold Wirthwein, western division manager, Allied Artists was in on a business trip. . . . Joe Skelton is doing the booking and buying for all theatres at Gatesville, Tex., in addition to the Loop and Tem-Bel Drive-Ins, Temple, Tex. . . . Mrs. Harold Schwarz and Charles Marcus, Tower Films, are seeking a general manager for the company. Mrs. Schwarz now supervises all operations and customer contacts. . . . John S. Allen, division manager, MGM, returned following a week's stay at the New York office. . . . Glenn McClain is assisting Leon Abrams in the booking for the J. G. Long Circuit. . . . Louis J. Weber, assistant manager, MGM, is on a trip through south Texas. MGM Worldwide Week, Feb. 5-11, is meeting with fine response. . . . The Texas Drive-In Theatre Association will hold its fourth annual convention here, Feb. 21-22, at the Statler-Hilton Hotel, according to Charles Weisenburg, president. Included on the agenda are closed sessions for discussion of excess film rentals, the sale of pictures to television, arbitration, insurance coverage, and special tax information. There will be an operational problem clinic for managers, and a diversified concession and equipment display.

Denver

The WOMPI again gave a sizeable sum to the Wallace School for Children. The latest contribution was $187.57, with $100 of that raised at a rummage sale and the rest by a fruit cake sale. . . . Marlin Butler bought the Star Drive-In, Albuquerque, N. M., from T. E. Ribble, adding it to his Tesuque and Sunset Drive-In circuit. . . . Construction started on the addition to the Denver Shipping and Inspection Bureau, which will double the size of its present building. The concern is owned by E. E. Jameson, Kansas City. . . . Fred Brown, Black Hills Amusement Company, buyer and booker, went to Rapid City, S. D., to attend a meeting of managers and executives. . . . George McCool, office manager, United Artists, completed 48 years in the industry. . . . Tom Smiley, Wolfberg Theatres general manager, became the father of a second daughter, his fifth child.

Des Moines

Robert Stone, Iowa and Nebraska press representative, MGM, suffered injuries in an automobile accident near Stuart, Ia. The driver of the other car suffered fatal injuries. . . . Twentieth-Fox held a demonstration of CinemaScope 55 at the exchange for exhibitors and press. . . . J. Earl Hayes retired from the industry after 45 years. His last position was manager, Mainstreet, Lexington, Mo. He started his career as a piano player for the Empire, Quincy, Ill., and later operated theatres in Missouri, Kansas, Illinois, and Iowa. He is now living at Fort Madison, Ia. . . . The Strand, Creston, Ia., has been closed until further notice. . . . Joe Jacobs, Columbia branch manager, and Ralph Goldberg, head, Goldberg Theatres, have been appointed industry co-chairmen, Brotherhood Week.

Houston

W. L. Edwards, assistant manager, Yale, has been promoted to manager, according to Lem Newton, who is manager, Broadway. Newton has been serving as superintendent of both since the Yale and Broadway were taken over by William O'Donnell. . . . Henry Harrell, 20th Century-Fox branch manager, returned from a New York national sales meeting.

Jacksonville

George Krevo, manager, Palace, went into many phases of promotional activities to gain wide public interest in the Miss Jacksonville Beauty Pageant sponsored by the Jaycees and held at his theatre. . . . The 25th anniversary of Florida State Theatres' daily radio program over WJAX makes it the oldest radio program in the city. Hal Stanton, manager, Elgewood, plays the Wurlitzer organ when the daily variety show goes on the air from FST's

(*Continued on page* 33)

CANDYDLY SPEAKING

In our lead article this issue, exhibitors will see a reference to popping better corn as "a lost art." This is a challenging phrase and the individual theatre operator is the only person who knows whether or not it fits his particular situation.

Popcorn led theatre concession operations to the high place it now holds, and that popular food stuff is still a profit leader. The rapid growth of the popcorn industry led to the formation of the International Popcorn Association, which later became the Popcorn and Concessions Association, yet another reflection of expanded activity.

Efforts of this and other organizations led to improvements in the breeding of corn until it reached a high point in expansion and good taste. Ratios of popping volume now range well in excess of 30 to 1, and top scientists on several college campuses assure continued progress.

Why, then, is popping, in many situations, "a lost art?" The most apparent reason is one that fits not only this particular situation, but many others where application of scientific advances simply do not keep pace with laboratory developments. In many cases, a new discovery increasing popping expansion necessitates an added outlay for new equipment. The best corn kernels dumped into a machine with a volume maximum of 26 or 28 to 1, will pop at that rate, and all improvements might just as well have never been made.

The rules of obtaining maximum efficiency from a concession stand's popcorn setup are neither secret nor complicated. They do, however, require the attention of the exhibitor and careful application by the concession attendant. Popcorn is a food, and cleanliness is a prerequisite to the serving of any food. Manufacturers of equipment are eager to assist the exhibitor in obtaining the best results from the use of their machines.

Popcorn returns can make up a sizable part of extra profits and add considerably to audience enjoyment. Popcorn and movies are a great combination, but each must be served with showmanship and care.

—Al Erlick

This bright-eyed young lady may be overdoing it slightly, but her obvious enjoyment just goes to prove what the wise exhibitor knows well, everybody likes popcorn, still the top concession moneymaker in theatres all over the country.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

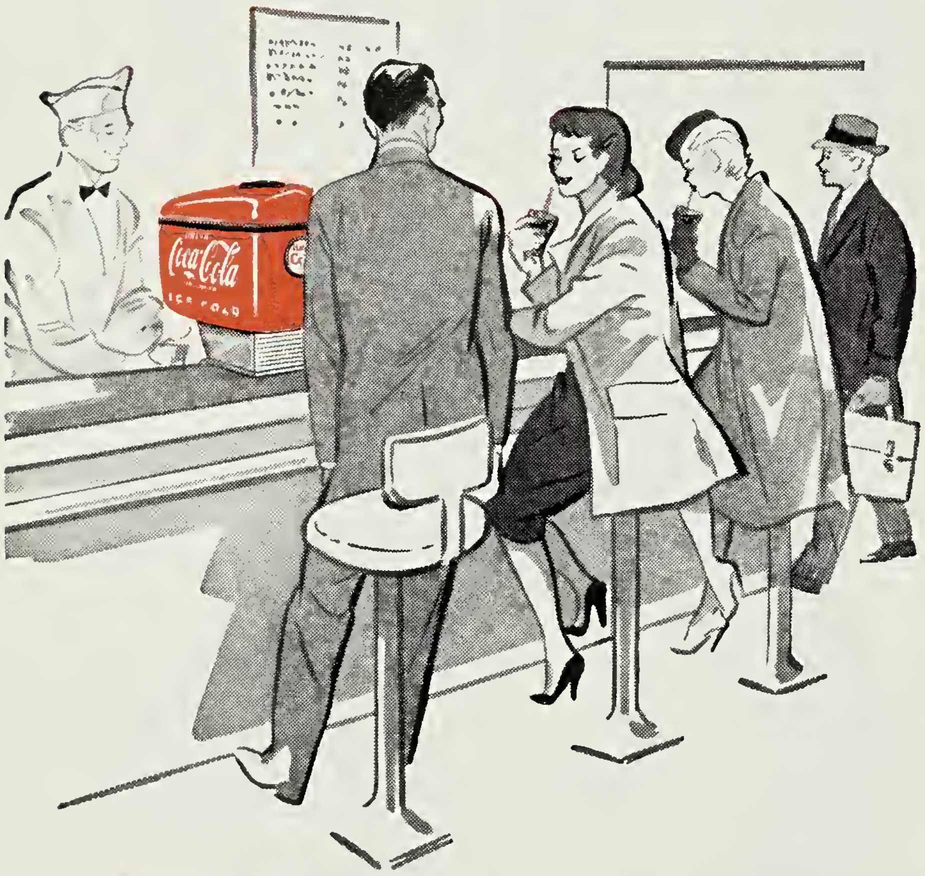
Popcorn Is A Nutritious Food
Cooperating with the
POPCORN AND CONCESSIONS ASSOCIATION
Dedicated to serving the popcorn
and concession industries.

EXTRA PROFITS

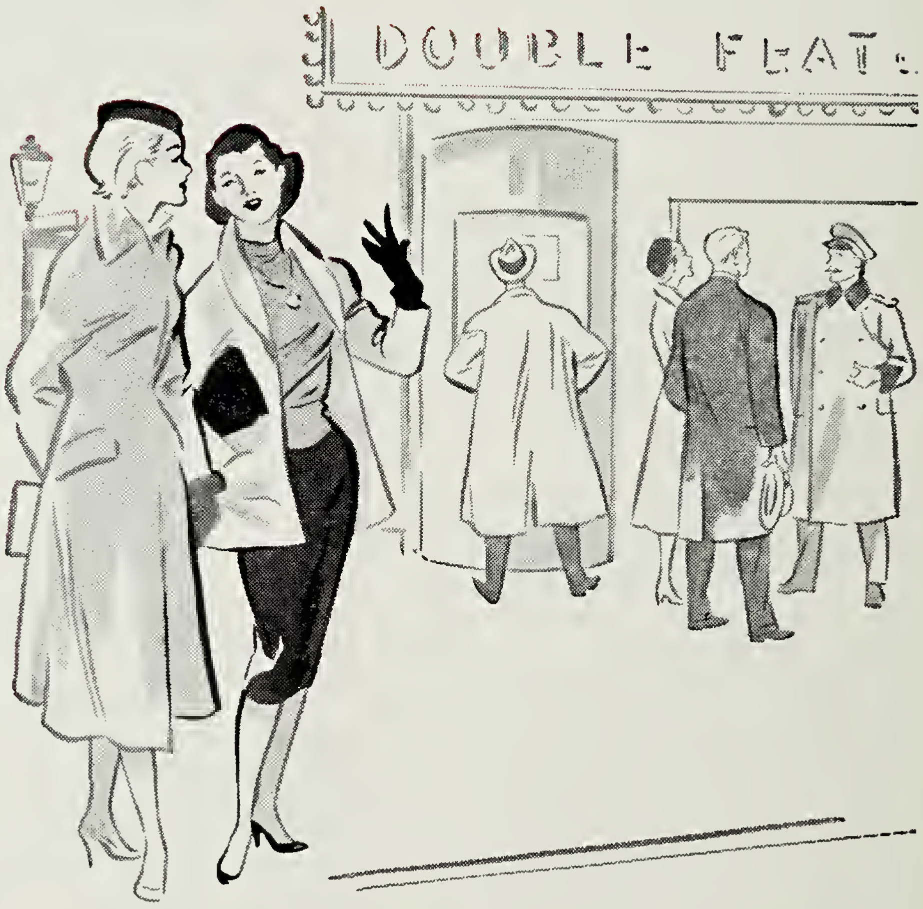
Volume 10, Number 12 February 8, 1956

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE—**

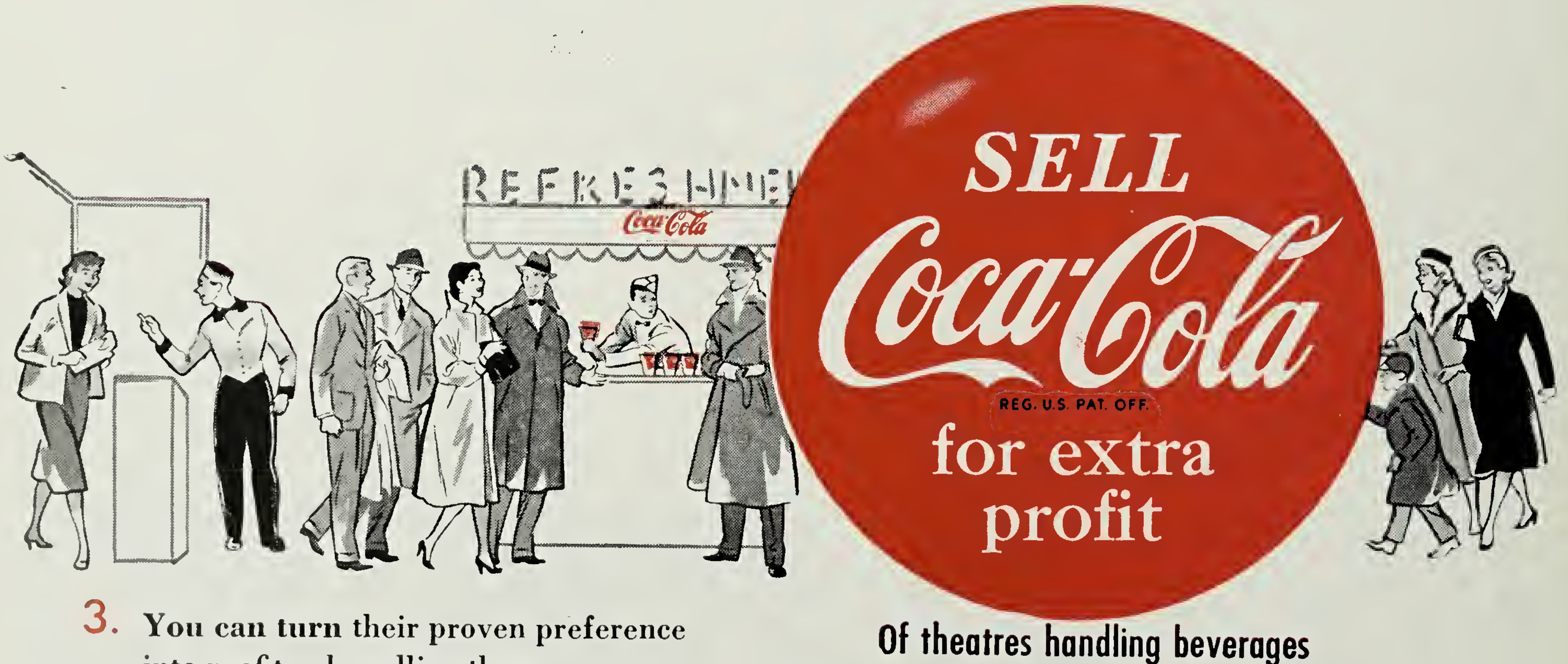
Coca-Cola is the most asked-for soft drink in drug stores!*



1. Patrons of drug store soda fountains buy more Coca-Cola than all other soft drinks combined.



2. When these people patronize your theatre, they'll look for their favorite.



SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

3. You can turn their proven preference into profit — by selling them what they want: Coca-Cola.

Of theatres handling beverages more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

How To Pop Better Corn—A Lost Art?

By H. E. CHRISMAN, Cretors

FOR some time now the conviction has been growing in me that the proper method of popping corn is a lost art. It is common knowledge that customers sometimes buy popcorn at one situation, and take it to another situation, where popcorn is also being sold, to eat! In other words, there is a significant and noticeable difference in the taste and the eating qualities of the popcorn produced at these two situations.

The poor quality of the popcorn being sold, or not sold, at many locations today is one of the most serious problems facing the popcorn industry, and unless something is done about it, we may very well see shrinking of the theatre market. All we are selling is enjoyment, fun, a pleasant emotion that originates right here with the taste buds in the mouth, and when our product ceases to be enjoyable, look out! Therefore, it is my opinion that we must make a concentrated effort to convince concession operators that the most important factor in selling popcorn is to pop good corn at all times, and today there is really no excuse for anything else with the high-quality popcorn, oil, seasoning, and popcorn machines that are available.

To assure you that the observations I am making are backed by the experience of wiser heads than my own, I do want to remind you that Cretors has been in the popcorn machine business since 1885; that Charles Cretors, the founder of the company, originated the process of popping corn directly in the oil, often referred to as the "wet" or "French Fry" process; and that he manufactured and patented the first machine for "wet" popping. Cretors has never been in the popcorn or oil business, and, therefore, we feel that it has an unbiased approach to the various industry problems over the years. Some of the things I say apply specifically to Cretors machines, but I am familiar with most other types of equipment using the "wet" process of popping, and I feel fairly safe in saying that they apply to all "wet" process popcorn machines manufactured today.

Now, poor-quality popped corn has been blamed on many things. In many instances, the blame is put on the popcorn itself; others blame the oil; still others think it is the machine. All of these things can be, and frequently are, factors in poor-tasting popcorn. And right here is as good a place as any to observe that it is unwise to buy cheap equipment or supplies, because there are no "bargains" in popcorn, oil, or machines these days. Also, remember that it is false economy to insist on and pay for high-volume corn, corn with a 34 or 35 or 36-to-1 expansion, and then use it in a machine that pops out 26 or 28 volume. And that very thing is being done in hundreds of theatres today. One volume on the Official Volume Tester is worth about $4 in sales potential at the popcorn machine, providing an efficient machine is being used. Otherwise, it's money wasted. Now, one more word on the quality of the supplies before proceeding: Popcorn is a food, and the same pride and care should go into its selection and the selection of the oil in which it is popped, that a good cook devotes to the ingredients of a souffle, for example.

Yes, the popcorn, the oil, or the machine can be blamed for a poor-tasting product, but it can also be attributed to several other factors, and because there are several, I will touch on them briefly. Some are maintenance problems, but these problems are common in the industry and need your personal attention.

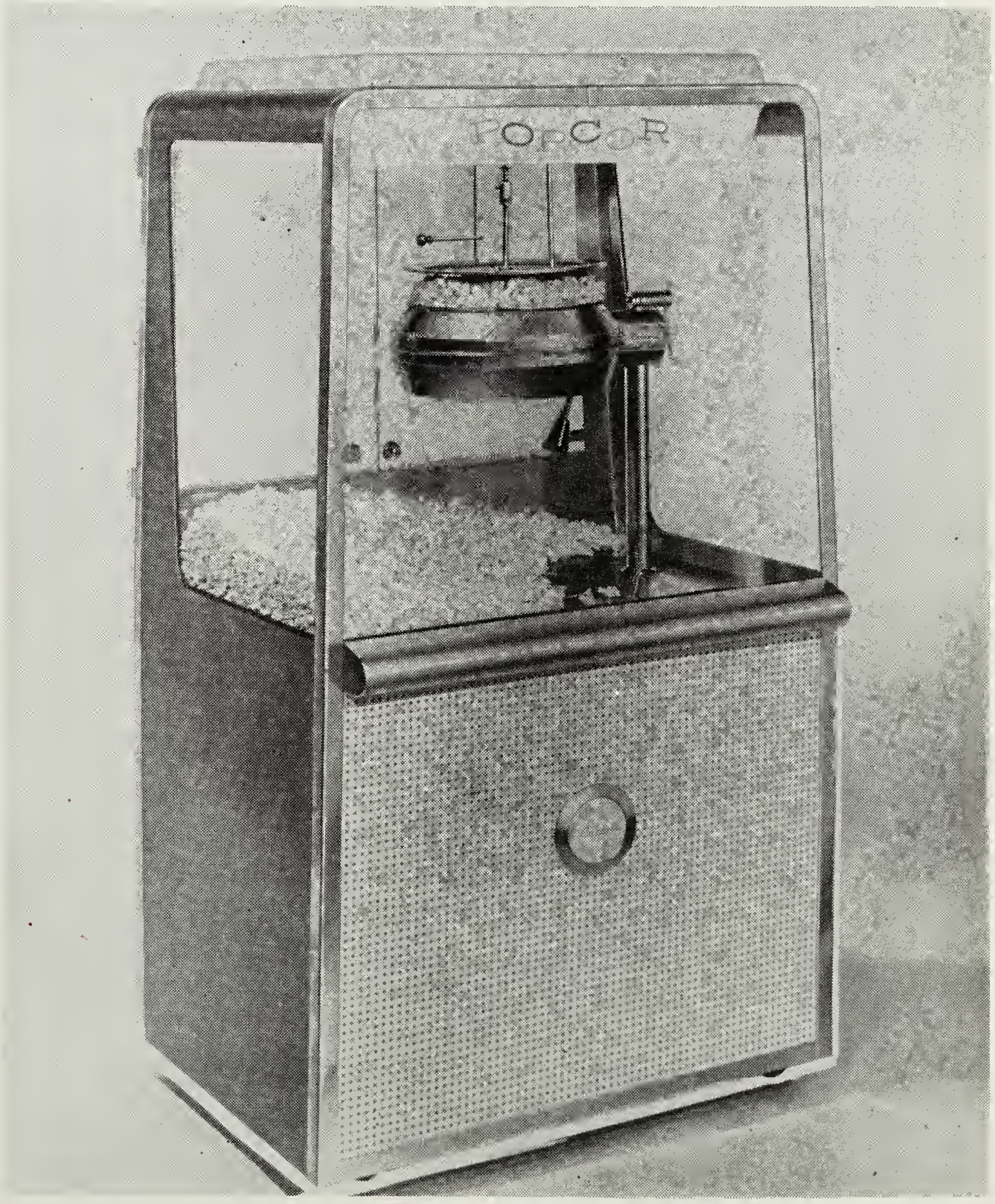
I am sure you are fully aware that the

(*Continued on page EP-7*)

Dehydrate Popcorn For Best Results

NASHVILLE, TENN.—The importance of dehydrating popcorn for concession dispensing in drive-ins recently was emphasized in a statement from Cretors director of sales H. E. Chrisman, who noted that indoor theatres as well have experienced humidity problems over the years with popcorn products. Because popcorn absorbs moisture very easily and becomes a chewy and undesirable foodstuff as a result, Chrisman states that sales have declined in any number of situations when there is no method for circumventing the situation. It has been Cretors' experience, Chrisman said, that circulating heat almost entirely eliminates moisture and assures the vendor of savory and tender popcorn.

Popcorn machine manufacturers, we are told, have spent a great deal of time and money equipping machines with storage elevators and circulating heat. The heat is thermostatically controlled on Cretors equipment and is filtered through the popcorn instead of being blown through it. The correct amount of heat and air flow is extremely important, because too much of either will take the taste out of the popped corn, with the result that these features of drive-in popcorn equipment should be carefully checked before the season begins. Chrisman concludes that any theatre that does not dehydrate the corn at present will be amazed by increased sales if such equipment is installed.



Cretors' Ambassador

PCA Sponsors Western Conference On Concession Trends And Progress

CHICAGO—Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, Utah, and Arthur Unger, Arthur Unger Company, San Francisco, co-chairmen, PCA's first annual western regional sales and merchandising conference, on Feb. 29 at Las Vegas, Nev., have spotlighted theatre and concession operation problems in their program planning. In announcing the details of their advance agenda, they revealed the following subjects will be discussed: How to increase sales and service of beverages; new vending equipment to stimulate beverage sales; point of purchase displays that sell more popcorn; new plans for longer profits on candy; the popcorn outlook for 1956; new ideas in ice cream merchandising; legal responsibilities of a concessionaire; and what to look for in a good concession operation.

The morning session will be devoted to conventional theatre concession operation and to drive-ins. Using panel discussion technique Harold Chesler will moderate the drive-in session. Bert Nathan, PCA president from Theatre Popcorn Vending Corporation, Brooklyn, N. Y., will represent eastern ideas; J. J. Fitzgibbons, Jr., PCA board chairman, and head of Theatre Confections Limited, Toronto, Ontario, will speak on Canadian theatre merchandising trends; PCA director James O. Hoover, Martin Theatres, Columbus, Ga., will represent southern ideas; and Samuel L. Gillette, Theatre Candy Distributing Company, Salt Lake City, Utah, will speak on western merchandising trends.

An innovation for the afternoon will be a combined meeting of the jobber-distributor segment and the theatre-concession segment on the topic: "How Your Jobber-Distributor and Broker Can Help To Increase Sales." Thomas J. Sullivan, PCA executive vice-president, will moderate the panel, composed of C. L. Keefer, Orange Crush Company, Chicago; Andy Anderson, Anderson Sales Company, Denver; Harlan Fairbanks, Harlan Fairbanks Company, Seattle; Augie J. Schmitt, Houston Popcorn and Sales Company, Houston; and Arthur Unger, Arthur Unger Company, San Francisco.

The meetings will be held at Wilbur Clark's Desert Inn at Las Vegas, Nev., and all reservations should be sent to Harold F. Chesler, Theatre Candy Distributing Company, P. O. Box 2023, Salt Lake City, Utah.

Candy Aids Weight Loss

CHICAGO—Candy compares favorably with a nationally-advertised appetite depressant, according to a recent test made by the Williamson Candy Company.

Men and women who were dieting to control their weight served as the guinea pigs for this test. These volunteers were divided into two groups of seven each. One group ate the medicated depressant before lunch and supper for six weeks. The other group ate half an Oh Henry! candy bar before lunch and supper for the same period. Results were similar.

Coca-Cola Offers Brochure To Promote Concession Stand

NEW YORK—A colorful brochure is currently being distributed by the Coca-Cola Company, pointing out to theatremen the substantial profits available to them through proper concession stand operation.

Coca-Cola announces that 10,849 theatres across the country now feature some beverage as part of their regular refreshment service and as a prominent part of the behind-the-scenes profit picture.

In conclusion, Coca-Cola presents a variety of equipment installations to meet the specific needs of the individual situation. In addition to the units pictured, there are many other types available, data concerning which can be furnished on request by the company representative, who can supply also display material calculated to call the attention of patrons not only to Coca-Cola, but to the entire refreshment service.

Sanitary Condiment Dispenser Developed

PHILADELPHIA—To answer the need for a dispenser which will eliminate waste and provide convenient, sanitary application of semi-liquid conditments, the M-K-M Dispenser Company, Inc., Quakertown, Pa., has developed the M-K-M Dispenser.

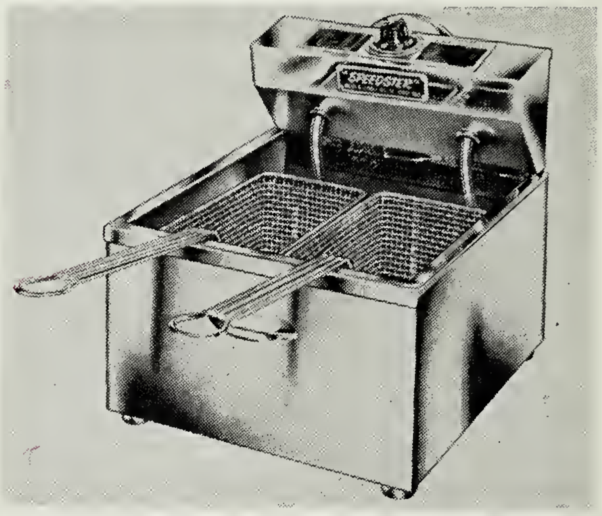
This new mechanical dispenser is particularly useful in dispensing mustard, ketchup, or mayonnaise from counters, kitchen bars, or serving tables. The condiment is eased out from the nozzle in an even ribbon by simply turning the hand crank which forces the semi-liquid between two geared stainless steel rollers that is said to eliminate any chance of squirting action or drip, even as the last drop is dispensed.

Sanitary in every way, the M-K-M Dispenser can be cleaned merely by rinsing in hot water. Once put into the dispenser, the condiments cannot be touched by hand.

These dispensers are complete units supplied either with a counter stand or with a special bracket for fastening to walls or posts. Any standard pint, quart, or two-quart type jar will fit on the screw cup head of the M-K-M and can be easily removed for refills.

Overall dimensions of the counter model (including two-quart jar) are 17 inches high, eight inches wide. The base is eight inches by eight inches. There are no wearable parts and nothing to grease.

New Speedster Line Fryers Are Available



DENVER—Miller and Carrell Manufacturing Company, makers of "Speedster" Food Service Equipment, recently announced a new line of high production fryers. This new group of french fryers known as "Speedster" Comet line fryers, offer two outstanding factors for consideration by every food service operator, they are low in initial cost and they are said to offer the highest possible production speed for fat capacity, designed to turn out top fry production hour after hour, all day long.

These four Comets have been specially designed for the restaurant, theatre, and lunch counter where the investment dollar is the main factor of consideration.

Featuring the "Speedster" lift-out heat unit, with its most efficient Robertshaw Control, "Speedster" Comets assure peak production and constant service.

"Speedster" Comets are available in four sizes: Comet 11, available in 1650 watt for 115 volt, or 4000 watt for 230 volt, with 11 pound fat capacity, has a production speed of 120 two-ounce servings of french fries per hour, raw to brown, from the 115 volt unit, and a capacity of 180 two-ounce servings from the 230 volt unit. The Comet 17 features 17 pound fat capacity with a production of 200 two-ounce servings per hour, and a rated wattage of 4500 watts for 230 volt. The Comet 21 offers big production capacity of 280 two-ounce servings, and features an 8000 watt element for 230 volt current. The Comet 25 is the production work horse; this 25 pound fryer has a 9000 watt element for 230 volt current, with a production speed of 320 two-ounce servings, raw to brown, per hour.

Canada Dry Ups Taylor

NEW YORK—The appointment of David S. Taylor as national syrup sales manager, Canada Dry Ginger Ale, Inc., has been announced by Ralph Nims, vice-president.

TAYLOR

He succeeds Allan Glazebrook, who has been transferred to the company's wine and spirits department.

Taylor was formerly branch manager at the new Canada Dry plant at Maspeth, L. I., and for two years served as syrup sales supervisor for the metropolitan New York division. He joined the company more than six years ago as a member of the New York sales staff.

Theatre operators report

HIGHEST REFRESHMENT PROFITS FROM LIMITED STAND SPACE

–with Pepsi-Cola!

DRINK
Pepsi-Cola
ICE COLD

Photographed at Refreshment Stand, Lobby, Roxy Theatre, N. Y. C.

Pepsi turns space into sales at the fastest rate in soft drink history.

Check your own operation.
Stand space is limited.
Traffic must turn over fast.

To get top volume from your refreshment space, *sell the brands in the biggest demand.*

Pepsi-Cola is America's fastest growing beverage. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.* Pepsi's syrup price is the *lowest* of any nationally advertised cola. And Pepsi-Cola's heavier baume gives you *13 extra 10¢ drinks per gallon.*

Pepsi can boost your beverage sales and profits all along the line. Write today for full details.

Pepsi-Cola Company 3 West 57th Street, New York 19, N. Y.

Cory Unveils Electronic Brewing Systems With New Coffee-Makers

CHICAGO—Automation plus the electronic tube/printed circuit entered the commercial food service industry recently for the first time as Cory Corporation announced the introduction of two new Cory Electronic Automatic Push-button Coffee Brewing Systems. Both units feature a brand new automatic taste control which electronically checks and controls the quality and uniformity of flavor in the final brew.

Cory's new Streamliner Model C100-H5 is designed for users of under 65 pounds of coffee per week. The new Cory DeLuxe Model C500-H5 is for users of more than 65 pounds of coffee per week. With this introduction of these two new units, Cory now offers new automatic electronic push-button coffee brewing service tailored to the requirements of every commercial and institutional user, ranging from the smallest snack shop to the largest cafeterias and restaurants, from the smallest indoor theatre to the drive-in.

"Cory has spent considerable money and time in the creation, development and engineering of these new commercial brewing systems," reveals J. W. Alsdorf, Cory Corporation president.

According to Alsdorf, both the new Cory Streamliner and the new Cory DeLuxe electronic systems have improved and simplified control facts. The varying and complicated mechanical spring and balance control mechanisms have been completely eliminated. Cory has replaced them with a new electronic tube/printed circuit "brain" which provides positive, unvarying control of the complete coffee brewing cycle. This product innovation works in connection with the automatic taste control so the brewed coffee's flavor is correct and unvarying every time.

Carrying the automation idea a step further. Cory has built automatic push-button controls into both units. Now, the brewing process can be started at the touch of a button. In addition, there's another feature for a user who wants to make only a few cups of coffee at one time. In this case, the user can place, for example, a three-cup measurement of ground coffee beans in the cartridge, snap it in place, put the decanter in position, and press the "start button." When the brew reaches the three-cup level in the decanter, there's a handy "stop button" which instantly halts the cycle.

The Model C100-H5 unit has been designed for the users with very limited counter and back bar space. It is only nine inches wide, and occupies that small frontal area. The Streamliner boasts its own electronic tube/printed circuit, automatic taste control, and push-button operation combining to brew 12 cups of coffee in three minutes.

From an installation standpoint, this particular unit has two outstanding plus features. The Streamliner was engineered so that it easily and snugly can be fitted into any corner to save valuable space. In addition, it can be split and the lower section can be installed under a counter or back bar.

For the users of more than 65 pounds of coffee each week, the new Cory DeLuxe Electronic Automatic Push-Button System provides three-minute brewing of half-gallons of coffee plus storage and serving capacity for 2½ gallons more.

The famous Cory DeLuxe Automatic Coffee Brewing Systems have been standard equipment in restaurants, hotels, dining rooms, institutions, and other commercial feeding establishments for many years. This newly unveiled Model C500-H5 incorporates all of the finer features of the older unit plus the brand new "electronic brain," automatic taste control, and push-button operation and performance.

Clicquot Names Moore

BOSTON—The announcement of Lester C. Moore as franchise sales manager, Clicquot Club Company, has been announced by Thomas F. Black, Jr., president of the Millis, Mass., firm.

Moore, who has been associated with the soft drink industry for over 20 years, has taken over the duties of sales and merchandising for the rapidly expanding Clicquot Club franchise bottling operations here and abroad.

A native of St. Louis, and now residing in Scarsdale, N. Y., Moore was formerly associated with the Grapette Company.

Proof! It's a fact — proved in theatre after theatre —

Popsit's Pop More people stop and buy popcorn when it has the butterlike flavor and color that comes only from POPSIT PLUS.

Props Profits! Get our case histories . . . or order a sample case today!

★ "FEWER DUDS"
★ COSTS LESS PER BAG
★ POURS READILY IN ALL WEATHER
★ MEASURES ACCURATELY — WITH NO WASTAGE
★ STORES EASILY . . . NO FIRE HAZARD

popsit plus!

the only liquid popping oil with butterlike flavor!

It's Digestible! Made Only of Pure Peanut Oil

Made by **C. F. Simonin's Sons, Inc.** Philadelphia 34, Pa.
POPPING OIL SPECIALISTS TO THE NATION
Convenient warehouse stocks and distributors from coast to coast

popsit plus!

How To Pop

(*Continued from page EP-3*)

kettle of a popcorn machine has a "popping cycle." This means that there is an "optimum" or "best" elapsed time for maximum popping efficiency. The kettle of any popcorn machine, I believe, has completely heated to maximum efficiency after the third or fourth popping. When the kettle has reached this point, the corn should begin to pop after about 40 seconds (or about 360 degrees F.) and the popping should be complete after two to two-and-a-half minutes from the time the charge of corn, oil, and seasoning is placed in the kettle. The kettle temperature at the conclusion of the cycle is in the neighborhood of 480 degrees F. It has been our experience that a kettle of corn should never be completely popped in less than two minutes, nor more than two and a half. If it pops in less than two minutes, it means that the kettle is too hot, this tends to "ball" the kernels, resulting in a loss of expansion and "hard tacks" rather than large tender kernels. Anything over two and a half minutes represents wasted heat, and also tends to alter the moisture content of the corn slightly. Two and one-quarter minutes, therefore, is the best average time. If your equipment does not do this, I suggest increasing the charge of corn, if it completes the popping in less than two minutes, and decreasing the charge if it takes more than two and a half minutes, as a temporary correction.

If your machines aren't popping within this optimum two-and-one-quarter minute cycle, two or three things may be wrong. The first thing to consider is the power supply. Popcorn machines must have adequate current, and this requires a direct line to the box. At no time should there be an electrical appliance of any type pulling from the same line, because this will materially reduce the efficiency of your machine. The standard popcorn machine is designed to operate on 110-220 volts (118-236V), but in some instances where the buildings are old, the size of the feed wire may be too small—maybe size 12 wire. Kettles should then have 220 volts, and the rest of the machine 110 volts for proper efficiency. Therefore, it is most desirable to have at least size 10 wire for the supply line on a large machine. In some sections of the country, 208 volts is prevalent, but the machine manufacturers are frequently not notified and 110-220 volt equipment is shipped. Needless to say, it will not operate efficiently on 208 volts. Fluctuating current also affects the efficiency of your popcorn machine, and this problem is worse in some sections than it is in others. And, of course, it just may be that the kettle elements need replacing. This is the exception rather than the rule, but it is a matter that can be easily checked by an electrician.

One of the major factors involved in producing good popped corn is popping oil. There are two types of oil commonly used and with which you are familiar. Although one has more advantages than the other, both are superior products and will give excellent results if they are used properly. There is some disagreement as to the proper ratio of oil to corn. Some of the ratios I personally have seen range anywhere from 20 per cent to 50 per cent, or from 5-to-1 to 2-to-1. Tests over the years have proven these to be entirely out of proportion, and inefficient. Some operators feel they are saving money on oil by keeping the ratio low, but they are only fooling themselves. The proper amount of oil improves corn in two ways: First, it assures maximum expansion. Second, the product is much tastier. Hence, more satisfied customers, more sales. I have noticed that 25 per cent oil is popular. That is a 4-to-1 ratio, or four ounces of oil to 16 ounces of corn, and for short popping periods this ratio yields almost as good a pop-out as 33⅓ per cent oil, but over an extended popping period a 3-to-1 ratio is better for maximum expansion and it certainly improves the product. And remember this, today's high-volume corn requires more oil than 30 or 32-volume corn, and this is an important reason why a 3-to-1 ratio is more desirable. If you will watch closely, you will notice that the grains that pop first produce the biggest kernels, because there was plenty of oil, but as the last grains pop there is less oil available and smaller kernels result. I feel that over 35 per cent oil serves no useful purpose, but don't make the mistake of using too little oil.

Then, there is the problem of dirty popcorn machines, and I am talking particularly about kettles. Most unappetizing, and so unnecessary. They not only drive away your customers, which is really enough to say, but dirty kettles with a heavy layer

(*Continued on next page*)

Nestlé's

ALL STAR CAST—Big New Attraction and Three All-time Favorites!

NESTLÉ'S
COCONUT
MILK CHOCOLATE
MILK CHOCOLATE
NESTLÉ'S
NESTLÉ'S MILK CHOCOLATE
with ALMONDS
NESTLÉ'S
MILK CHOCOLATE with ALMONDS
NESTLÉ'S
CRUNCH
MILK CHOCOLATE

Wonderful New Coconut. It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.

Famous Nestlé's Milk, Almond and Crunch Bars. Available in 5¢ and 10¢ sizes packed 100 bars to the case. 5¢ size not available on West Coast.

©The Nestlé Co., Inc. 1955

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

of carbonized oil on the inside reduce the efficiency of the machine and often lead to expensive replacement parts. Oil on agitator and drive shaft also imposes an extra load on motor, blades, shafts, and other parts, and you can be sure that this reduces the popping efficiency.

Another major factor affecting the eating qualities of popcorn is atmospheric moisture, or humidity. I believe popcorn sales all over the country would increase substantially if more operators would do something about this problem. There are a few arid areas where humidity is not a problem, but I feel that the majority of theatres, both conventional and drive-in, should dehydrate their popcorn by means of circulating heat. That is the reason the machine manufacturers have spent so much time and money to incorporate hot-air heating systems in their machines. It provides a superior product, and results in more satisfied customers. A word of caution on this point, however: If there is too much heat, or if the air flow is too fast,t it may take all the taste out of the corn, and there is some equipment with that problem being used today. Popcorn sales have declined considerably in some drive-in theatres and I urge all of you who do not use circulating heat to be sure to install such equipment before your season opens next year. You will be amazed at the increase in your popcorn sales.

The Community Refreshery
CANDY · BUTTER CORN · ICE CREAM

Using the Christmas displays furnished by the Pepsi-Cola Company, manager Ralph Lenterman turned the candy stand at the Walter Reade, Morristown, N. J., into a refreshery riot of holiday color.

Central popping plants also have their problems. As you know, most of these operations use gas-fired popping machines. Here again, I think a lot of them do not use enough oil, and of all the different types of popping operations, the pre-pop plan should certainly use enough oil. However, most problems here usually take the form of low gas pressure, the wrong kind of tip or orifice for the type gas used, or too much yellow flame. Gas-fired machines burn natural, manufactured, or bottled gas, and each type of gas requires a different type of gas tip or orifice. Regardless of the type of fuel used, our gas-fired popping units require 20,000 B.T.U.'s per hour to pop 32-ounces of raw corn efficiently. Therefore, the gas pressure must be constant, and where the gas pressure is low or fluctuates, it is necessary to have the gas company put a booster on the line. This eliminates the necessity of opening the jets wide with the flames reaching the top of the kettles, which blackens and damages the machine. It is important to note that the B.T.U.'s per cubic foot of gas does vary in many locations, and you should be sure you are getting 20,000 per hour.

Then, there are a number of little tricks of the trade which will enable you to get the best results from the machine and turn out a better-tasting product. One, for example, is cutting the kettle off when the attendant gets busy doing something else and doesn't have time to recharge the kettle. For best results, a fresh charge of corn, oil, and seasoning must be placed in the kettle immediately after the previous charge has been dumped. If the operator has to leave the kettle for even a minute without a charge of corn, it should not be used. Throw it away. And here's another tip: To determine the proper moment to dump in the first charge of corn, drop three or four "test" grains into the heating kettle, and when these "test" grains pop, dump in the full charge.

Now, about thermostats which seem to confuse a lot of people. Actually a thermostat has nothing to do with the popping of corn. It is nothing more than a safety device, to prevent the kettle from overheating. On our equipment, the thermostats do not cut in until the temperature reaches 535 degrees F., and during a normal popping period, the kettle heat never gets above 500 degrees F., so the thermostat isn't called upon unless the kettle is left on by accident. One big mistake that operators frequently make is tampering with the thermostat. This is about the worst thing they can do. It is not necessary on our machines.

If the equipment you are using doesn't have an elevator well, but a warming pan, agitate the corn occasionally so that all of it has a chance to come in contact with the warming pan. Be careful with the scoop, however, because the more breakage, the more waste and lost profits.

If the kettle is to be idle for a while, it is best to wipe off the exterior after the last popping and put a charge of oil in the kettle. This will keep the bottom of the kettle from charring. This is not necessary when closing for the day, however, as a good operator will clean his kettle and machine thoroughly while it is still warm and before the oil has a chance to accumulate and char.

Because you realize an excellent profit from popcorn, and because you depend on it for important revenue, you owe it to your customers and to yourself to give them the best product possible. This means the right amount of oil, the best raw popcorn, the best oil, the best seasoning, the best equipment, and a periodic check of the items we have mentioned today. This will result in less complaints, less operating and maintenance costs, fewer breakdowns, and will assure you of the best popped corn possible—more profits for you.

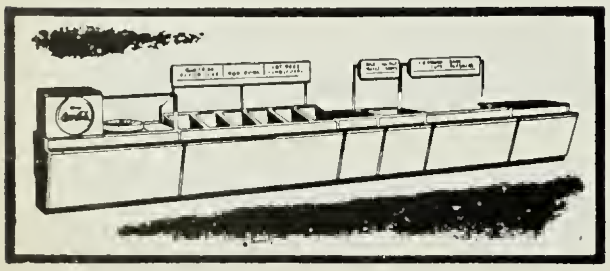
MANLEY
HAS
CONQUERED
SPACE!

We don't mean outer space. We are referring to the limited space problems that face most operators of drive-in theatre concessions.

What's the answer? The new Manley Serv-O-Ramic! This new method of designing, fabricating and building complete concessions is an exclusive with Manley.

If you have a space problem in your drive-in, your Manley representative can show you, in a matter of minutes, how the Serv-O-Ramic design can solve your problem. Manley can design and build a complete unit to your specifications.

You don't have to be "hemmed-in" any longer. Put an end to cramped quarters and lost sales! Write today for full information on the Serv-O-Ramic, to Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo., Dept. EX-256.



EXTRA PROFITS

Volume 10, No. 12 Feb. 8, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

Advisory boards—

Executives and heads of the concessions and vending departments of theatre circuits:

Leslie R. Schwartz, Andrews, Inc., New York; Bayard M. Grant, Durwood Theatres, Kansas City; C. Dale Fox, Fox Wisconsin Amusement Corporation, Milwaukee; Frank C. Bickerstaff, Georgia Theatre Company, Atlanta; William O'Donnell, Interstate Theatres, Dallas; Raymond Willie, Interstate Theatres Dallas; Harold F. Chesler, Theatre Cooperative Candy Company, Salt Lake City; Miss Marie Frye, Tri-State Theatre Corporation, Des Moines; Louise Bramblett, WilKin Theatre Supply, Inc., Atlanta; Van Myers, Wometco Theatres, Miami, Fla.; J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ont., Canada; Morton G. Thalhimer, Jr., Neighborhood Theatre, Inc., Richmond, Va.

Manufacturers, concessionaires, and other leaders in the candy, popcorn, and allied fields:

A. F. Rathbun, Fred W. Amend Company, Chicago; Harold Sharp, The Coca-Cola Company, New York; Marvin Spitz, American Royal Candies, Inc., Los Angeles; Vincent O'Brien, Armstrong Popcorn Company, Lake View, Ia.; Charles G. Manley, Manley, Inc., Kansas City; W. B. Riley, Breck Candy Company, Chattanooga, Tenn.; Joseph Blumenthal, Blumenthal Brothers, Philadelphia; L. M. Shaw, Smith Brothers, Inc., Poughkeepsie, N. Y.; C. M. Said, McPhail Chocolate Company, Oswego, N. Y.

Jacksonville

(*Continued from page 24*)

Studio, with Starling Coleman doing the narration. . . . A mailing list of 2,000 was utilized by Tom Tidwell, 20th-Fox branch manager, to invite community leaders to the CinemaScope 55 demonstration at the Florida.

Regional exhibitor chairman for Brotherhood Week is Louis J. Finske, FST president, who was busy organizing industry observances in this area. . . . The 20th-Fox staff won a special citation from the Treasury Department for its 100 per cent participation in the U. S. Savings Bond purchase plan each payday. . . . James L. Cartwright, FST executive, has been elected president of the company's federal credit union for a second straight year. . . . Heading the Heart Fund, Variety Club, Tent 44, for 1956 is Fred Kent, prominent exhibitor and attorney. . . . WOMPI members were preparing to celebrate the first anniversary of their organization at the Steer Room.

MIAMI, FLA., NEWS—Veteran Paramount cameraman William F. Gerecke was wed here to Mrs. Gertrude Bender Fausnaught. Gerecke has been with Paramount since 1927. A Miami resident since 1933, he is news representative for the company in this area. . . . Keith Hendee, manager, Gateway, Ft. Lauderdale, Fla., gained newspaper space when he brought with him to the office of the Ft. Lauderdale Daily News Chief Echo Naney of the Cousetti tribe of Texas. Besides a picture and some copy, the Gateway's playdate of United Artists' "The Indian Fighter" was given considerable mention. . . . The Essex, Hialeah, Fla., instituted midnight shows on Saturday, to secure patronage from the shift workers in the various airlines offices adjacent to the house. . . . After 20 years of Wometco operation, the Lincoln, Miami Beach, Fla., shuttered. The house now is to be operated by the Brandts. . . . With the closing of the Lincoln, manager Gordon Spradley was transferred to manager, Cameo, Miami Beach. This move puts former Cameo manager Harry Gabriel in the Wometco relief manager pool. . . . Mrs. Lillian Claughton, operator, Claughton Theatres, was general chairman, American Cancer Society's benefit at the Eden Roc Hotel, Miami Beach. . . . Hal Hornstein, Joe Hornstein, Inc., reports installation of equipment for E. M. Loew's new Gulfstream Drive-In.

Los Angeles

Morris Sudmin, 20th-Fox branch manager, took his sales staff to San Francisco to participate in western district sales meetings, conducted by Herman Wobber, division chief, and his assistant, Reville Kniffin. The two-day session was staged in the Fairmont Hotel to set merchandising and promotion plans on the company's early releases. . . . Because of illness, J. L. Stevens, booker, Exhibition Service, headed by Harry Rackin and Syd Lehman, was granted an extended leave of absence. . . . Bob Helm, Normandie and Imperial, was handing out cigars to celebrate the arrival of daughter Cynthia Ann. . . . Harry C. Arthur, Jr., Fanchon and Marco circuit head and board chairman, Southern California Theatre Owners Association, headed for St. Louis to check on his interests there.

Guarantee:

Berlo will make
your refreshment
stand more profitable!

Whether you operate an indoor or drive-in theatre . . . in a busy metropolitan area or restricted neighborhood section . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself!

Berlo takes over *every* problem you have: Hires and trains your sales people—and supervises them. Berlo also does all the bookkeeping, talks to all refreshment suppliers who formerly called on you, and keeps your stocks tasty-fresh—all with *no* investment on your part. Berlo leaves your hands and your capital completely free to run the rest of your theatre FULL TIME.

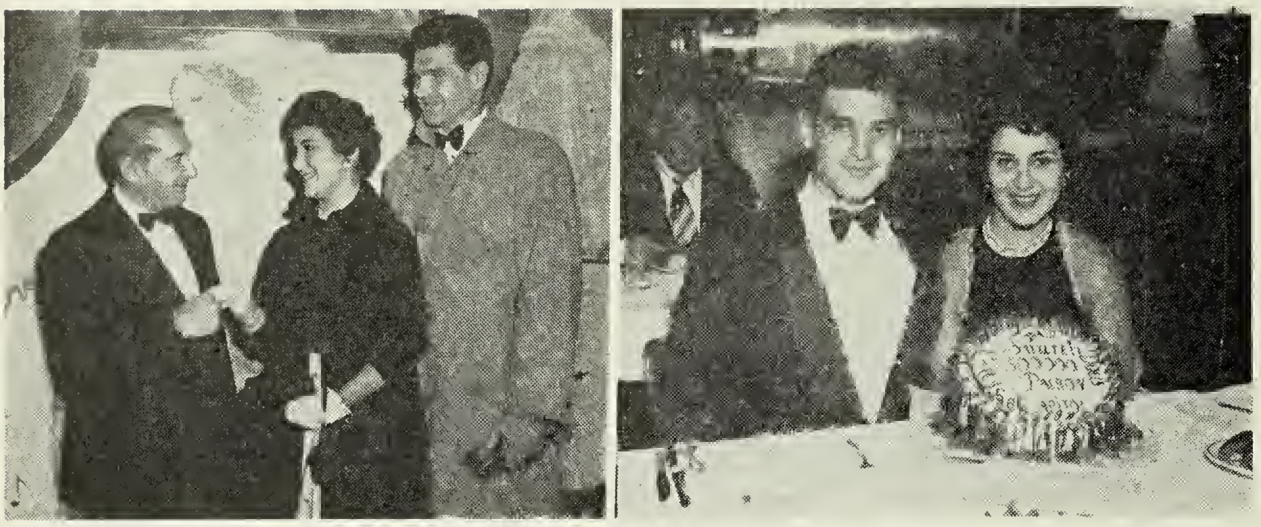
And, you will still earn *more* net profit from your refreshment stand when it's Berlo-operated than you do now.

WE CAN PROVE OUR STORY IN 10 MINUTES

America's
Best
Concessionaire

Write or call collect NOW! PEnnypacker 5-5966
OFFICES EVERYWHERE (Philadelphia)

A·B·C **BERLO** A·B·C
VENDING COMPANY
A Division of A. B. C. Vending Corp.
333 S. BROAD STREET, PHILADELPHIA 7, PENNA.



Harry Greenman, managing director, Capitol, New York, welcomes the 500,000th patron, together with his "doll," at Samuel Goldwyn's "Guys And Dolls." To celebrate the event, the couple was entertained at dinner in Lindy's Restaurant. Later, they saw the MGM release from complimentary Capitol divan seats, and were given a Damon Runyon-style night on the town.

"Guys And Dolls" Has 500,000th Customer

New York—The 500,000th "Guys And Dolls" patron at the Capitol last fortnight, together with his doll, received a royal surprise. When Ted Elsberg, Brooklyn, and his doll, Penny Warshauer, Bronx, stepped up to the Capitol boxoffice, they were informed that they were about to purchase the 500,000th and 500,001st tickets for the Samuel Goldwyn feature; to celebrate the event, they were to be guests of the management for a typical "Guys And Dolls" Damon Runyan night on the town.

With Harry Greenman, Capitol managing director, and publicist Paula Gould as host and hostess, the couple had dinner at "Mindy's," (Lindy's, of course), where Leo Lindy surprised the party with a huge strawberry cheesecake inscribed, "Congratulations to 500,000th patron of 'Guys And Dolls' at Capitol Theatre." They then saw "Guys And Dolls" from choice Capitol divan seats.

This was followed by supper and dancing at the Harwyn Club where, as they came in, they were greeted with the song hit from the picture, "Your Eyes Are The Eyes Of A Woman In Love." The Harwyn Club Orchestra devoted the entire evening to selections from the film.

Milwaukee

Pete Statis advised that he has closed the Classic, Sparta, Wis., and that he will continue to operate the Sparta there only until the spring. . . . The Better Films Council held its monthly meeting in the Garfield. Mrs. Fred Rosenkranz, president, announced that seven more neighborhood theatres will cooperate by offering Saturday matinees for children up to 12. . . . Estelle Steinbach, manager, Fox's Garfield, was appointed chairman, Mothers' March of Dimes campaign. . . . John McKay, formerly manager, Fox's Paradise, West Allis, Wis., now is assistant booker to Al Camillo, Fox Wisconsin Amusement Corporation. Boris Sodos, former assistant, Palace, was named Paradise manager. . . . Twentieth-Fox branch manabber M. P. Halloran held a meeting in the exchange to discuss the industry Brotherhood Week campaign.

Minneapolis

The Minnesota Amusement Company completed negotiations with a group of Duluth, Minn., businessmen, who have purchased the Garrick, Duluth first-run house. The circuit will cease operation of the house about Feb. 15, according to Harry B. French, president. The building will be razed and a new five-story parking ramp erected on the site. . . . Ken Adams, sales manager, U-I, was confined to Swedish Hospital with a broken ankle. . . . Joseph Elaufax, U-I exploiteer, was in for "The Benny Goodman Story." . . . Leslie Bird, formerly with United Artists, now is the new booker, Paramount. Replacing Bird at UA is Joe Beehan. . . . Harry Dryer installed a wide screen and CinemaScope in his Bijou. . . . Ev Seibel, advertising manager, Minnesota Amusement Company, and Ray Niles, MACO district manager, were in Sioux Falls, S. D., arranging details of the world premiere of "The Last Hunt" at the State there, Feb. 16. . . . Bill Grayson, the 20th-Fox booker, died suddenly of a heart attack. He had been with the company for 37 years. His wife, a son, and three grandchildren survive.

The Grand, Wilton, N. D., is scheduled to reopen after extensive remodeling. The new owner is Ervin Schimke. . . . Fire of undetermined origin completely gutted the interior of the Dakota, Seneca, S. D. . . . The Washburn, Washburn, Wis., and the Harbor, Bayfield, Wis., are conducting a three-month test of a new student-adult admission plan.

New Haven

The 20th-Fox demonstration of CinemaScope 55 at Loew's Poli this week for the trade, radio, and press, was anticipated with interest. . . . John McCullough, New York, was in the area collecting data on the exchange situation, brought about through the proposed highway through the Meadow Street section. . . . John McGrail, U-I publicist, was in to work on tieups for "The Benny Goodman Story." . . . Bernie Young, United Artists, was in to help with bally for "The Man With The Golden Arm." . . . F. Fitzsimmons, MGM public relations, Boston, was around the area for contracts on "I'll Cry Tomorrow." . . . Loew's Poli manager Morris Rosenthal is back at his desk after an illness. . . . A benefit show for the Dominican Nuns of Guilford was held at the Whalley.

HARTFORD, CONN., NEWS—Harry Feinstein, zone manager, Stanley Warner Theatres, announced several managerial shifts. Harold Cummings, formerly manager, Meadows Drive-In, was named manager, Capitol, Springfield, Mass., succeeding Jean DuBarry, who served as acting manager after the recent death of A. A. Sette. Miss DuBarry was named manager, Warner, Bridgeport, Conn., succeeding Jack Simons, transferred to the Palace, South Norwalk, Conn., replacing William Landers, who becomes manager, Palace, Norwich, Conn. . . . Ellen Lee is now assistant manager, HTC's Colonial. . . . Harry Furst, formerly manager, Plaza, Stamford, Conn., is now managing the Palace there. . . . The American Shakespeare Festival Theatre and Academy, Stratford, Conn., named John Houseman, the MGM producer, director of its 1956 Festival. . . . Jackson Theatrical Enterprises planned an early February reopening of the Palace, Torrington, Conn. The house sustained heavy damage during last August's floods. John Scanlan will serve as house manager.

MGM "Last Hunt" Premiere Set For Sioux Falls, S. D.

MINNEAPOLIS—The world premiere of MGM's "The Last Hunt" will be held at the State, Sioux Falls, S. D., on Feb. 16, with a dual opening scheduled for Minneapolis and St. Paul the next day, it was announced here. The picture was filmed in the Black Hills of South Dakota and is the first one to make extensive use of the country's largest remaining buffalo herd at Custer State Park there.

Debra Paget and Russ Tamblyn, stars of the film, will fly to Sioux Falls for the premiere and then to the Twin Cities for the dual opening.

New Orleans

Effective Feb. 13, the neighborhood Escorial and Grenada will be shuttered. Both are units of the United Theatre circuit. . . . Mrs. Jeanne Richardson Claybrook, 40, who was Page M. Baker's secretary, Theatres Service Company, died after a brief illness. . . . A large crowd of exhibitors was expected by the management of the Saenger and 20th-Fox officials to attend the invitational demonstration of CinemaScope 55 on Feb. 2. . . . Milton Dureau, president, Masterpiece, and member, National Releasing Association, attended the dual meeting of American Releasing Corporation and the National Releasing Association, distributors of the former's product in Dallas, Dureau said that "Apache Woman," an ARC release, has garnered excellent business for Masterpiece in every theatre played. . . . The WOMPI assisted with the March of Dimes collection in six theatres. Two members were stationed in each lobby. . . . A large crowd, including exhibitors, radio, press, and television representatives, buyers and bookers, members of civic organizations, and a cross section of the citizenry attended the invitational prevue of Paramount's "Anything Goes" at the Saenger. . . . Louis Dwyer is back at his desk in the booking department, Paramount, after an operation. . . . W. Illings announced that he will operate the Illings, Ocean Springs, Miss., over the week ends only during the winter. . . . The IATSE, Local F57, 1956 slate of officers is Judith Hamner, U-I, president; Clayton Cashburque, U-I, vice-president; Clyde Daigle, Paramount, business agent; Rosalie Lutenbacher, RKO, secretary; and Diane Chatlain, U-I, treasurer.

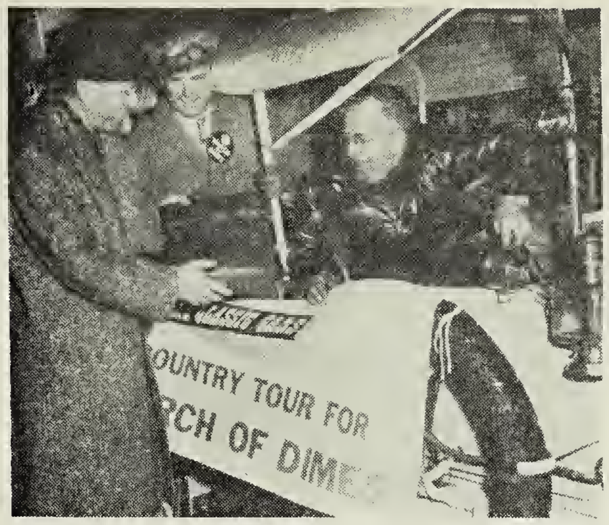
New York

Frank Welton was named head, Skouras Theatres film statistics department. . . . The Playhouse, Hicksville, L. I., and the Patchogue, Patchogue, L. I., are being modernized. . . . Lucille Ball and Desi Arnaz were in from the coast en route to Jamestown, N. Y., for the world premiere of MGM's "Forever, Darling." . . . Ann Blyth returned to the west coast after accepting the Redbook Magazine award for MGM on the Ed Sullivan TV show. . . . A series of lectures on "The Film And Its Related Arts" was scheduled to start this week at the Cinema 16 Film Center, New School For Social Research. . . . Richard Pietchmann, Jr., and Coleman Conroy were named to head the sound and the photography and optics departments, respectively, of the newly-formed Louis de Rochemont Cinemiracle Productions. . . . Jack Shaindlin, musical director, was named recipient of Hune-Dex Digest's annual Clef Award for the "Cinerama Holiday" score. . . . Alexander Mackendrick, director, "The Ladykillers," arrived from London. . . . British director Roy Boulting arrived from Hollywood after completing his first American film, "Run For The Sun," Russ-Field production for United Artists release. . . . George Waldman has expanded his distribution activities with the opening of a branch in Buffalo. Minna Zachem was named general manager.

NEWARK, N. J., NEWS—Charles Smackwitz, Stanley Warner zone manager, was appointed exhibitor chairman, Brotherhood Week. A kickoff luncheon was held last week in the Essex Hotel. . . . Eleanor Cole, SW contact department, is recovering from surgery. . . . New Jersey Stanley Warner situations presenting the Rock 'N' Roll Revue on stage this month include the Capitol, Passaic; Embassy, Orange; Ritz, Elizabeth; Regent, Patetrson; DeWitt, Bayonne; and the Fabian, Hoboken.

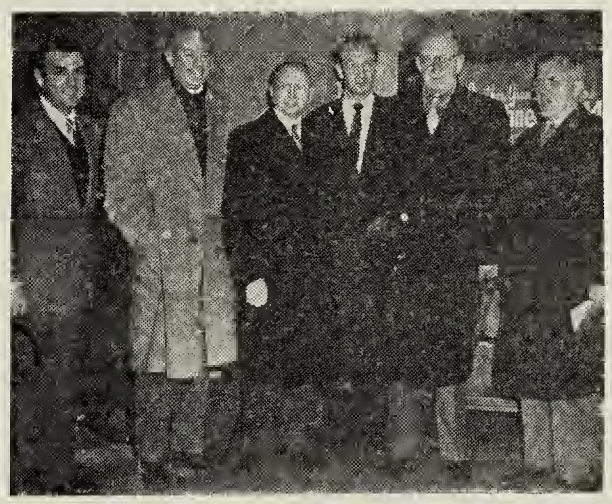
Philadelphia

Walt Woodward, an old-timer from this territory and for the past seven years Florida representative, Wil-Kin Theatre Supply, Inc., Atlanta, now has retired to his Miami, Fla., home. . . . "The Court Jester" was screened at the Variety Club through the courtesy of Paramount. . . . Variety Club plans a Valentine dance on Feb. 18, at the Tent's Bellevue-Stratford Hotel headquarters. Cecil M. Felt is chairman of the event. . . . A Brotherhood Week meeting was held by the exhibitor and distributor chairmen at the RKO screening rooms. . . . Charles Donohue, RKO booker, is on indefinite leave of absence due to illness. . . . Local publicists Milt Young, Irv Blumberg, Max Miller, George Fishman, Ted Vannett, Harry Freedman, Hank Howard, and Cy Cohen held a testimonial luncheon for publicist Eddie Rosenbaum, formerly with Columbia and now retired. Bob Pryor, WCAU executive, was chairman of the affair at the Poor Richard Club. . . . Sol Korson, 54, died last fortnight at his home at Hyattsville, Md. . . . The State, Boyertown, Pa., will be taken over by Jim Clark on Feb. 8.



Antique cars visited Philadelphia on a 4100 mile cross-country tour to aid the March of Dimes. They were greeted by state and city leaders in the fight against infantile paralysis. A mail pouch full of messages from polio victims in the east is being given the driver to carry to stricken children on the west coast. Above, left to right, Ralph Pries, chairman of the MOD in Philadelphia; Leslie R. Henry, president, Antique Automobile Club of America; and W. Harry Ritchie, North Wales, Pa.

SCRANTON, PA., NEWS—A special screening by 20th-Fox of CinemaScope 55 will be held today (Feb. 8) at the Paramount, Wilkes-Barre, Pa. In addition to all the district managers and managers of area Comerford and Paramount theatres, independent exhibitors, the press, and radio and television personnel have been invited to the demonstration. . . . Ed McGovern, Capitol manager, invited, in addition to Comerford personnel, some 40 disk jockeys and personalities of area radio stations to a special screening of U-I's "The Benny Goodman Story." . . . Tom Walker, Comerford executive, Harry Spiegel, Comerford, and John Gibbons, Strand, are assisting in the Lackawanna County polio campaign. . . . Mary Fahey, Granada, is a patient at the Mid-Valley Hospital. . . . Comerford employee Lester De Vol is a patient at the Moses Taylor Hospital. . . . Comerford's John Durkin recovered from a pneumonia bout. . . . Billy Wolfe, Comerford, returned to his home following treatment for a heart ailment at the State Hospital. . . . Changes in Comerford personnel include Bill Kays, transferred to the Tioga, Owega, Pa., replacing John Graham, who goes to the Hollywood, Pottsville, Pa., succeeding Bud Irwin, who becomes manager, Riviera, Binghamton, N. Y., the post vacated by Kays.



Among the Philadelphia area theatremen who turned out recently for the preview of Paramount's "Anything Goes," Tower, Philadelphia, were, left to right, Paramount mid-east division manager Howard Minsky; Ted Schlanger, Stanley Warner Theatres zone manager; Harry Sley, head, Sley Theatres; Leon Serin, United Paramount Theatres; William Humphries; and Lester Krieger, SW assistant zone manager.

Two Join Paramount-Gulf In Buying, Ad Capacities

NEW ORLEANS—Cliff Wilson, formerly of Atlanta, and Irving Paley have joined the Paramount-Gulf Theatre Corporation, Henry G. Plitt, president, announced last week. He said Wilson will serve as assistant to T. J. Howell, buying and booking head, while Paley will assist Maurice F. Barr, vice-president in charge of advertising and public relations.

Wilson is former film buyer and booker, ABC Theatrical Enterprises, Atlanta. Prior to that he was the booker, Martin Theatres, and once served as manager for several theatres in Moultrie and Valdosta, Ga.

Paley formerly was associated with The Item Company, New Orleans, as promotion director, later serving as special advertising manager. Before joining Item, he operated his own publicity firm and, prior to that, was connected with the RKO Theatre Corporation here.

Portland

R. O. Wilson and his wife are now in partnership with Jesse Jones in the operation of the Riol and Roxy, Sweethome, Ore. Mrs. Wilson formerly operated the Irvington. Wilson has been branch manager, U-I, Lippert, and United Artists. . . . Orvil Goodrich now manages the Egyptian and soon will assume similar duties at the Irvington. . . . Jesse Jones appointed Al Meyers manager, Roseway. . . . Dick Edge is city manager for Oscar Himmela Theatres, Roseburg, Ore. He had a similar post with J. J. Parker Theatres, Astoria, Ore. . . . Martin Foster returned from a business trip to New York, Los Angeles, and San Francisco. On his return he announced that Nancy Welch has been promoted to manager, Guild. Foster is managing director. . . . H. F. Anderson returned to United Theatres to take over a post vacated by Marvin Fox, one-time John Hamrick city

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

FOR SALE: 350 Car Drive-In
THEATRE (Room for expansion)
Only theatre in valley located near Gratz, Pa.
ESTON ARTZ
SPRING GLEN, PA. Phone: Valley View 83R13

Theatre Owners Ask Change In Age Law

RICHMOND, VA.—A bill sponsored by the Virginia Motion Picture Theatre Association was introduced last week by Senator George M. Warren, Bristol, Va., before the Senate Courts of Justice Committee of the General Assembly, now in session. The bill would amend antiquated existing law to permit girls 16 years old to work in lighted lobbies, foyers, offices, and cashier booths of theatres.

Colonel Robert T. Barton, Jr., general counsel, VMPTA, represented the association at the hearing, accompanied by board of directors members including Seymour Hoffman, president, Richmond; Carlton Duffus, executive secretary, Richmond; Morton Thalhimer, Jr., and Floyd Stawls, Richmond; Leonard Gordon, Newport News; E. M. Westfall, Martinsville; Willis Grist, Jr., Lynchburg; and Jack Rumsey, Covington.

The present law, prohibiting girls under 18 from working in theatres, dates back to the days of burlesque and vaudeville, and tends to classify theatres with pool rooms in regard to laws governing employes. Girls of 16 are permitted by law to work in mills, factories, restaurants, as salesgirls in stores, and as carhops.

The proposed bill is expected to pass the Senate. Members of the theatre association are now contacting their representatives to the House of Delegates to explain the merits of the measure, with hopes of preventing it from being voted down as it was at the last session due to lack of proper information and understanding by the majority of legislators.

---

manager, who resigned. . . . Exhibitors and the press attended a demonstration of CinemaScope 55 at the Fox, with Rev Kniffen, 20th-Fox assistant western salesmanager, officiating. Eddie Yarbrough, western exploitation manager, and Herman Wobber, Fox West Coast western district manager, also attended. . . . Theatre Owners of America members attended a special luncheon meeting at the Transportation Club. Al Forman, president, Oregon TOA, addressed the group with a report on the U. S. Senate hearings. Following the luncheon, exhibitors were invited to a Columbia screening of "Picnic."

St. Louis

The Missouri, Fanchon and Marco unit which operates on a spot basis, reopened with a double bill. . . . Harry Pitner and Robert Johnson, operators, Strand and Uptown, Fairfield, Ill., announced plans for a drive-in there, with work to start in the early spring. . . . The demolition of the Capitol was scheduled to start last week. The site will become a parking lot. . . . The Ace, Pleasant Hill, Ill., was reopened by owner H. F. Wall. . . . The Princess, White Hall, Ill., owned by Mrs. Joseph Lyman, was closed temporarily. . . . The Mars, Martinsville, Ill., owned by Milton Gwynn, was to close for an indefinite period. . . . The Amythis here also was scheduled to close. . . . Fox Midwest closed the Roxy, West Frankfort, Ill., for an indefinite period. . . . Exhibitor chairman Edward B. Arthur, Fanchon and Marco general manager, and distributor chairman Ray McCaffery, Republic branch manager, worked out plans for industry participation in Brotherhood Week.

Frisina recently completed a $50,000 remodeling program at the Iowa, Keokuk, Ia., where Peter Nepote is resident manager. . . . Dominic Frisina, Frisina head, and J. B. Giachetto, managing director, were named executives, Pawnee State Bank, Pawnee, Ill. . . . The Esquire Theatre Building, Keokuk, Ia., was sold to the Greenberg Mercantile Company, which will convert it to a department store. . . . Larry Spalding, Flora, Ill., exhibitor, suffered a heart attack and is a patient at Barnes Hospital here. . . . Grace Piccione, owner and manager, Apollo, installed a soundproofed crying room for obstreperous youngsters. . . . Mrs. Mary Passalacque, owner, Rockne, Palmyra, Ill., is recuperating at home from recent surgery. . . . Harold Koplar, Variety canvasman, was awarded a certificate by the Mexican consul in recognition of his services in furthering international understanding between the U. S. and Mexico.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N Y.

BING CROSBY · DONALD O'CONNOR
Mitzi Gaynor · Jeanmaire
Anything Goes

Among the northern California theatremen who attended Paramount's recent preview of "Anything Goes," Paramount, San Francisco, were, left to right, Fred Williams, Consolidated Amusement Company; Bill Greenbaum, buying and booking agent; George Archibald, Arch Booking and Buying Service; and Earl Long, United Paramount Theatres, San Francisco.

San Antonio

Fred MacMurray made three appearances at the Aztec in conjunction with the opening of his new film, Allied Artists' "At Gun Point." . . . Members of the San Antonio Women's Breakfast Club were guests of Tom Sumners, owner, Josephine, for a special screening of Warners' "Sincerely Yours." . . . Jack Chalman, advertising manager, Interstate circuit, wrote an article for the Express entitled "Films To Catch History On The March To 1956." . . . Robert Bru has been appointed manager, El Capitan Drive-In. . . . Ali Silva, son of Benito Silva, who was employed at the Azteca exchange here, now is operating the Loop 13 Drive-In, Huntsville, Tex. . . . The Alamo, Mission, Rigsby, and South Loop 13 Drive-Ins now are playing pictures 38 days after their showing at downtown theatres. The drive-ins are operated by Statewide Drive-In Theatres. . . . J. L. Greenwood, manager, Joy, was on the sick list. Clinton Livingston, operator, the Joy, was doing double duty. . . . Clasa-Mohme exchange announced that plans are being made for the release of the first Spanish language wide-screen film, "El Tesoro de la Isla de Pinos," which has been filmed in Superscope and Eastman Color. Regular prints of each release are also available.

Benito Silva installed a new widescreen at his Mexico, Carrizo Springs, Tex. Silva recently opened a new 350-car drive-in, Huntsville, Tex. . . . A. R. Farias has reopened the Empress, Benavides, Tex. . . . W. E. Cox, Jr., owner and manager, Tower and the Chief Drive-In, Seminole, Tex., has taken over duties as general manager, Palace, Majestic, and Tower, indoor theatres, and the Yucca Drive-In, Lamesa, Tex., since the death of his brother, Aubrey Cox. General offices have been established at Seminole and those at Lamesa have been closed. There will be no change in personnel or operating procedures at the Lamesa situations. . . . Harry Ellis, owner, Leland, Taft, Tex., announced plans for the construction of the first drive-in for that town. It will have a capacity for 400 automobiles. . . . The Palace and Tex-Ok, Burkburnett, Tex., have been purchased by Wayne Wallace from Frontier Theatres. Wallace was formerly with Frontier as city manager, Roswell, N. M.

San Francisco

Blumenfeld circuit head Abe Blumenfeld was elected president, Northern California Theatre Association. Other officers include Homer Tegtmeier, first vice-president; Irving M. Levin, second vice-president; William Elder, secretary-treasurer; and Hula McGinn, public relations and legislative counsel. Retiring president L. S. Hamm announced the active membership of Fox West Coast, which was confirmed by circuit division manager William Thedford. . . . The Coliseum, long-dark neighborhood situation, was scheduled to reopen under the management of Albert Levin. . . . Hub manager Ray Tapia was to transfer to the Guild and Center, Ackerman circuit houses, to be replaced at the Hub by Alfred Fortunato.

Washington

Hillevi Rombin, Miss Universe of 1956, was a visitor in connection with U-I's "The Benny Goodman Story." She was escorted by David Polland, U-I representative, and Jerry Baker, managing director, RKO Keith's, when meeting the local press, radio, and television personalities. . . . Herbert Gillis, branch manager, Paramount, transferred his Variety Club membership from Tent 3, Cincinnati, to Washington, Tent 11. . . . Albert M. Kane, branch manager, United Artists, transferred his Variety Club membership from Tent 17, Dallas, to the local Tent. . . . The Variety board of governors elected Jack Blank and Marshall Coyne to serve as honorary members in 1956. Both are associate members. . . . New members inducted into the Variety Club included Lawrence Dobrow, E. M. Kupersmidt, Harry Bernstein, and Myer Ehrlich.

MOTION PICTURE
EXHIBITOR
SERVISECTION
The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 55 • No. 15
FEBRUARY 8, 1956

COLUMBIA

Battle Stations

Action Drama
81m.

Estimate: War entry shapes up as satisfactory programmer.

Cast: John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, John Craven, James Lydon, Claude Akins, George O'Hanlon, Eddie Foy, III, Jack Diamond, Chris G. Randall, Robert Forrest, Dick Cathcart, Gordon Howard, James Lolburn, Frank Connor, Eric Bond. Produced by Bryan Foy; directed by Lewis Seiler.

Story: Father John Lund is assigned to a naval aircraft carrier scheduled to go into action. Chief William Bendix takes Lund around the ship, introducing him to Keefe Brasselle, a trouble-maker because he did not receive a promotion he believed he was entitled to; William Leslie, young flier awaiting the birth of his first child; and stern Captain Richard Boone. Boone works the crew ragged readying them for combat. Bendix and Lund unsuccessfully try to straighten out Brasselle. Anxious Leslie almost causes a serious accident, and is grounded. However, Leslie's gunner, Jack Diamond, goes to Boone, explains the situation, and gets Leslie another chance. The night before going into battle, Brasselle hits Bendix, and is surprised when Lund informs him that Bendix did not report the incident. Entering battle, the carrier is severely damaged when hit by a suicide plane. Gasoline and ammunition fed fires sweep the ship. Brasselle saves Bendix and a group of men trapped below decks, the crew finally manages to bring the fires under control, and the carrier limps back to the States.

X-Ray: Making use of a semi-documentary approach, this entry packages enough action and excitement to hold its own on most programs. All the standard war film "types" have been woven into the rather loose story line. However, the aircraft carrier is the real star of the film, and the final battle scenes should more than satisfy action fans. The film's theme and the all-male cast may not have strong appeal to the distaff members of the audience, but selling the Lund, Brasselle, and Bendix names may help balance this factor. This looks like a good double bill offering, and could make it alone in action spots and on Saturday matinees. Screen play is by Crane Wilbur.

Tip On Bidding: Program rates.

Ad Lines: "Person-To-Person Story Of A Flat-Top's Fighting Men"; "The Screen Thunders To The Battle Cry Of Our Fighting Flat-Top Guys"; "Blazing Story Of Our Flat-Top Heroes."

MGM

Forever Darling (620)

Drama
Comedy
96m.

(Eastman Color)
(Print by Technicolor)

Estimate: Names should help.

Cast: Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, John Emery, John Hoyt, Natalie Schafer, Mabel Albertson, Ralph Dumke, Nancy Kulp. Produced by Desi Arnaz; directed by Alexander Hall; associate producer Jerry Thorpe.

Story: When society girl Lucille Ball and scientist Desi Arnaz marry, it's a "marriage made in Heaven," but scatter-brained friends like Natalie Schafer sow seeds of discontent, and it takes an "Angel" to keep them together. Later, they find their days together humdrum, with Arnaz spending more time on his job with John Hoyt than with his bride, she being with her social friends more than with her husband. Then Ball's "guardian Angel," James Mason, appears. She thinks she is losing her mind, but her psychiatrist, John Emery, calls it a nervous breakdown, and Mason guides her to emotional security. When Arnaz's experiments take him to a field camp, she insists on accompanying him, but her efforts to help are almost as hazardous to marital bliss as her former immaturity. Arnaz's experiment seems to fail, but Ball measures up to the helpmate he needs. When it turns into success, she realizes that she and Arnaz have found a formula, and their kiss knocks them cold. Mason knows that from now on the lovers are secure.

X-Ray: The reputation of Ball and Arnaz, established by their "I Love Lucy" TV show as well as by the success of their preceding film, "The Long, Long Trailer," can be of assistance in selling this entry. It has some moments that are funny and some that are not, with a story that has moments of high interest and a number of low spots. Performances are average, as is the direction and production. With some extra selling at point of contact, this could show better than average returns for its type of entry. The story and screen play are by Helen Deutsch. There is a song, "Forever Darling," heard.

Tip On Bidding: Depends on situation.

Ad Lines: "Lucy And Desi At Their Funniest"; "Join Your Favorite Comedy Team For A Fun-Filled Time"; "Chase Your Blues Away With Desi And Lucy."

Meet Me In Las Vegas (622)

Musical Comedy
112m.

(CinemaScope)
(Eastman Color)

Estimate: High rating musical.

Cast: Dan Dailey, Cyd Charisse, Agnes Moorehead, Lili Darvas, Jim Backus, Oscar Karlweis, Liliane Montevecchi, Cara Williams, George Kerris, Betty Lynn, The Slate Brothers, Pete Rugulo, and guest stars Jerry Colonna, Paul Henreid, Lena Horne, Frankie Laine, Mitsuko Sawamura. Directed by Roy Rowland; produced by Joe Pasternak.

Story: Dan Dailey, ranch owner, visits Las Vegas regularly to gamble and just as regularly winds up losing. Ballerina Cyd Charisse is an unhappy visitor, having been signed to appear at one of the hotels at a fabulous salary, and holds herself aloof from people and the outside world, aided by companion Lili Darvas. Dailey loses almost all of his funds and for his final bet, he seeks to hold the hand of a pretty girl, Charisse. He wins, and holding tight, wins again. He persuades her to have dinner with him and another session at the gaming tables, almost breaking the bank. She like Dailey, and slightly tipsy concludes the evening joining a chorus in a burlesque-type number. She visits his ranch the next day and their hand-holding brings in an oil well, a multitude of eggs from hens, etc. She gets to meet his mother, Agnes Moorehead, who likes her and hopes she will marry Dailey. He does propose, figuring six months on the ranch and six months in ballet. Her manager, Paul Henreid, arrives, and while appearing to favor the match, he subtly tries to break them up. Also their hand-holding luck seems to have run out and they lose at the gaming tables. They begin to have doubts about the future and almost break things up until Dailey convinces her that their marriage will work.

X-Ray: Delightfully entertaining is this hit musical that definitely puts Cyd Charisse in the big-time category. She has everything, looks, ability, talent, etc. The film itself is well-supported by a lightweight, cute, and interesting yarn, as well as good characterizations by the regular cast members in addition to good guest shots by a number of professional entertainers and bit appearances by unbilled personalities who surprise the audience throughout. Direction and production are

HERE are the Theatre Industry's
BEST
in Complete, and
Honestly Factual
REVIEWS
1000's of Theatremen back their dollars and judgment with these "solid" facts and estimates.
DON'T TAKE OUR WORD FOR IT!
CHECK 'EM AGAINST YOUR PLAYOFF!

high rating and the whole entry shapes up as one that should please all kinds of audiences everywhere. The screen story and screen play are by Isobel Lennart. Music heard includes "The Gal With The Yaller Shoes," "If You Can Dream," "You Got Looks," "Frankie And Johnny," "Hitori Botsuchi Wa Tsumaranai," "I Refuse To Rock 'N' Roll," and "My Lucky Charm." Incidentally, the dances by Hermes Pan are very well done and there are a few ballet sequences created and staged by Eugene Loring.

Tip On Bidding: Higher rates.

Ad Lines: "She Had A Lucky Touch Which Was Lucky For Him And Her"; "Prepare For A Delightful Time When You Meet Cyd Charisse, Dan Dailey, And Other Stars In Lucky Las Vegas"; "Fun For All In Lucky Las Vegas In CinemaScope And Color."

PARAMOUNT

The Court Jester

Comedy Musical
101m.

(Color by Technicolor)
(VistaVision)

Estimate: Highly humorous entertainment.

Cast: Danny Kaye, Glynis Johns, Basil Rathbone, Angela Lansbury, Cecil Parker, Mildred Natwick, Robert Middleton, Michael Pate, Herbert Rudley, Noel Drayton, Edward Ashley, John Carradine, Alan Napier, Lewis Martin, Patrick Aherne, Richard Kean, Hermine's Midgets. Written, produced, and directed by Norman Panama and Melvin Frank.

Story: In the 12th century, England is ruled by tyrant king Cecil Parker, who has disposed of the entire royal family except for a baby bearing the royal birthmark. The infant is cared for by a Robin Hood-type character, Edward Ashley, who vows to unseat Parker and restore the throne to the rightful dynasty. Parker attempts to destroy his opposition, keep peace between his first lord, Basil Rathbone, and lesser advisers, and tries to arrange a proper marriage for daughter Angela Lansbury. Rathbone has sent for famed court jester John Carradine to amuse the king and also to kill off rivals. Meanwhile, Ashley has relegated the care of the infant to Danny Kaye, a volunteer helpless with sword or other weapons, who seeks the hand of Glynis Johns. Kaye is substituted for Carradine to open an entrance for Ashley and his men into the palace to overthrow Parker. Kaye becomes involved in a romance with Lansbury, intrigue with Rathbone, and tries to rescue Johns, who has been captured by Parker's men. When Lansbury announces she would wed Kaye instead of a knight, Parker plans to kill Kaye, but instead lets the knight take care of him in a duel. First, however, he must knight Kaye for the duel. With the aid of accidentally magnetized armor, Kays wins, but Rathbone denounces him as a fraud and is urging he be killed as Ashley's men arrive. Kaye bests Rathbone in a duel and the other villains are disposed of. The infant is declared rightful heir, and Kaye and Johns look to a future together.

X-Ray: Lots of fun, a good number of laughs, many humorous situations, and a fast-moving plot are to be found here. Kaye is very good in a role that is a natural for him, giving him a chance to get off many neat routines, and he is given fine support by others in the cast. The direction, production, and writing are superior, and there is just the right amount of tongue-in-cheek satire to put this over as very good entertainment for everyone, young and old alike. Music heard includes "The Maladjusted Jester," "Life Could Not Better Be," "My Heart Knows A Lovely Song," "They'll Never Outfox The Fox," "Baby, Let Me Take You Dreaming," and "Where Walks My True Love."

Tip On Bidding: Higher rates.

Ad Lines: "It's A Danny Kaye Fun-Riot," "Fun For All In This Latest Danny Kaye Hit"; "Grab A Seat For A Fun-Filled Journey Into The Days When Knights Were Bold With Danny Kaye As The Bravest Of Them All, Sometimes."

RKO

Postmark For Danger (606)

Melodrama
86m.

(English-made)

Estimate: Scotland Yard yarn is okay for duallers.

Cast: Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Keen, Alan Cuthbertson, Henry Oscar, William Lucas, Terrence Alexander. Produced by Frank Godwin; directed by Guy Green.

Story: Artist Robert Beatty learns from his brother, William Sylvester, a cross-channel transport pilot, that their other brother, a newspaperman, has been killed in an auto crash in Italy along with an actress, Terry Moore. Scotland Yard learns that the crash had been planned by a gang of international diamond smugglers whom the dead newspaperman was about to expose. Before he died he had sent a post card with a sketch of a woman's hand holding a chianti bottle. Moore's father, Henry Oscar, commissions Beatty to paint her picture from a photograph. Moore, seemingly returned from the dead, gains entry to his studio and finds his favorite model, Josephine Griffin, murdered there. Scotland Yard inspector Geoffrey Keen suspects Beatty, who sets out to prove his innocence and runs into a used car dealer William Lucas, who tries to blackmail him over the postal card. Moore shows up again at Beatty's studio, explaining that another girl had died in the accident. One supect is her father, whom she has been trying to protect, but who commits suicide. Several other members of the gang are murdered before Beatty gets the post card bearing the drawing from his brother, Sylvester, who confesses he is a member of the gang. Scotland Yard discovers the card contained a list of all the smugglers written in invisible ink and the roundup starts as Beatty saves Moore from strangling at the hands of the gang's leader, Alan Cuthbertson, at his apartment, where Cuthbertson was found ransacking the place by Moore.

X-Ray: This English-made Scotland Yard meller concerning jewel smugglers holds the attention all the way. There is action from start to finish and capable performances by the entire case, none of whom are of great marquee strength, with the possible exception of Moore. Based on an original story by Francis Durbridge, it should prove okay for the duallers.

Tip On Bidding: Program price.

Ad Lines: "A Post Card Killer Threatens Artists, Models, Diamonds, And Murder!"; "Scotland Yard In Action"; "An Exciting Trail Of Danger And Intrigue."

REPUBLIC

Come Next Spring

Drama
92m.

(Trucolor)

Estimate: Names will help farm story, particularly in rural situations.

Cast: Ann Sheridan, Steve Cochran, Walter Brennan, Sherry Jackson, Richard Eyer, Edgar Buchanan, Sonny Tufts, Harry Shannon, Rod Fulton, Mae Clarke, Roscoe Ates, Wade Ruby, James Best. Directed by R. G. Springsteen.

Story: Steve Cochran returns to his Arkansas farm after eight years of wandering following a drunken argument with his wife, Ann Sheridan, who greets him with cautious reserve. His son, Richard Eyer, and his mute daughter, Sherry Jackson, however, are happy at having the father they never knew home again. Jackson's muteness is due to Cochran's drunken wrecking of the family car in her infancy and is another thing that makes Cochran remorseful. He embarks on a career to reestablish himself, accepting Sheridan's ruling that he share Eyer's bedroom and work as a hired hand. It looks like "come next spring" he will win his way back into his wife's good graces, but Sonny Tufts, who had been casting covetous eyes at Sheridan, begins to make trouble. This ends in a knock down and drag out fight between Cochran and Tufts. Finally, after a tornado demolishes Cochran's barn, he has proven himself sufficiently to have all the dubious neighbors pitch in and help him rebuild. Sheridan's doubts about Cochran begin to fade, and then he rescues Jackson from death when she falls over a precipice. In this accident, the child regains her voice and the family are fully reunited. Tufts, whipped but holding no grudge, is among the first to help in the emergency.

X-Ray: This cliche-ridden Trucolor film will have to depend upon its names to get it over. The players are all adequate. The kids are exceptional, and all the others come through with farm characterizations that ring true. For action, there is the tornado sequence, the fight, and the melodramatic climax in the rescue of the mute girl. The film should do all right in rural situations. It is hardly big city fare. The title song, "Come Next Spring," is sung by Tony Bennett during a run off of the lead titles. The story is by Montgomery Pittman.

Ad Lines: "You Will Love This Family And They Will Live In Your Hearts Forever"; "Sherry Jackson And Richard Eyer . . . Two Wonderful Youngsters In Most Endearing Portrayals"; "A Beautiful And Human Love Story That Will Charm You."

20TH-FOX

The Bottom Of The Bottle (602)

Melodrama
89m.

(CinemaScope)
(Color by DeLuxe)

Estimate: Names will have to carry sermon against drink.

Cast: Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson, Margaret Hayes, Bruce Bennett, Brad Dexter, Jim Davis, Margaret Lindsay, Nancy Gates, Gonzales-Gonzales. Produced by Buddy Adler; directed by Henry Hathaway.

Story: During a terrific downpour which floods the river between the U. S. and Mexico and keeps the wealthy rancher socialites in their lushly furnished homes, Van Johnson, alcoholic younger brother of successful attorney and owner of a vast ranch, Joseph Cotten, shows up. He wants Cotten to give him food and money to help him across the border into Mexico, where his family is waiting. Cotten, knowing Johnson cannot cross the flooded river, is worried about his reputation in the community since Johnson is an escaped convict. He introduces Johnson to his wife, Ruth Roman, as an old friend, reluctantly gives him some clothes to wear, and introduces him to the "cream" of the area's ranching society by a false name, after Johnson assures him he is on the wagon. Margaret Hayes is fascinated by Johnson. Meanwhile, Roman has been trying to find out more about the stranger. Cotten becomes worried about how much Johnson may have said, and that Roman seems to like Johnson very much. Johnson stays sober in the face of temptation at Hayes' party, but rushes back to Cotten's house to return a telephone call from his wife asking immediate help. With Cotten still reluctant to help, Johnson grabs a bottle of bourbon and takes a big swig. As the brothers continue to argue, a fight ensues, with Johnson, thinking he has killed Cotten, heading toward Mexico and his stranded family. He continues to drink on the way. Roman returns from the party, finds Cotten wounded. He is upset when he is told the Border Patrol has been notified by Jack Carson and other friends to start a hunt for Johnson. Roman, in an argument with Cotten, takes over when he is afraid of losing his reputation by getting involved. Shaken, Cotten sends money to Johnson's family and drives off in search of Johnson. Roman also begins a search, and the Border Patrol posse is also looking for the missing man. All fail to find him, and that evening the posse calls upon Cotten to join them, but he refuses. She suggests Cotten find Johnson before they do. He does just this, convinces Johnson he wants to help him, and they ride to spot in the river where the flood may permit them to cross. Johnson makes it, but Cotten falls off in mid-stream. Johnson comes back to save him, they make U. S. soil just as the posse closes in. Cotten, injured, finally acknowledges Johnson as his brother and Roman walks toward them with a glow in her eyes, certain that her life will also be good and full with Cotten from here on in.

X-Ray: This more or less unusual film spots Cotten in a most unpleasant role. It is Johnson's characterization of the younger brother whom alcohol turns into a maniacal killer, while not pleasant either, that runs away with acting honors. Technically, some of the flood scenes look like fakes, but CinemaScope enhances other exteriors. Otherwise, the film is moral, suspenseful and, we suppose, true to a certain type of life. It is based on a novel by George Simenon.

Tip On Bidding: Better program price.

Ad Lines: "Blood Proved Thicker Than Water When Brother Finally Stood Up Beside Brother"; "A Thrill Packed Drama On The Curse Of Drink"; "A Stellar Cast In A Different Type Of Adult Drama."

UNITED ARTISTS

The Killer Is Loose

Melodrama 73m.

(Crown)

Estimate: Good programmer has names to help.

Cast: Joseph Cotten, Rhonda Fleming, Wendell Corey, Alan Hale, Michael Pate, John Larch, Dee J. Thompson, Virginia Christine, John Beradino, Paul Bryar. Produced by Robert L. Jacks; directed by Budd Boetticher.

Story: Detective Joseph Cotten discovers that bumbling bank teller Wendell Corey is involved in a holdup of the bank. Attempting to apprehend Corey, Cotten It is Johnson's characterization of the jailed and vows revenge of Cotten. Corey escapes from a prison farm, killing a guard, and makes his way back to the city, where it is discovered that he is actually after Cotten's wife, Rhonda Fleming. Committing still another murder, the psychopathic Corey dresses in woman's clothes and sneaks to Cotten' well-guarded home. Fleming, learning the truth, leaves another detective's house, where she has been sent for safety, and returns home. Attempting to kill her, Corey is blasted down by police bullets.

X-Ray: This is a tense programmer, featuring some very good acting. Corey contributes a sparkling job as the terrifying, but pitiable, psychopath, with others also supplying able efforts. There is considerable suspense, although the pace does slow down at times. Technical credits are satisfactory. The screen play is by Harold Medford.

Ad Lines: "Murder On His Mind . . . Revenge In His Heart . . . 'The Killer Is Loose' "; "Mad, Cunning, Lusting For Revenge, He Slipped Through The Dragnet Like Quicksilver"; "Terror And Pulse Quickening Suspense."

Timetable

Melodrama 82m.

(Stevens)

Estimate: Well-made, interesting meller.

Cast: Mark Stevens, King Calder, Felicia Farr, Marianne Stewart, Wesley Addy, Alan Reed, Rodolfo Hoyos, Jr., Jack Klugman, John Marley. Produced and directed by Mark Stevens.

Story: As a streamlined train speeds through the Arizona night, Wesley Addy, posing as a physician, holds up the baggage car and makes off with $500,000. The insurance company assigns one of its best men, Mark Stevens, to the case before he can get away with his wife, Marianne Stewart, on a holiday in Mexico. He is to work with head railroad cop King Calder. Stevens is disturbed because he had planned the entire robbery on a timetable basis, figuring eventually to escape with Addy's wife, Felicia Farr, and most of the money. A flaw develops when one of his henchmen wounds himself fatally and his body is discovered. When it becomes apparent that the owner of a helicopter used in the getaway will talk, Stevens kills him. Addy, a weak man, tries to get over the Mexican border, panics at customs inspection, and is killed trying to get away. Farr escapes. Stevens and Calder fly down to Mexico while Stewart is to follow by car and unknowingly bring Stevens' share of the loot. She innocently opens his suitcase and discovers the money, mailing it back to the insurance company. Stevens breaks with her and tries to flee with Farr after killing a saloon keeper to obtain forged passports, but is fatally shot by Calder, closing the books on a near-perfect crime.

X-Ray: Smartly executed, interestingly handled, and proceeding at a good pace, this entry emerges as a fine programmer. Interest is held on high throughout with the acting, direction, and production by Stevens in the better category. The screen play is by Aben Kandel based on a story by Robert Angus.

Ad Lines: "The Near-Perfect Crime Directed According To a 'Timetable' "; "Action And Thrills According To A 'Timetable' "; "The Story Of A Near Perfect Crime."

U-International

World In My Corner (5612)

Drama 82m.

Estimate: Satisfactory fight drama should please action fans.

Cast: Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire, Tommy Rall, Howard St. John, Chico Vejar, Cisco Andrade, Freddie Herman, Baby Ike. Produced by Aaron Rosenberg; directed by Jesse Hibbs.

Story: Audie Murphy loses his factory job and decides to take the advice of trainer John McIntire and be a boxer. McIntire works for powerful industrialist Jeff Morrow, who agrees to give Murphy a job while he is training. Murphy is interested in Morrow's daughter, Barbara Rush, but sees too great a social difference between them. Bitter and resentful, he finally begins fighting and winning. Rush and he begin to fall in love and he drives himself harder to accumulate the money he feels will make him her equal. Murphy contacts a friend, Tommy Rall, in solid with the fight mob led by crooked Howard St. John, manager of title hopeful, Chico Vejar. Murphy is supposed to throw a fight with Vejar but wins instead, not knowing of the fix hidden by Rall. Morrow begins to take a real interest in Murphy and Rush fears Murphy will be ruined by her father's domination. When he refuses to leave, she runs away. Murphy, finally realizing the evil of Morrow, also leaves. Desperate for money to marry Rush, he agrees to throw a championship fight with Vejar. Rush and McIntyre turn against him, and he tells St. John he intends to fight to win. Although beaten by thugs, he does win. He can never fight again, but he and Rush face a bright future.

X-Ray: Much of the story line is familiar, but the performances are believable and the fight sequences are excellent. Production credits are good, as is the direction, getting the most out of the slightly tired screen play by Jack Sher. The film should fit well on the program and can hold its own in action spots. The current interest in boxing stimulated by TV may also assist.

Tip On Bidding: Fair program price.

Ad Lines: "Born In The Slums And Bitter . . . His Fists Were His Ticket Upstairs"; "All The Fury Of The Ring Explodes On The Screen"; "Savage Action . . . Tender Romance . . . Starring That 'To Hell And Back' Kid Himself."

WARNERS

Miracle In The Rain (512)

Drama 107m.

Estimate: Heart touching drama for femmes.

Cast: Jane Wyman, Van Johnson, Peggie Castle, Fred Clark, Eileen Heckart, Josephine Hutchinson, William Gargan, Marcel Dalio, George Givot, Barbara Nichols, Halliwell Hobbs, Paul Picerni, Alan King, Irene Seidner, Artie Johnson, Marian Holmes, Minerva Urecal. Produced by Frank P. Rosenberg; directed by Rudolph Mate.

Story: Stenographer Jane Wyman, devoted to making life easier for her mother Josephine Hutchinson, who was deserted by her husband William Gargan many years ago, makes the acquaintance of soldier Van Johnson while waiting a rain storm to let up. He goes to dinner at her home and discovers an old song written by Gargan which he takes with him to see if he can get lyrics written for it. They meet again, are attracted to each other, and the feeling develops into love. Further meetings are prevented when Johnson's outfit is shipped overseas into action, but he gives Wyman his mother's ring and asks her to wait for him which she agrees to do. Finally, a letter arrives from an army chaplain telling her that he was killed in action. She is stunned and takes refuge in St. Patrick's Cathedral, praying to St. Andrew. Becoming ill, instead of staying in bed, she staggers to the Cathedral in a rainstorm and in her delirium she sees Johnson, who again professes his love for her and leaves her with a memento, a coin she had given him for luck, Meanwhile, Gargan has come home to Hutchinson and it is assumed that they will be reunited.

X-Ray: Romance, heart-touching situations, dramatic warmth, and pity on the part of the viewer for certain characters and situations are molded together here so that the result is a film calculated to wring tears and emotion from viewers, particularly the femmes. It's well done, with the cast doing fine by their roles and the direction and production also good. Ben Hecht wrote the novel and screen play. A song, "I'll Always Believe In You," is heard.

Tip On Bidding: Higher bracket.

Ad Lines: "There Never Was A Love Like This Before"; "They Had A Lifetime Together In A Few Moments"; "She Waited For Him To Come Back . . . And He Did In The Rain."

ENGLISH FILMS

The Angel Who Pawned Her Harp

Fantasy
73m.

(Dominant)

Estimate: Entertaining entry.

Cast: Felix Aylmer, Diane Cilento, Jerry Desmonde, Robert Eddison, Joe Linnane, Sheila Sweet, Philip Guard, Genitha Halsey, Edward Evans, Elaine Wodson, Alfie Bass, Thomas Gallagher, Phyllis Morris, David Kossoff, Raymond Rollett, June Ellis, Herbert C. Walton, Freddie Watts, Cyril Smith, Jean Aubrey, Maurice Kaufman, Thomas Moore, Nelson's Gift. Produced by Sidney Cole; directed by Alan Bromly.

Story: A beautiful female Angel, Diane Cilento, drops down from Heaven with orders to make happier the lives of certain individuals living in a section of London. The Angel first pays a visit to the pawn shop of Felix Aylmer. She pawns her harp in order to raise money. Aylmer's assistant is Philip Guard, a young man who is in love with Shelia Sweet. Although Sweet is also attracted to Guard, the couple cannot seem to get together. The Angel arranges a union, and in the process manages to stop the incessantly meddling activities of Phyllis Morris, a friend of Guard's mother, and a woman as depressing as the undertaking business in which she is engaged. All is not bliss in the live of Sweet's parents, and the Angel also straightens this situation out. Aylmer is an aged man who cares little for anything except his priceless collection of music boxes. The Angel gets him to change his outlook toward life. With the job completed, Cilento heads upward, homeward bound, but she leaves her harp behind.

X-Ray: This fantasy entry stands up as good entertainment. The well constructed and skillfully performed and directed offering should be an audience-pleaser in art and specialty locations and in some regulation spots. The film is quick paced. The screen play was written by Charles Terrot and Sidney Cole, based on the novel by Terrot.

Ad Lines: "When An Angel Drops Down From Heaven . . . Anything Can Happen, And Does"; "She Looked Like An Angel . . . She Acted Like An Angel . . . In Fact, She Really Was An Angel"; "A Charming Tale Of A Charming Angel . . . A Heavenly Visitor Who Tried To Change Things On Earth."

Dance Little Lady

Dramatic Musical
87m.

(Trans-Lux)
(Eastman Color)
(English-made)

Estimate: Imported ballet drama is slow going, even for art spots.

Cast: Terence Morgan, Mai Zetterling, Guy Rolfe, Mandy Miller, Eunice Gayson, Reginald Beckwith, Ina de la Haye, Harold Laing, Jane Aird, William Kendall, Joan Hickson, Alexander Gauge, Marianne Stone, Lisa Gastroni, and David Poole and Maryon Lane of the Sadlers Wells Trust, Ltd. Produced by George Minter; directed by Val Guest

Story: Noted London ballerina Mai Zetterling achieves stardom through the exploitation and management of her wayward and greedy husband, Terence Morgan, who anticipates a life of ease for himself. At a celebration party, Zetterling discovers that Morgan has clandestine relations with Eunice Grayson, an aspiring dancer, and Zetterling flees from the party only to be involved in an automobile accident later with Morgan, who is uninjured. Dr. Guy Rolfe tells Morgan that Zetterling's injuries, which have hospitalized her, will prevent her from dancing again, and Morgan takes Grayson on an American dancing tour, intending to exploit her mediocre talents. Unsuccessful, he leaves her in America and returns to London to find that Zetterling has placed their young daughter, Mandy Miller, in the care of kindly ballet teacher Ina de la Haye, in whose studio Zetterling now is giving instruction, having been rehabilitated by Rolfe, who is in love with her. Morgan discovers the child has remarkable talent, which he seeks to exploit. When Zetterling refuses to cooperate, Morgan attempts to gain custody of the child by compromising Zetterling in a scandal involving Rolfe. However, the plot misfires, Morgan must rescue Miller from a burning building only to lose his own life, ironically, and the future appears bright for Zetterling, Rolfe, and Miller.

X-Ray: This adult entry will not satisfy ballet lovers and general audiences will complain, probably, of its slow going. There are few ballet sequences, and they are not noteworthy. The story, potentially rich from a dramatic standpoint, fails to move the viewer to any degree, although the performances, direction, and production are superior, with Eastman Color helpful in the few dance scenes. Women audiences in some situations might be attracted by somewhat sugary sentiment, but the excellent situation present in the material is sadly handicapped by the screen play's lack of depth.

Ad Lines: "She Was A Famous Dancer; He Was A Heel Who Ruined Her"; "A Shocking Story Of Love And Betrayal In The Ballet World"; "A Famous Dancer Who Had Lost All, She Found New Life In The Arms Of Another."

FOREIGN

Adorable Creatures

Comedy
108m.

(Continental)
(French-made) (English titles)

Estimate: Amusing, exploitable import for the art spots.

Cast: Daniel Gelin, Antonella Lualdi, Danielle Darrieux, Martine Carol, Edwige Feuillere, Renee Faure, Marilyn Buferd, Daniel Lecourtois, Louie Seigner, Marie Glory, Georges Chamarat, Jean-Marc Tennberg. Directed by Christian-Jaque; a Roitfeld-Sirius-C.V.C. Production.

Story: Daniel Gelin at 21 falls madly in love with Danielle Darrieux, the mother of two children. When Gelin can no longer tolerate the secretive romance, he tells Darrieux that he will tell all to her husband and demand Darrieux's freedom. Darrieux learns that her husband has been carrying on a romance of his own. The husband and wife meet each other face to face, and a reconciliation takes place. Gelin arrives in time to see the couple reunited. Gelin next is attracted to Martine Carol, a ravishing divorcee. He takes her to a ski resort, but he breaks a leg on the day of arrival and his love-making is frustrated. At the resort, the couple meet another pair, Marilyn Buferd and her wealthy and aged escort, Louis Seigner. The couples wind up exchanging partners. Time passes and Gelin has now cultivated an attachment with Edwige Feuillere, a widow and patron of the arts and artists. Gelin, a painter, soon takes the place of a musician in Feuillere's heart and household. Feuillere has in her employ Renee Faure, a reformed thief. Faure reveals to Gelin Feuillere's true age. She is more than slightly older than he is. With this episode over, Gelin now is an unattached man. Gelin's neighbor's daughter, Antonella Lualdi, a 17-year-old girl, whom Gelin always considered a child, decides to elope. Gelin chases after her, determined to save her from an unwise marriage. He ends up marrying the girl.

X-Ray: This spicy and amusing entry is skillfully produced and should best be appreciated by art and specialty audiences. The film contains a clever story, and fine performances and direction. The offering is highly exploitable. The screen play and adaptation were written by Christian-Jaque and Charles Spaak. This bears a Legion of Decency "C" rating.

Ad Lines: "A Tale Of The Loves Of A French Artist"; "They Were All Adorable Creatures . . . And He Knew How To Adore Them!"; "With Andre, Love Was An Art . . . An Art To Be Cultivated."

Alone In The Streets

Drama
80m.

(Carroll)
(Italian-made) (English titles)

Estimate: Exploitable quality entry for the art spots.

Cast: Carlo Tamberlani, Brunella Bovo, Marco Vicario, Tecla Scrano. Produced by Edoardo Capolino; directed by Silvio Siano.

Story: A new police commissioner, Carlo Tamberlani, arrives in an Italian coastal city. Peppino, an eight-year-old, and his step-mother, Tecla Scrano, are brought to the commissioner by a group of enraged citizens, who claim that Peppino swindled them in a lottery conducted by Scrano. Scrano is forced to redeem the money. When they arrive home, Scrano sends Peppino out to find work. Stellina, three-year-old orphaned friend of Peppino, hounds the commissioner to locate the boy. Peppino has fallen into the hands of a petty crook and he and a group of other boys are picked up by the police. Peppino is released by commissioner Tamberlani, but refuses to return home. He realizes that Scrano does not love him and considers him merely as a source of additional income. Peppino is hired as lookout by two thieves. A robbery is attempted, a watchman is shot, and one of the crooks is shot. Fearing that the boy will talk, he pursues him through the streets. Peppino arrives at the harbor and sees Marco Vicario, his step-sister's boyfriend, working on a ship. Vicario loses his balance and falls into a hold where he lies injured under precariously balanced pieces of metal. Peppino risks his life by climbing into the hold and saving Vicario. Tamberlani is so moved by the act of courage that he adopts both Peppino and Stellina.

X-RAY: This entry, for the most part, is realistically and sympathetically handled. The import relates a credible story of homeless children in post war Italy. Containing fine direction and performances from a predominantly amateur cast, it is good material for art spots. Produced in the DeSica style, the entry gets across its message without undue sentimentality. Criticism can be lodged at the film's conclusion which seems contrived and not in keeping with the overall quality of the picture. The story and screen play were written by Silvio Siano.

AD LINES: "They Are The Children Of The Streets . . . The Homeless Ones . . . The Beings Without Hope"; "A Daring Film . . . A Questioning Journey Into Poverty And Despair."

Conflict

DRAMA
95M.

(Artkino)
(Russian-made) (English titles)
(Sovcolor)

ESTIMATE: Programmer for art spots where Russian pix are used.

CAST: V. Kalinina, I. Pereverzev, O. Aroseva, G. Kulilov, M. Yuryeva, F. Shimansky, E. Vesnik, Andryusha Mikhailov. Directed by Y. Raizman.

STORY: I. Pereverzev visits a Russian university. He falls in love with V. Kalinina, a student. Kalinina neglects her studies to visit him at a construction site. Kalinina abandons her university life and marries Pereverzev. The marriage starts off happily, but Kalinina soon learns that her husband is fanatically obsessed with getting ahead, and this results in a separation. Pereverzev's attitude reflects on his work and he soon finds himself demoted. Kalinina returns to his side and gives him the love and confidence that he needs.

X-RAY: This entry is generally slow moving and lacks conflict. The mildly dramatic story does not seem adequate for general tastes. The film is well mounted and contains fine color photography. Performances and direction are satisfactory. The screen play was written by E. Gabrilovich.

AD LINES: "An Intimate And Spellbinding Film"; "A Story Of Russia, Its People, And Their Lives"; "She Was Torn Between The Love For Her Husband And The Greed In His Heart."

Eternal Love

DRAMA
95M.

(Casino)
(German-made) (English titles)
(Eastman Color)

ESTIMATE: For German-language houses.

CAST: Barbara Ruetting, Claus Holm, Katharina Mayberg, Herbert Huebner, Carola Hoehn, Hans Quest, Wolfgang Lukschy, Guenther Lueders, Kaethe Itter, Franz Schafheitlin, Lotte Brackebusch, Josef Sieber, Carsta Loeck, Richard Drosten, Kaethe Haack, Heidi Bruehl, Claus-Dieter Schmoller. Directed by Hans Deppe.

STORY: Barbara Ruetting, daughter of a recently deceased company owner, is engaged to Wolfgang Lukschy, a merchant. On their wedding day, Ruetting's friend, Katharina Mayberg, comes to her and states that Lukschy is the father of her illegitimate child. Ruetting, in a state of despair, cancels the wedding and flees to a country estate. Lukschy commits suicide. Ruetting meets a young school teacher, Claus Holm. The pair find that they have many interests in common. Mayberg arrives and arranges with Ruetting to have her child boarded at the nearby home of a pastor. Village gossips spread a rumor that the child is Holm's, and Ruetting returns to the city in order to protect his reputation. When Holm is injured in a fire, Reutting returns to him. Ruetting convinces her family that her money should be used for building a hospital in Holm's village. She marries the teacher and they start a happy life together. Reutting contracts diphtheria while nursing stricken children. As the new hospital is completed, Ruetting starts on the slow road to recovery.

X-RAY: This import has limited appeal and will play best at German-language houses. The film contains a story that holds little for American audiences. Somewhat slow moving and undramatic, the entry is lacking in entertainment value. Performances and direction are satisfactory. Color photography is well utilized. The film is based on a novel by Felicitas Rose.

AD LINES: "An Emotion-Packed Treat"; "A Story Of A Love That Survived Tragedy And Despair"; "A Unique And Distinctive Film From Germany."

The Forester's Daughter

COMEDY
DRAMA
MUSICAL
103M.

(Casino)
(German-made) ((English titles)

ESTIMATE: Amusing entry for German-language houses.

CAST: Johanna Matz, Anglika Hauff, Kaethe von Nagy, Karl Schoenboeck, Will Quadflieg, Oskar Sima, Iwan Petrovich, Jochen Hauer. Produced by Carlton Film; directed by Arthur Maria Rabenalt.

STORY: The time is 1850, the place, the Austro-Hungarian Empire. An uprising against the Emperor, Karl Schoenboeck, has recently been suppressed. All have been forgiven except a young captain, Will Quadflieg, who is working under an assumed name in the employ of Count Iwan Petrovich. Quadflieg falls in love with Johanna Matz, daughter of Jochen Hauer, Imperial forester. The Emperor arrives as the guest of the Count. Matz stumbles upon the Emperor in the forest, and thinking him a minor court official detains him for poaching. Quadflieg's true identity becomes known to the secret police. Matz appeals to her newly found friend, Schoenboeck, to get her an audience with the Emperor so that she can plead Quadflieg's case. She is granted the audience, where she learns of her mistake in identity. Quadflieg misinterprets the situation and surmises an affair between Matz and the Emperor. The Emperor straightens things out, grants Quadflieg a pardon, and reunites him with Matz.

X-RAY: This entry consists of mild comedy, light drama, and lively tunes. The film is well paced and is entertaining throughout. Better than average performances and direction aid. The offering may have possibilities in art houses and should be fine for German language spots.

AD LINES: "A Gay And Witty Story Of Peasant And Royalty"; "A Delightful Film . . . Filled With Carefree Tunes And Quick-Paced Comedy"; "He Was The Emperor . . . But To Her He Was Only A Man."

Melody Beyond Love

DRAMA
95M.

(Grand Prize)
(German-made) (English titles)

ESTIMATE: Satisfactory romantic import for German-language houses.

CAST: Wily Birgel, Inge Egger, Carl Wery, Eric Schumann, Margarete Haagen, Ida Krottendorff, Charles Regnier, Kate Alving, Lou Seitz, Gerd Vospermann, Georg A. Profe, Josef Egger, Joe Furtner, Willy Maertens. Produced by Dietrich von Theobald and Peter Wehrand; directed by Erich Engel.

STORY: Singer Inge Egger studies at the Salzburg Mozarteum. Her boyfriend, Eric Schumann, also a Mozarteum student, is a promising conductor. Wily Birgel, a government cultural representative, engages Schumann to conduct at Hamburg. Egger works as a tourist guide to earn tuition money. She encounters Birgel and conducts him on a tour of the city that lasts into the night. Egger becomes infatuated with Birgel. Schumann convinces Egger to avoid this other man. Egger again meets Birgel and she is again drawn to him. Schumann decides to have it out with Birgel. The face-to-face meeting proves unsatisfactory to Schumann and he decides to abandon Egger altogether. The signing of Egger to sing at the concert brings the two young people together again. Through their work, they realize that they are suited for each other. Birgel graciously bows out of the picture.

X-RAY: This is a pleasant entry in which a mild story is well handled productionwise. The film flows smoothly and is aided by good performances and direction. However, the offering lacks dramatic impact and does not seem substantial enough to meet art house requirements. German language spots will be the best locations to play the entry. Excerpts from Weber's opera, "Der Freischuetz," are performed and sung in the film. The screen play was written by Felix Lutzendorf.

AD LINES: "A Colorful Romantic Tale That Will Charm And Delight You"; "A Tour De Force In Music, Song, And Romance"; "A Gay And Carefree Look At The Lives And Loves Of Music Students."

The Naked Night

DRAMA
82M.

(Times)
(Swedish-made) (English titles)

ESTIMATE: Good import for the art spots.

CAST: Harriet Andersson, Ake Groenberg, Hasse Ekman, Anders Ek, Annika Tretow, Kiki. Produced by Sandrew Productions; directed by Ingmar Bergman.

STORY: Ake Groenberg, owner of an impoverished circus, arrives with his troup in a small town. Groenberg and his mistress, Harriet Andersson, visit the local theatre to borrow costumes. At the theatre, an actor, Hasse Ekman, becomes infatuated with Anderson. Later in the day, Groenberg, over the protest of Andersson, goes to a nearby town to visit his wife and children whom he has not seen for many years. Groenberg pleads with his wife, Annika Tretow, for a reconciliation. Tretow, however, is satisfied living with an income from a tobacco shop, and wants no part of Groenberg and his circus life. Andersson returns to the theatre and surrenders to Ekman's advances. When Groenberg learns of the seduction, he confronts the now remorseful Andersson. A bitter quarrel ensues. Groenberg gets drunk and waves a revolver around, but he is unable to use it. At the evening performance, Ekman is in the audience. He taunts Groenberg about the seduction and Groenberg challenges him to a fight. They grapple in the sawdust ring, and Groenberg takes a bad beating. The circus moves on to the next village. Groenberg and Andersson are seen walking hand-in-hand behind the caravan.

X-RAY: This entry is finely-suited for art house audiences. A highly dramatic and intimate story has been well-produced with an accent on artistry, mood, and realism. Performances and direction are good. The entry has been helped through the use of unorthodox photographic techniques. The screen play was written by Ingmar Bergman.

Ad Lines: "A Story Of Torment And Warped Passion"; "In The Terror Of The Night Two Lives Battled For Survival"; "The Circus Had Come To Town . . . And With It Came A Wave Of Hate, Despair And Violent Passion."'

The Sergeant's Daughter

Drama
97m.

(Casino)

(German-made) (English titles)

Estimate: Uneven import for German language houses.

Cast: Johanna Matz, Jan Hendriks, Friedrich Domin, Paul Hartmann, O. E. Hasse, Harry Meyen, Max Eckard, Maria Wimmer. Produced by Como-Royal; directed by Georg Hurdalek.

Story: In 1914, Johanna Matz lives with her father Friedrich Domin, a cavalry sergeant, at a German army post. Matz is engaged to Max Eckard, a soldier away on a training course. The girl falls in love with Lieutenant Jan Hendriks. Since social traditions prohibit an open romance, they meet secretly. Eckard learns of the romance, barges into Hendriks' room, and discovers Matz there. A fight ensues, with Eckard being arrested. At the trial, Eckard is sentenced to prison even though Hendriks demands to take the blame. War breaks out and Eckard is pardoned. Hendriks rides off to battle, with Matz waiting and hoping that he will return safe and sound.

X-Ray: This film starts slow and tends to continue that way through the major portion of the footage. The climactic trial, however, does generate interest. The entry contains a believable story, handled satisfactorily in performances and direction. Best suited for German language houses, the film may be playable in art spots.

Ad Lines: "A Story Of A Romance That Could Only End In Disaster"; "A Drama Of Life And Love In A German Army Camp"; "He Staked His Honor And His Career Against The Love Of A Woman."

The Strange Passion

Drama
82m.

(Noel Meadow)

(Mexican-made) (English titles)

Estimate: Import for art spots.

Cast: Arturo De Cordova, Luis Beristain, Delia Garces, Carlos Martinez Baena, Manuel Donde, Fernado Casanova, Aurora Walker, Rafael Banquells. Produced by Oscar Dancigers; directed by Luis Bunuel.

Story: Arturo de Cordova is battling to regain the real estate once owned by his ancestors. Cordova blames the world for cheating him of his rightful legacy. When Cordova, a bachelor, meets Delia Garces, he thinks her the perfect woman and he is determined to marry her. He succeeds in wooing her away from her fiance, Luis Beristain. The honeymoon and the following months of marriage have an unnerving effect on Garces. She discovers her husband to be an irrationally jealous man who interprets the innocent actions of other men as advances toward his wife. His distorted thinking drives him to abuse Garces. Her story of her husband's cruelty is disbelieved by all except Beristain. She finally leaves. Cordova searches frantically for his wife and finally suffers a mental breakdown. He emerges from the hospital a mild man, and joins a monastery.

X-Ray: This drama should please patrons at art and specialty houses for the most part. The story of an unbalanced mind is absorbing, off-beat, and at times confusing. In performances and direction, the entry leaves little to be desired. The screen play was written by Luis Fernandez Breton, from the story "El," by Mercedes Pinto.

Ad Lines: "To The World He Was A Respected And Logical Man . . . But To His Wife He Was A Crazed And Passionate Beast"; "The Strange Tale Of A Man Possessed Of Jealousy, Hate, And Passion."

MISCELLANEOUS

Bride Of The Monster

Melodrama
67m.

(Realart)

Estimate: Mediocre lower half filler.

Cast: Bela Lugosi, Tor Johnson, Tony McCoy, Loretta King, Harvey Dunn, George Becwar, Paul Marco, Don Nagel, Bud Osborne, John Warren, Ann Wilner. Produced and directed by Edward D. Wood, Jr.

Story: Scientist Bela Lugosi experiments with increasing the size of men and animals, using atomic developments. The disappearance of hunters and others in the vicinity arouses the attention of newspapers and the police, especially reporter Loretta King and police lieutenant Tony McCoy, her fiancee. Lugosi is assisted by mute giant Tor Johnson, and the latter finds King in the area and she is put under Lugosi's hypnotic influence. McCoy goes looking for her and is also captured and forced to watch as Lugosi prepares to experiment on King. Johnson, however, has fallen in love with King and he turns on Lugosi, frees the girls and puts the mad scientist in her place, turning on the switch. King frees McCoy, who wounds Johnson, but by this time Lugosi has been turned into a superman. He grabs the girl but is forced to abandon her when the police arrive in force. Their bullets fail to stop him but a giant rock is dislodged and this carries him into the lake where a giant octopus disposes of Lugosi. McCoy and King are reunited.

X-Ray: While there are a few moments to be found that might prove scary for juvenile audiences, on the whole it fails to meet its goal. The script is fair and bemuddled, the performances are less than average and in some cases amateurish, and the direction and production are substandard. It could serve as lower half filler and mayhaps the name of Lugosi might mean something in some spots. The screen play is by Edward D. Wood, Jr., and Alex Gordon.

Ad Lines: "Mad Scientist Bela Lugosi Works On Humans And Animals Alike"; "He Was Out To Make A Race Of Supermen And No One Was Allowed To Stand In His Way"; "He Left Terror In His Wake."

Day The World Ended

Science Fiction Drama
79m.

(American Releasing)

(Superscope)

Estimate: Satisfactory programmer for exploitation spots.

Cast: Richard Denning, Lori Nelson, Adele Jergens, Touch Connors, Paul Birch, Raymond Hatton, Paul Dubov, Jonathan Haze, Paul Blaisdell. Produced and directed by Roger Corman.

Story: The world has been destroyed by atomic weapons. The air is contaminated by deadly radiation. A house remains at the bottom of a valley which has been protected from the cataclysm by sheltering lead deposits. The owner of the house, Paul Birch, and his daughter, Lori Nelson, have prepared for this day of destruction. Five uninvited guests make their way to the shelter. They are a gangster and his ex-strip teaser girl friend, Touch Connors and Adele Jergens; an old prospector, Raymond Hatton; a young engineer, Richard Denning; and a man who was carried out of the blast more dead than alive, Paul Dubov. Connors tries to get at the waning food supply and wrest control of the cabin from Birch. Birch realizes that the future of humanity rests with these people, and together with Denning, he manages to hold Connors in check. Connors and Denning both have their eyes on Nelson. Nelson is attracted to Denning and repelled by Connors. The romantic discord culminates in the death of Jergens by Connors' hand due to her jealousy. Hatton wanders too far from the house and is killed by radiation. Birch also gets an overdose of radiation and is confined to bed. Dubov is killed by a strange creature. It is a mutated man who has survived radiation poisoning. The creature becomes more aggressive and finally kidnaps Nelson. Denning gives chase. He cannot kill the superhuman being, but purifying rain does the job. Connors attempts to kill Denning and is shot and killed by the dying Birch. Denning and Nelson are left alone, ready to face a new life together.

X-Ray: This entry contains a somewhat plausible story that was produced on a low budget. The film retains a degree of interest throughout, aided by its offbeat story. Performances and direction are satisfactory. The entry is highly exploitable and should do best at action spots. The story and screen play were written by Lou Rusoff.

Ad Lines: "Attacked By A Creature From Hell!"; "A Story Of The End Of The World . . . And What Came After!"; They Had To Fight Humanity's Battle Against A Race Of Alien Monsters."

The Living North

Documentary
74m.

(Arlan)

(Filmed in Lapland)

Estimate: Fine documentary drama for audiences of all ages.

Credits: Narration written by Aleen Leslie; narrated by Peter J. Votrion; produced and directed by Stig Wesslen.

Story: A youngster in Lapland relates how his people herd reindeer and how important they are. The tribe follows the animals and when they find food, they build shelters against the weather. When a reindeer is slaughtered for food, nothing of the carcass is thrown away. A tribal wedding is also to be seen. When spring arrives, the herd heads for the mountains and, though an avalanche en route destroys much of the herd, they continue on. Other animals are seen in their natural habitat, as well as the birth of baby deer. Summer finds the herd moving again while the tribe leaves behind their winter equipment as they move as well. Atop the mountain, camp is made again while the deer feed on good grazing ground. The boy becomes friendly with a bear cub until he gets into the tent and messes things up, after which the mother sends him packing. Roundup time for the deer arrives and they are put in a corral, counted, and branded on the ear. This is also the time for friends to get together and for trading and gossiping. With the end of summer, the herd starts back. A storm stampedes the animals and it takes days to round them up. The children are placed in boarding school for the winter in town. Mating time finds the male deer fighting each other for the attention and affections of the female. At school, the youngster remembers the fine time he had with the animals and longs for spring again.

X-Ray: With the youngster as "the hero," this might have more than a natural appeal for the younger trade. However, interest is by no means limited to juveniles because adults will find the screen proceedings highly interesting as well. The story and events flow along at a natural pace and there is always something interesting or unusual taking place. The camerawork, editing, direction,, and production are in the better category and it shapes up as a neat entry for the entire family.

Ad Lines: "High Adventure In The Arctic"; "A Story About A Boy And His Reindeer"; "A Thrilling Tale Of The Frozen North . . . True-To-Life."

Phantom From 10,000 Leagues

Melodrama
80m.

(American Releasing)

Estimate: Programmer for exploitation spots.

Cast: Kent Taylor, Cathy Downs, Michael Whalen, Helene Stanton, Philip Pine, Rodney Bell, Pierce Lyden, Vivi Janiss, Michael Garth. Produced by Jack Milner and Dan Milner; directed by Dan Milner.

Story: Professor Michael Whalen works for an oceanography college on the Pacific coast. His daughter is Cathy Downs. A series of fishermen's deaths are reported. Rodney Bell, government investigator, and Kent Taylor, scientist, converse on the scene. Their investigations soon uncover an unexplained source of atomic power on the ocean floor that is guarded by a strange monster. Taylor learns from Whalen's secretary, Vivi Janiss, that the professor has something to do with the monster and that his experiments have led to the activation of the atomic power. It is also learned that negotiations to sell the atomic inventions and the monster to the highest bidder are underway. Janiss is killed by Philip Pine, the professor's assistant, who has been seeking to turn over the secrets to a foreign agent. Pine's activities are discovered by Bell and he arrests the men. A ship explodes off the coast. Professor Whalen realizes that the explosion was caused by the atomic weapon, which he now knows to be a danger to humanity. The professor dives into the sea in an attempt to destroy the weapon with dynamite. The monster grabs him before he has a chance to escape. The professor, the monster, and the weapon are all blown to pieces.

X-Ray: This film when exploited properly can do okay for its type of presentation. The story is moderately interesting as well as familiar. Performances and direction are only fair. The entry can best serve as a programmer in action spots. The screen play was written by Lou Rusoff from an original story by Dorys Lukather.

Ad Lines: "What Was The Thing Nature Had Spawned On The Ocean Floor?"; "From The Depths Of The Sea . . . Horrifying, Terrifying!"; "Freezing Horror . . . A Living Nightmare Strikes From The Depths Of The Sea!"

Silent Fear

Drama
66m.

(Gibraltar)

Estimate: Lower half entry.

Cast: Andrea King, Peter Adams, Henry Grandon, Malcolm Atterbury, Jose Trevino, Enrique Zambrano, Ramon Sanchez, Victor Alcocer, Charles Rooner. Executive producer, Philip Nasser; Edward L. Cahn, producer and director.

Story: Peter Adams is in Acapulco for a holiday from his mine in the hills when he is attracted to Andrea King and poses as a fishing boat captain to take her fishing. When a school of sharks shows up the obviously troubled girl attempts suicide. Adams rescues her. She disappears and goes to a specialist from whom she learns she has only a short time to live. She doesn't involve Adams. She is found by a private detective, who tells her Adams is really in love with her. Adams tells her of his first wife who died and rather than make him relive this experience, she leaves him again. The detective tries to tell Adams the real reason but can't and confides instead in Adams' partner, Harry Brandon, who refuses to pass it along. Adams is told eventually by the mine foreman, who overheard. Adams beats Brandon into telling what he knows. Adams finds her in town, persuades her to undergo an operation by a very successful doctor after they are married. She agrees and prayers and surgery pull her through.

X-Ray: A fair entry for the lower half is the best way to describe this film, which has some moments of interest and drama. It would have emerged better had not the story wandered so much. The acting, direction, and production are average. A song, "Strange Love," is heard. The story and screen play are by Steve Fisher.

Ad Lines: "Time Was Running Out For Her . . . She Was A Marked Woman"; "A Romantic Tropical Adventure"; "Romance And Thrills In Shark-Infested Waters."

Wiretapper

Melodrama
80m.

(Embassy)

Estimate: Programmer has better angles for some spots.

Cast: Bill Williams, Georgia Lee, Douglas Kennedy, Phil Tead, Stanley Clements, Ric Roman, Richard Benedict, Paul Picerni, Steve Conte, Melinda Plowman, and featuring an appearance by evangelist Billy Graham. Directed by Dick Ross.

Story: Bill Williams, Army expert on electrical matters, is sentenced to a prison term for unauthorized "borrowing" of equipment. He keeps it a secret from fiancee Georgia Lee and pretends he has been overseas when he is discharged. He opens an electrical engineering office and becomes involved with a gangster group, headed by Douglas Kennedy. With money coming in, he and Lee wed. When she learns he is involved with racketeers, she begs him to quit, but he is useful to the crooks, discovering wiretaps, arranging alarm systems, and even disconnecting a time bomb and saving a hoodlum's life. Gang member Stanley Clements urges him to invent a device that could tap lines carrying race track results and delay them so they could make some money on sure winners. They almost get away with it until Clements becomes too greedy and is discovered and killed by one of Kennedy's operators. Williams is beaten and threatened unless he puts his garget to work for Kennedy. Lee persuades him to attend a tent meeting held by evangelist Billy Graham, whose words inspire him so that he gives up his criminal activities.

X-Ray: Based on the true life story of Jim Vaus, who at one time sold his electrical talents to underworld mobsters, this program melodrama has several angles for various types of spots. In exploitation houses, the wire tapping angle can be utilized while in other areas, the presence of Billy Graham and his religious persuasion may be effective. Otherwise, the production is a routine melodrama that should be adequate on the lower half with fair performances and standard direction and production. The screen play is by John O'Dea based on the book, "Why I Quit Syndicated Crime," by Jim Vaus.

Ad Lines: "Torn From Today's Headlines"; "See How Underworld Wiretappers Operate . . . The True Story Of Jim Vaus, Eg-Gang Wiretapper"; "An Expose Of Gangland's Wiretapping Activities."

The Shorts Parade

TWO REEL

Drama

DOG IN THE ORCHARD. Warners—Classics Of The Screen. 20m. This evidently is the second time around for this reissue, which was last covered in The Servisection of February, 1947, when it was said: "This is an exciting, suspenseful screen version of Mary Roberts Rinehart's story. Howard da Silva plays the role of a farmer who kills his wife in order to enable him to run off with Barbara Pepper, a girl on the next farm. Sheriff Addison Richards suspects foul play because of da Silva's irritation whenever his dead wife's dog starts barking. Richards finally proves his point, but not until there has been a tense 20 minutes. This is tops in short subjects and is worth a spot on any marquee or lobby display." EXCELLENT. (3103).

Musical

LIONEL HAMPTON AND HERB JEFFRIES. U-I—Musical Featurette, 15m. Lionel Hampton and his orchestra perform "Universal Stomp" and "International Boogie Woogie." Vicky Lee vocalizes with "Baby Don't Love Me No More." The Hamptones harmonize in "The Bug." "Black Coffee" is sung by Loray White. "Adam And Evil Blues" is handled vocally by Herb Jeffries. GOOD. (2653).

THE TENNESSEE PLOWBOY. U-I—Musical Featurette. 14m. Eddy Arnold sings "The Cattle Call," "I Walked Alone Last Night," "That Do Make It Nice," and "The Richest Man In The World." Cynthia Patrick, Jane Howard, and Colleen McClatchey harmonize in "Keep No Secrets." Gogi Grant sings "Suddenly There's A Valley." FAIR. (2654).

Serial

PERILS OF THE WILDERNESS. Columbia—Serial. 15 chapters. First chapter, "The Voice From The Sky." 27m. Dennis Moore, Richard Emory, Eve Anderson, Kenneth R. MacDonald, Rick Vallin, John Elliott, Don C. Harvey, Terry Frost, Al Ferguson, Bud Osborne, Rex Lease, Pierce Lyden, John Mitchum, Don C. Harvey. Produced by Sam Katzman; directed by Spencer G. Bennet; story and screen play by George H. Plympton. Kenneth R. MacDonald, outlaw leader of the Canadian northwest, uses a plane and a fake totem pole to controll the superstitious Indians. MacDonald is hunted by Mounted Police sergeant Richard Emory and a Montana jail breaker, Dennis Moore, who is in reality a deputy marshal. Moore reveals his identity to Emory and Eve Anderson, who works in the town store. Moore, in his outlaw masquerade, befriends MacDonald's gang in order to get information. Emory attempts to halt a sale of rifles to the Indians. Under Indian attack, he retreats across a footbridge, which breaks and plunges him into the canyon beneath. This serial has an excessive amount of gunplay and action which should satisfy requirements. FAIR.

(*Continued on page* 4105)

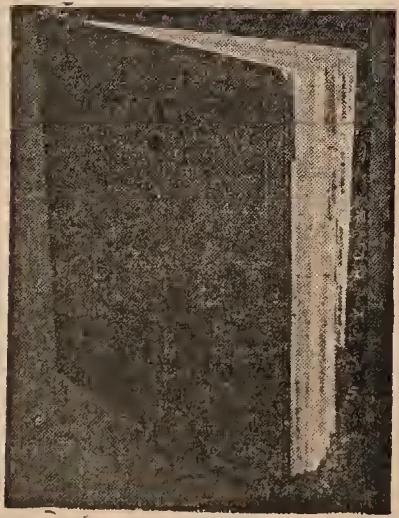
JUST A REMINDER

• • These PINK **"SERVISECTIONS"** are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding **"SERVISECTION"** page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

COMPLETE BACK SEASONS—***are available to Subscribing Theatres at 52c per set!***

. . . plus the fact that this is the ONLY* reviewing service in the entire trade press that gives detailed analytical reviews to *ALL* Features and *ALL* Shorts distributed during any particular Film Season*!!!*

**THIS WE WILL BE HAPPY TO PROVE THROUGH A CONTRAST STUDY OF PAST SEASONS!*



AND . .

For those Subscribing Theatres who wish to save and classify by seasons . . .

THE "Service-Kit" RING BINDER

will adequately house 2 Film Seasons (52 forms)

This sturdy, stiff-backed, 3-ring, loose-leaf binder is covered in dark blue levant grain Fabricoid that guarantees a long and useful life. The size is 10½ x 12¾ inches to fit these forms.

PRICE: $1.25 ea. (Including postage and delivery to the Subscriber) ALL SALES PREPAID

The Shorts Parade

(*Continued from page* 4103)

ONE REEL

CinemaScope Color Cartoons

THE EGG AND JERRY. MGM—CinemaScope Cartoon. 8m. An unhatched egg rolls into Jerry, the mouse's home. The egg hatches and out pops a baby woodpecker. The woodpecker sees Jerry as his mother. Jerry tries to disown the bird and finally succeeds. No sooner is the woodpecker ejected from the mouse's domaine than Tom, the cat, takes after him. Jerry runs to the bird's aid. The rescue is short lived as Tom takes up the chase. But the tide is reversed and the mouse and baby woodpecker succeed in immobilizing the cat. Mother woodpecker comes along and takes away her child. GOOD. (C-734).

THE FLYING SORCERESS. MGM—CinemaScope Cartoon. 7m. Tom applies for a job as a traveling companion. He discovers that his employer is a witch. She forces the cat to take a ride on her broom. When the witch goes to sleep, Tom swipes the broom and uses it to scare Jerry. But the witch discovers the theft and punishes him by giving him a wild ride. The cat wakes up to find that he has been dreaming. He experiments with a real broom and it, too, takes off. GOOD. (C-735).

Color Cartoons

AFTER THE BALL. U-I—Walter Lantz Cartune, 6m. Woody Woodpecker is relaxing inside his tree home when Pierre Bear, owner of a bowling ball factory, selects Woody's trees for a supply of bowling balls. Woody's home is converted into a ball and Pierre tries to dispossess the Woodpecker. A battle rages to decide ownership of the ball. Woody emerges victorious and Pierre winds up badly battered. GOOD. (2613).

BUGS BONNETS. Warners—Bugs Bunny Special. 7m. Elmer Fudd decides that the rabbit season affords an excellent opportunity to get rid once and for all of pesky Bugs Bunny. Bugs tries to disguise himself with a number of hats and bonnets but nature in the form of the wind, stream, etc., foil him and he has to make a run for it with Elmer close behind with a roaring shotgun. FAIR. (3725).

HILLBILLING AND COOING. Paramount—Popeye Cartoon. 6m. Popeye and Olive Oyl, on an auto trip through the back woods, are assaulted by a hillbilly gal. She singles out Popeye for her man and proceeds to forcibly carry him away. Olive Oyl attempts to protect the sailor but she it no match for the husky hillbilly. Olive Oyl, fortified by spinach, finally beats the hillbilly, who is sent flying to the moon. GOOD. (E15-4).

KITTY CORNERED. Paramount—Noveltoon. 6m. Kitty, a cat who has inherited a huge estate from an eccentric old woman, is served regally by a butler. When the butler learns that he will be the beneficiary if Kitty is eliminated, he sets about to accomplish the task. He attempts to do away with the cat through various means, but his efforts are doomed to failure and frustration. Finally, the butler goes into Kitty's room with a shotgun. The cat emerges unscathed and phones an employment agency for a new butler. GOOD. (P15-3).

ONE FROGGY EVENING. Warners—Merry Melodies. 7m. A worker at a demolition job discovers a frog sealed in the cornerstone of a building. He soon finds out that the frog actually sings and dances. The man, determined to cash in on his discovery, takes the frog to a booking agent. The frog clams up and just croaks. The man rents a theatre and presents the frog to the audience. The frog refuses to sing or dance. It just sits there and croaks. The man, half-crazed with frustration, seals the frog in the cornerstone of a new building. Centuries pass and the building is being demolished. The frog is discovered by a worker on the job. EXCELLENT. (3708).

PAPPY'S PUPPY. Warners — Merrie Melodies. 7m. Sylvester is being plagued by a baby bulldog. The dog's father wants his son to grow up to be a cat chaser. The pup is urged to experiment on Sylvester. Sylvester rebels and uses various means in an attempt to get rid of the pup. Papa bulldog is always on hand to protect his son. When the stork arrives with a new load of baby bulldogs, Sylvester takes after him with a gun. GOOD. (3707).

Color Novelty

AGAINST THE STREAM. U-I—Color Prade. 9m. The struggle of the salmon to reach its spawning grounds is the subject of this short. The salmon, red sockeyes, leave the ocean, struggle upstream, scale waterfalls, and arrive at their spawning grounds. The short tells of an oldtime fisherman who skillfully caught salmon and then released them. GOOD. (1388).

FIGHTERS OF THE LAKES. U-I—Color Parade. 9m. At Basswood Lake in northern Minnesota we see Bill and Jane Owen fishing from a cabin boat. The lake is famed for its abundance of pike. The battling maskellunge are the prize catch at Teal Lake in northern Wisconsin. Sam Welsh and his wife try their luck there FAIR. (2672).

Novelty

ANIMALS A LA CARTE. Paramount—Topper. 10m. This short explores the eating habits of a variety of animals. A group of bears is shown hunting for fish. Pelicans are seen stealing fish from a pond. In a zoo, the caged animals wait impatiently for their daily meals. Kangaroos, raccoons, lions, and baboons put on a show when their mealtime rolls around. FAIR. (M15-3).

PANTOMIMES. George K. Arthur—Meteor Films. 12m. Eastman Color. The world renowned French pantomimist, Marcel Marceau, displays his unique talents to the accompaniment of appropriate background music. Marceau renders his impression of "David and Goliath," "The Butterfly Chase," and "The Lion Tamer." Marceau's artistry makes this short a better offering for art houses and other specialty spots. EXCELLENT.

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel			
		COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes And Blue		16½m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
		CINEMASCOPE MUSICAL TRAVELARK			
		(Technicolor)			
	(............)	Wonders of Manhatton	E	16m.	4075
		SERIALS (3) (1954-55)			
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain Africa	F	15ep.	3982
		(1955-56)			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware			
8405	(Feb. 2)	Creeps		16m.	
		CANDID MICROPHONES (6) (1954-55)			
		(Reissues)			
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995
		(1955-56)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5			
		COLOR FAVORITES (15) (1954-55)			
		(Technicolor)			
		(Reissues)			
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover	F	7m.	4036
		(1955-56)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird		7m.	
8607	(Feb. 6)	Boston Beonie		6m.	
8608	(Feb. 23)	Swiss Tease		6m.	
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Mokes News	E	6m.	4075
		MR MAGOO (4)			
		(Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
		CINEMASCOPE CARTOON SPECIALS			
		(Technicolor)			
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo		7m.	
		SCREEN SNAPSHOTS (19) (1954-55)			
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shawer Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers	F	10m.	4064
		(1955-56)			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jalson	F	11m.	4057
8853	(Nev. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'			
8856	(Feb. 23)	Hollywood Small Fry			

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.			
8953	(Dec. 22)	Charlie Spivak and Orch.			
8954	(Feb. 9)	Frankie Carle and Orch.		9m.	

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082

WORLD OF SPORTS (10) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(May 12)	Danish Gym-Dandies	G	9m.	4044
		(1955-56)			
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock		9½m.	

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (16)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)		7m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nav. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professar Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)

(Technicolor)

(T-J Tam and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bod Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecas Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051
		(1955-56) (6)			
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cald Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052
		(1955-56) (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov.18)	A Nation Of Athletes	G	9m.	
R15-3	(Feb. 3)	Animal-Sports Quiz		9m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051
		(1955-56)			
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum		6m.	

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs. Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckle	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051
		(1955-56)			
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051
		(1955-56) (8)			
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
F15-2	(Nov. 4)	Cops Is Taps	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVision Visits Japan	E	17m.	4075

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036
		1955-56			
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 16)	Her Honor, The Nurse		8m.	
64206	(Feb. 3)	Fortune Seekers			
64207	(Mar. 2)	We Never Sleep			
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Banefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers		8m.	
64307	(Feb. 17)	Ski-Flyings			

WALT DISNEY CARTOONS (12) (1954-55)

(Technicolor)

C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55)

(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep	E	7m.	4042
54114	(Sept. 2)	Beezy Bear	E	7m.	4042

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito	E	8m.	4009

WILDLIFE ALBUM

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(.............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075

20th Century-Fox

CINEMASCOPE SPECIALS
(Calor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gads Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Carioca Carnival (DeLuxe)		9m.	
7524	(Nov.)	Lady Of The Golden Door (DeLuxe)			
7525	(Dec.)	Queen's Guard (Tech.)		17m.	
		1955-56			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)		9m.	
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(May)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat		7m.	
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phany News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	
		1955-56			
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORT SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
	(.............)	Rocky Marciano vs. Archie Moore	E	20m.	4044

Universal-International

(1954-55)

Two Reel

MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3892
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008
1311	(Sept. 19)	The Ink Spots	G	15m.	4041
1312	(Oct. 24)	Sauter-Finnegan Orch.	G	18m.	4068
		(1955-56)			
2651	(Nov. 28)	Ralph Materie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 25)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(............)	Tennessee Plowboy	F	14m.	4103

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1200	(Dec. 5)	Speed Sub-Zero (Color)	G	9½m.	3874
1201	(Nov. 21)	A Gift From Dirk (Color)	G	19m.	3893
1202	(May 30)	King's Secret, The (Color)	F	16m.	3892
1203	(Mar. 28)	Fortress Of Freedom (Tech) (SS) (Color)	E	10m.	3967
		(1954-55)			
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

One Reel

VISTARAMA SPECIAL
(CinemaScope and other aspect ratios)
(Eastman Color)

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1384	(June 13)	The Big Test	F	10m.	4043
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009
1387	(Sept. 5)	Dream Island	F	9m.	4043
1388	(Oct. 10)	Against The Stream	G	9m.	4105
		1955-56			
2671	(..............)	Pacific Sports			
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	

WALTER LANTZ CARTUNES (13)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009
1332	(Oct. 24)	Hot And Cold Penquin	E	6m.	4042
1333	(Nov. 21)	Bunco Busters	G	6m.	4042
		1955-56			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	

WALTER LANTZ CARTUNES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Two Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	

SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3910	(Jan. 1)	24 Hour Alert	E	31m.	4074

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out of The Desert			
3006	(Mar. 3)	Copters and Cows			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade			

One Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		(1954-55)			
1223	(Feb 1)	Sportsman's Holiday	E	9m.	
		(1955-56)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	
3221	(Dec. 10)	Springtime In Holland	E	9m.	
3222	(Sept. 1)	Ski Valley	G	9m.	
3223	(Mar. 17)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat		7m.	
3308	(Mar. 31)	Two Gophers From Texas		7m.	

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3275	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny		7m.	

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?			
3404	(Mar. 10)	So You Want To Be Pretty		10m.	

MELODY MASTER BANDS REISSUES ([illegible]

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band		10m.	

MERRIE MELODIES (22)
(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked			
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle			
3710	(Feb. 11)	Weasel Stop		7m.	
3711	(Feb. 18)	The High And The Flighty		7m.	
3712	(Mar. 10)	Rocket Squad		7m.	
3713	(Mar. 24)	Tweet And Sour		7m.	
3714	(Mar. 31)	Heaven Sent		7m.	

THE SPORTS PARADE (10)
(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nav. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster			
3604	(Mar. 17)	A Neckin' Party		9m.	

Miscellaneous

Title	Rating	Running Time	Page Reviewed in Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067

ALPHABETICAL GUIDE Since The Sept. 7, Issue To 199 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A
ADORABLE CREATURES—108m.—Continental 4100
AIR STRIKE—67m.—Lippert 4023
ALIAS JOHN PRESTON—71m.—Associated 4073
ALL THAT HEAVEN ALLOWS—89m.—U-I 4055
ALONE IN THE STREETS—80m.—Carroll 4100
ANGEL WHO PAWNED HER HARP, THE—73m.—Dominant 4100
ANYTHING GOES—106m.—Paramount 4090
APACHE AMBUSH—68m.—Columbia 4021
APACHE WOMAN—83m.—American Releasing 4056
ARTISTS AND MODELS—109m.—Paramount 4062
AT GUNPOINT—81m.—Allied Artists 4069

B
BALLET DE FRANCE—83m.—Lewis 4050
BAR SINISTER, THE—(Wildfire)—88m.—MGM 4023
BATTLE STATIONS....81m.—Columbia 4097
BEAST WITH 1,000,000 EYES, THE—78m.—American Releasing 4063
BENGAZI—78m.—RKO 4047
BENNY GOODMAN STORY, THE—116m.—U-I 4080
BIG KNIFE, THE—11m.—United Artists 4034
BIG TIP OFF, THE—78m.—Allied Artists 4089
BILLY, THE KID—95m.—MGM 4061
BLOOD ALLEY—115m.—Warners 4035
BOBBY WARE IS MISSING—66m.—Allied Artists 4089
BOTTOM OF THE BOTTLE, THE—89m.—20th-Fax 4098
BRIDE OF THE MONSTER—67m.—Realart 4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021

C
CASH ON DELIVERY—82m.—RKO 4091
COME NEXT SPRING—92m.—Republic 4098
CONFLICT—95m.—Artkina 4101
COUNT THREE AND PRAY—102m.—Calumbia 4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078

D
DANCE LITTLE LADY—87m.—Trans Lux 4100
DAY THE WORLD ENDED—79m.—American Releasing 4102
DEEP BLUE SEA, THE—99m.—20th-Fox 4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount 4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 4078
DIG THAT URANIUM—61m.—Allied Artists 4085
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia 4037

E
ETERNAL LOVE—95m.—Casino 4101

F
FEAR—82m.—Astor 4077
FIGHTING CHANCE, THE—70m.—Republic 4070
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Calumbia 4022
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—96m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRISKY—98m.—DCA 4066
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G
GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GLORY—100m.—RKO 4091
GOOD MORNING, MISS DOVE—107m.—20th-Fax 4067
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia 4022
GUY NAMED JOE, A—149m.—MGM 4061
GUYS AND DOLLS—149m.—MGM 4054

H
HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—118m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HILL 24 DOESN'T ANSWER—100m.—Continental 4073
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOUSTON STORY, THE—79m.—Columbia 4086

I
I DIED A THOUSAND TIMES—109m.—Warners 4050
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
INDIAN FIGHTER, THE—88m.—United Artists 4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)

J
JAIL BUSTERS—61m.—Allied Artists 4053
JOE MACBETH—90m.—Columbia 4090
JOHNNY STOOL PIGEON—74½m.—U-I 4062

K
KILLER IS LOOSE, THE—73m.—United Artists 4099
KILLER'S KISS—67m.—United Artists 4039
KISMET—113m.—MGM 4078
KISS OF FIRE—87m.—U-I 4026
KISS THE BLOOD OFF MY HANDS—79m.—U-I 4062

L
LADY GODIVA—89m.—U-I 4050
LAST FRONTIER, THE—98m.—Columbia 4077
LAST OF THE DESPERADOS—71m.—Associated 4077
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LET'S MAKE UP—72m.—United Artists 4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox 4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LITTLEST OUTLAW, THE—75m.—Buena Vista 4085
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists 4033
LOVER BOY—85m.—20th-Fox 4067
LUCY GALLANT—104m.—Paramount 4046

M
MADDELENA—90m.—I.F.E. 4023
MAN ALONE, A—96m.—Republic 4034
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists 4047
McCONNELL STORY. THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM 4097
MELODY BELOND LOVE—95m.—Grand Prize 4101
MIRACLE IN THE RAIN—107m.—Warners 4099
MUSIC LAND—69m.—RKO—Disney 4066
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic 4071

N
NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NIGHT HOLDS TERROR, THE—86m.—Calumbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
NO MAN'S WOMAN—70m.—Republic 4071

O
OKLAHOMA!—143m.—Magna-Todd-AO 4051
ONE STEP TO ETERNITY—94½m.—Ellis 4074
ONE WAY TICKET TO HELL—65m.—Eden 4081

P
PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Van Wolf-API 4087
PICNIC—115m.—Columbia 4069
POSTMARK FOR DANGER—86m.—RKO 4098
PRISONER, THE—91m.—Calumbia 4070

Q
QUEEN BEE—95m.—Columbia 4045
QUENTIN DURWARD—101m.—MGM 4045

R
RAINS OF RANCHIPUR, THE—104m.—20th-Fax 4079
RANSOM!—104m.—MGM 4086
REBEL WITHOUT A CAUSE—111m.—Warners 4055
RETURN OF JACK SLADE, THE—80m.—Allied Artists 4053
ROCK 'N' ROLL REVUE—70m.—Studio 4040
ROSE TATTOO, THE—117m.—Paramount 4062
RUNNING WILD—81m.—U-I 4062

S
SAMURAI—93m.—Fine Arts 4074
SECOND GREATEST SEX, THE—87m.—U-I 4039
SECRET VENTURE—70m.—Republic 4071
SERGEANT'S DAUGHTER, THE—97m.—Casino 4102
SEVEN CITIES OF GOLD—103m.—20th-Fax 4034
SHACK OUT ON 101—80m.—Allied Artists 4069
SHADOW OF THE EAGLE—93m.—United Artists 4026
SILENT FEAR—66m.—Gibraltar 4103
SIMBA—98½m.—Lippert 4033
SINCERELY YOURS—115m.—Warners 4056
SINS OF POMPEII—70m.—Visual Drama 4040
SONG OF THE SOUTH—94½m.—Buena Vista 4086
SPECIAL DELIVERY—86m.—Columbia 4023
SPOILERS, THE—84m.—U-I 4072
SQUARE JUNGLE, THE—86m.—U-I 4072
STORM FEAR—88m.—UA 4080
STRANGE PASSION, THE—82m.—Meadow 4102
SUDDEN DANGER—65m.—Allied Artists 4085
SVENGALI—82m.—MGM 4037

T
TALL MEN, THE—122m.—20th-Fox 4039
TARANTULA—80m.—U-I 4063
TARGET ZERO—92m.—Warners 4067
TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TEEN-AGE CRIME WAVE—77m.—Columbia 4045
TENDER TRAP, THE—111m.—MGM 4054
TENNESSEE'S PARTNER—87m.—RKO 4038
TEXAS LADY—86m.—RKO 4066
THERE'S ALWAYS TOMORROW—84m.—U-I 4091
THEY WHO DARE—101m.—Famous 4092
THIEVE'S HIGHWAY—94m.—20th-Fox 4039
THIRTY SECONDS OVER TOKYO—139m.—MGM 4061
THREE BAD SISTERS—76m.—United Artists 4091
THREE STRIPES IN THE SUN—93m.—Columbia 4053
TIMETABLE—82m.—United Artists 4099
TO CATCH A THIEF—106m.—Paramount 4025
TOO BAD SHE'S BAD—95m.—Getz-Kingsley 4092
TOP GUN—73m.—United Artists 4072
TOUGHEST MAN ALIVE—72m.—Allied Artists 4061
TREASURE OF PANCHO VILLA, THE—96m.—RKO 4038
TRIAL—109m.—MGM 4024
TROUBLE WITH HARRY, THE—99m.—Paramount 4046
TWINKLE IN GOD'S EYES, THE—73m.—Republic 4047
TWO-GUN LADY—79m.—Associated 4077

U
ULYSSES—104m.—Paramount 4025
UMBERTO D.—89m.—Harrison-Davidson 4074

V
VANISHING AMERICAN, THE—90m.—Republic 4066
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox 4055

W
WALK A CROOKED MILE—91½m.—Columbia 4065
WARRIORS, THE—85m.—Allied Artists 4037
WHITE CHRISTMAS—120m.—Paramount 4046
WILDFIRE—(See Bar Sinister, The)
WIRETAPPER—80m.—Embassy 4103
WORLD IN MY CORNER—82m.—U-I 4099

Y
YOU'RE NEVER TOO YOUNG—102m.—Paramount 4025

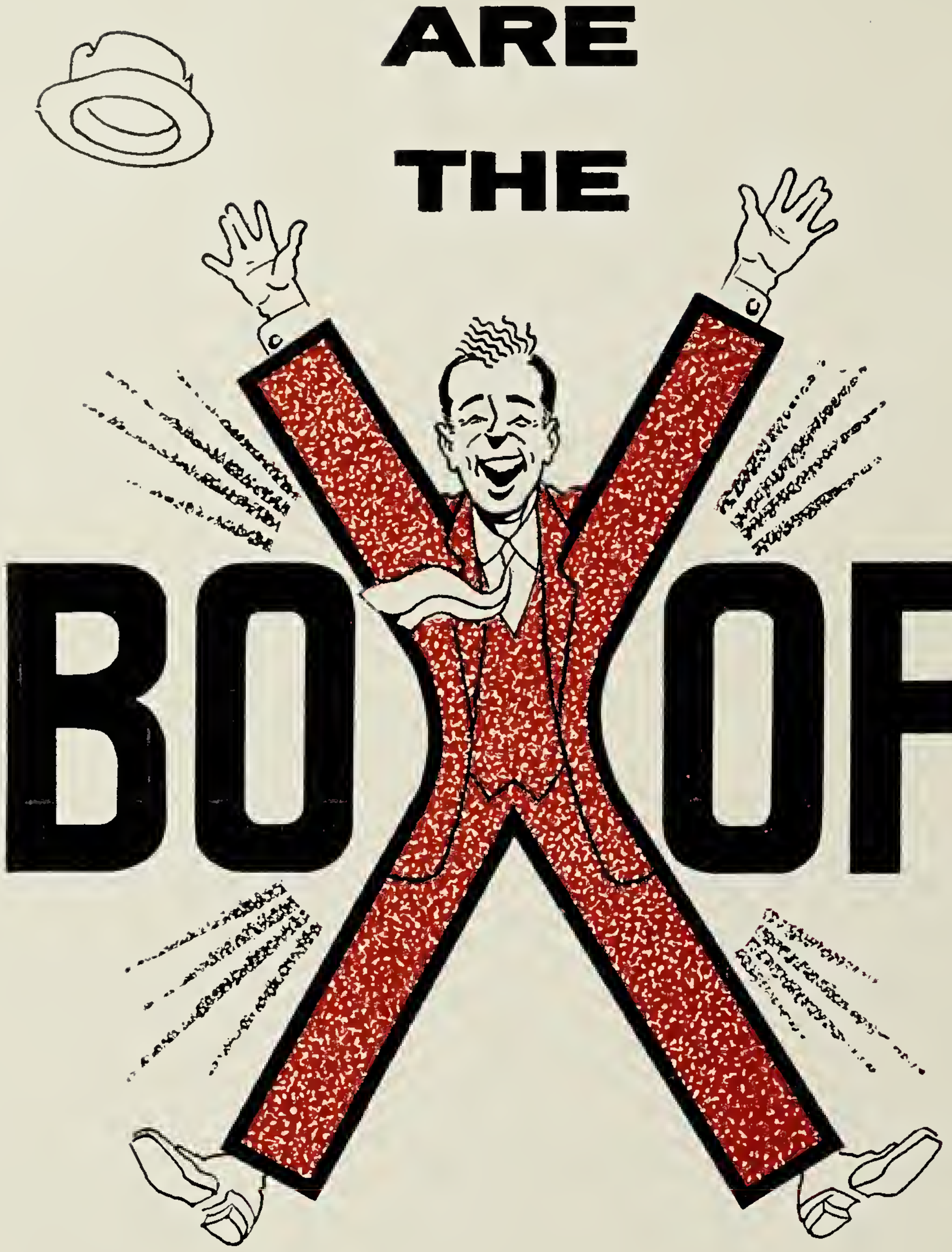
(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard	**The Tender Trap** (CS-EC) Frank Sinatra, Debbie Reynolds **Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**A Man Alone** (Trucolor) Ray Milland, Mary Murphy **The Twinkle In God's Eye** Mickey Rooney, Coleen Gray **Mystery Of The Black Jungle** Lex Barker, Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell, Sheree North	**The Big Knife** (Wilder) Jack Palance, Ida Lupino **Man With The Gun** (Goldwyn, Jr.) Robert Mitchum, Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth	**Running Wild** William Campbell, Mamie Van Doren **Tarantula** John Agar, Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle	**Two Gun Lady** (Associated) Peggy Castle, William Talman **The Last Of The Desperadoes** (Associated) James Craig, Margia Dean **The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lona Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Withou tEnd** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Inside Detroit** Dennis O'Keefe, Tina Carver **Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** (English-made) Paul Douglas, Ruth Roman	**Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) **I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **Rebecca** (RE) (Selznick) Sir Laurence Olivier, Joan Fontaine **The Bold And The Brave** (SS) Wendell Cory, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth	**The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak, Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones	**Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr. **The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva	**There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson, Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **Miracle In The Rain** Van Johnson, Jane Wyman **The River Changes** (Made in Germany) Rosanna Rory, Harold Maresch **The Steel Jungle** Perry Lopez, Beverly Garland	**The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

YOU ARE THE



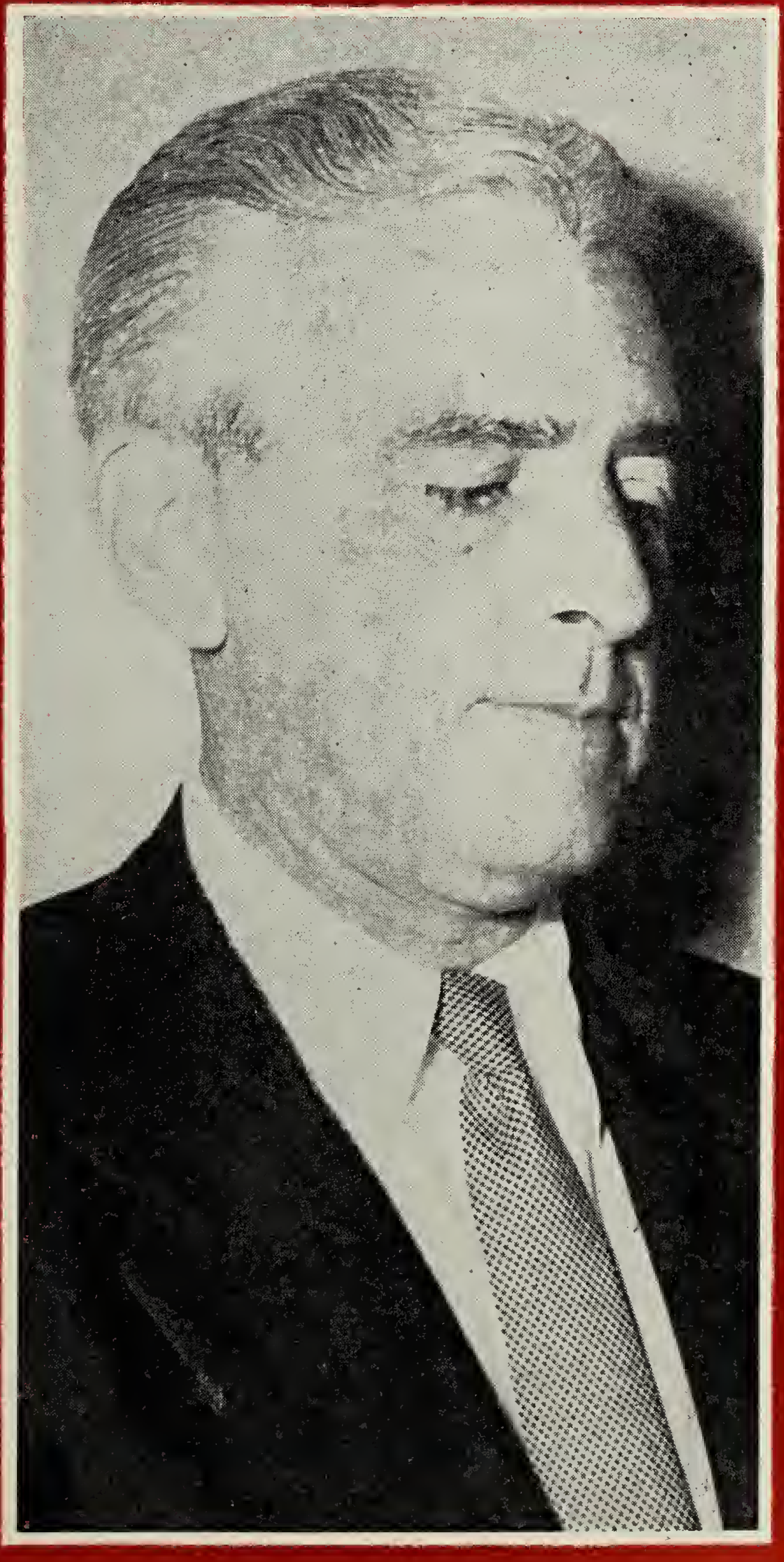
IN BOXOFFICE

You, Mister Exhibitor, are the "X". . . the unpredictable factor . . . the man who meets the public . . . the man whose interest makes the difference! Keep shouting about your shows with the excitement and enthusiasm that builds a patron-pulling pitch and the "X" in *your* boxoffice will equal more profits!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE
EXHIBITOR

FEBRUARY 15, 1956 VOLUME 55 NUMBER 16
IN TWO SECTIONS • THIS IS SECTION ONE



Senate To Get Arbitration Draft

(page 9)

Kranze Quits UA, Joins Cinerama

(page 10)

AND FEATURING: STUDIO SURVEY

Buddy Adler was named last week to head production at 20th-Fox studios while Darryl Zanuck is on leave of absence to form his own production unit.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

M-G-M presents a Goldmine of Entertainment

in CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

Starring

DAN DAILEY · CYD CHARISSE

with

AGNES MOOREHEAD · LILI DARVAS · JIM BACKUS
OSCAR KARLWEIS · LILIANE MONTEVECCHI · CARA WILLIAMS

and GUEST STARS:

JERRY COLONNA · PAUL HENREID · LENA HORNE
FRANKIE LAINE · MITSUKO SAWAMURA

Screen Story and Screen Play by ISOBEL LENNART

SONGS:

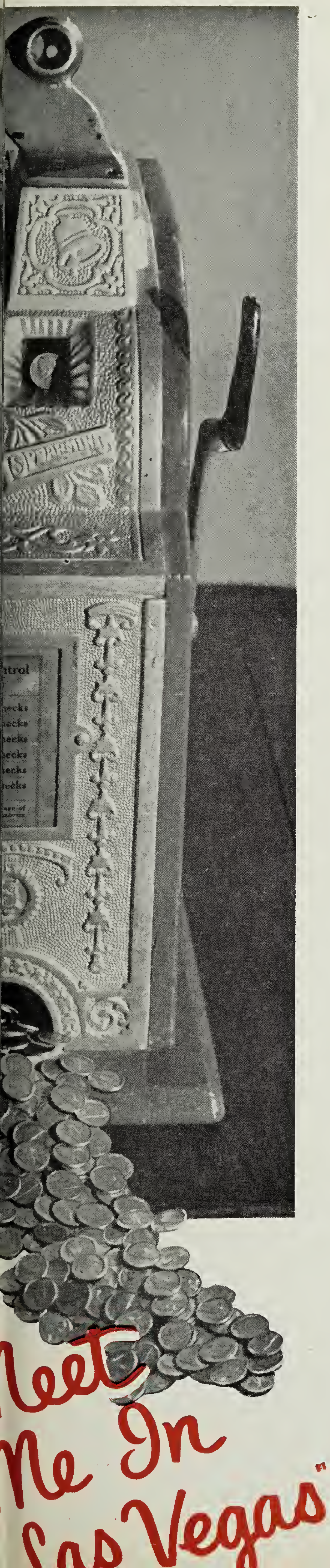
Music by NICHOLAS BRODSZKY · Lyrics by SAMMY CAHN

Choreography by HERMES PAN · Photographed in EASTMAN COLOR

Directed by ROY ROWLAND · Produced by JOE PASTERNAK

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)



M-G-M HITS THE JACKPOT AGAIN!

It happened when M-G-M's "Seven Brides For Seven Brothers" suddenly flashed across the movie skies and electrified the industry! It's happening again!

"MEET ME IN LAS VEGAS" is creating the same excitement. Word-of-mouth about a wonderful entertainment is sweeping every Film Row. When you see it, you'll know why it scored HIGHEST RATING in its first audience Preview, equalling record-holders "An American In Paris," "Singin' In The Rain" and topping "Seven Brides"! SEE FOR YOURSELF at the theatre screenings in every Exchange Center.

ASK M-G-M ABOUT THEATRE SCREENINGS IN EXCHANGE CITIES.

If your invitation got lost, come anyway.

Mr. Exhibitor,
Theatres Everywhere,
U.S.A.
US MAIL

COMING — GOLDEN YE

I have just returned from a visit to our Hollywood studio, devoted to screening completed new pictures and to setting our picture plans and projects for the near future with our production heads, Y. Frank Freeman and Don Hartman. The visit gave me the additional first hand information I needed in order to make a complete and accurate appraisal of Paramount's releases for 1956 and 1957.

It is my firm conviction based upon this realistic appraisal, that Paramount product available this year and next will gross at the boxoffice level an amount exceeding the grosses of any previous two years in the history of Paramount Pictures Corporation.

Our two lead pictures, Cecil B. DeMille's THE TEN COMMANDMENTS and WAR AND PEACE, both to start their release in 1956, are certain to roll up record grosses. No company in the business has ever provided two such unprecedented attractions in one season.

I saw THE TEN COMMANDMENTS in rough complete form and was thrilled to the core. It is everything and more, that we and Mr. DeMille hoped. It more than justifies the tremendous production effort, the great all-star cast and the lavish budget that was invested in it. That there never has been a motion picture so inspiring and with universal entertainment values so overwhelming and boxoffice potential so high, I am completely convinced.

Paramount executives recently flew to Rome to attend the screening of the complete footage of WAR AND PEACE, based on the greatest novel ever written, and produced on a mammoth scale in English by Ponti-DeLaurentiis, with Paramount's full production and financial cooperation, and directed by King Vidor. Its all-star cast is headed by Audrey Hepburn, Henry Fonda and Mel Ferrer. The enthusiastic report from the screening is that WAR AND PEACE is certain to take its place with the all-time great pictures and top grossers of our business.

Right now Hal Wallis' THE ROSE TATTOO, based upon Tennessee Williams' stage hit and starring Burt Lancaster and Anna Magnani, in its first engagements is fast becoming the most talked-about picture of 1956. Indications are that Academy Award time will spotlight its magnificent performances for even brighter boxoffice returns.

Danny Kaye's spectacular super-comedy, THE COURT JESTER, has opened with resounding success in its initial engagement at the New York Paramount Theatre. To follow soon will be our Easter picture, ANYTHING GOES, the richest and most sparklingly modern of all musicals, starring Bing Crosby, Donald O'Connor, Mitzi Gaynor and the incomparable Jeanmaire. Also a great and history-making contribution to the musical field is THE VAGABOND KING, based on Rudolf Friml's internationally famous romantic operetta, and introducing opposite the beautiful and talented Kathryn Grayson a brilliant new star, Oreste, whose golden singing voice, I predict, will quickly make him an important favorite with moviegoers everywhere.

The exceptional entertainment values of these three pictures alone, and their costs, could well comprise an entire year's program for many a producing organization.

At the studio I saw in complete form Perlberg-Seaton's THE PROUD AND PROFANE, starring William Holden and Deborah Kerr, with which they have topped THE COUNTRY GIRL and with an entirely different type of picture; THE MOUNTAIN, a dramatic smash based on the well known book filmed mostly in the rugged French Alps and starring Spencer

S FROM PARAMOUNT TO YOU!

Tracy, Robert Wagner and Claire Trevor; Bob Hope's surefire new comedy THAT CERTAIN FEELING, based on the Broadway hit KING OF HEARTS, with last year's Oscar winner, Eva (ON THE WATERFRONT) Marie Saint; and Alfred Hitchcock's suspense masterpiece, THE MAN WHO KNEW TOO MUCH, co-starring James Stewart and Doris Day and made in colorful French Morocco, London and Hollywood. I saw a great TV star become an even greater new film personality when I was superbly entertained by George Gobel in THE BIRDS AND THE BEES, with scintillating Mitzi Gaynor and David Niven. Three more talented newcomers destined to help fill the industry's need for fresh young stars, namely Carol Ohmart, Jody Lawrance and Tom Tryon, come through strongly under the skilled directorial hand of Michael Curtiz in the dramatic THE SCARLET HOUR.

Among the pictures in actual production at our studio are the new Dean Martin-Jerry Lewis big outdoor comedy PARDNERS and THE LEATHER SAINT, an unusual story which has been favorably compared with GOING MY WAY. Shooting starts soon on the big, exciting Audrey Hepburn-Fred Astaire musical FUNNY FACE; two pictures to be produced by Hal Wallis and starring Burt Lancaster, namely THE RAINMAKER and GUNFIGHT AT THE O K CORRAL. In the latter Kirk Douglas will be co-starred with Lancaster; the colorful LOVES OF OMAR KHAYYAM, co-starring Cornel Wilde, Trevor Howard, John Derek, Debra Paget and Raymond Massey and many other important attractions presenting in top roles such stars as Alan Ladd, Donald O'Connor, Marlon Brando, Bob Hope, Frank Sinatra and others of similar prominence.

To insure the flow of high quality Paramount product we have purchased in the past few months a host of exceptionally fine stories. These include such popular books as GERTRUDE LAWRENCE AS MRS. A., THE SEARCH FOR BRIDEY MURPHY, THE CAPTAIN'S TABLE, FEAR STRIKES OUT, THE GOLDEN JOURNEY, FLAMINGO FEATHER, FROM AMONGST THE DEAD and THE JOKER IS WILD. Our play purchases include the current Broadway hits THE CHALK GARDEN and THE MATCHMAKER and also LI'L ABNER, GIRLS OF SUMMER, Eugene O'Neill's DESIRE UNDER THE ELMS, and Tennessee Williams' SUMMER AND SMOKE. Our biographical acquisitions include KITTY HAWK (The Wright Brothers), LAWRENCE OF ARABIA and THE BUSTER KEATON STORY. Additionally we plan filming a number of superior original stories especially created by top-flight writers. Negotiations for several additional projects of major importance are nearing conclusion.

All of our pictures will of course be in VistaVision and mostly in Technicolor.

Paramount believes devotedly in the brilliant and prosperous future of the motion picture as still the greatest form of mass world entertainment ever conceived. In that spirit we are investing the largest sum of money in our history and our entire resources of talents and energy and showmanship to the creation of important pictures of the highest artistic and boxoffice levels for the continuous profits and prosperity of our customers everywhere. Our goal and promise are to surpass in 1956 and 1957 the high boxoffice quality of product which we have achieved in the past two years. I have every confidence, based on pictures finished or planned, that we will succeed.

Barney Balaban

President, Paramount Pictures Corporation

JUST WHAT YOUR BOXOFFICE ORDERED!

✓ **SUSPENSE!**
like "Laura" and "Black Widow"

✓ **FANTASTIC STORY TWIST!**
like "The Left Hand of God" and "5 Fingers"

✓ **IMAGINATION!**
like "The Day the Earth Stood Still" and "Titanic"

✓ **THAT SPECIAL FLAVOR!**
like "Broken Lance" and "House of Bamboo"

✓ **INTRIGUE!**
like "Garden of Evil" and "Soldier of Fortune"

✓ **AUTHENTIC BACKGROUNDS!**
like "3 Coins in the Fountain" and "Love is a Many-Splendored Thing"

✓ **TOTAL:**
The greatest deception in the annals of naval espionage!

"THE MAN WHO NEVER WAS"

CINEMASCOPE
COLOR by DE LUXE

starring
CLIFTON WEBB · GLORIA GRAHAME

with Robert Flemyng · Josephine Griffin · Stephen Boyd

Produced by ANDRE HAKIM · Directed by RONALD NEAME · Screenplay by NIGEL BALCHIN

From the Book by Ewen Montagu · Released by 20th Century-Fox

"It's a pleasure to do business with 20th!"

MOTION PICTURE

EXHIBITOR

FEBRUARY 15, 1956
VOLUME 55 NUMBER 16

THE "SIDE OF THE FENCE" THAT SHOWS

WE DON'T CARE how bitterly exhibitor leaders squabble with one another on their own "side of the fence," if they will just agree on a broad united front, and on a single united action, when matters pertaining to theatre business are concerned.

For more years than we like to remember, exhibitor leaders, of all factions, seemed to take more delight in shouting names at one another than in soberly facing up to the evils that beset them all. The most honest intentioned distributors, and the most realistic non-affiliated theatremen, might be sincerely concerned that this condition existed, but couldn't be blamed for backing off and refusing to become embroiled in such petty discords. The less honest intentioned distributors, and the theatremen who can always be relied on not to cooperate with anything, were the only ones who seemed to enjoy what they saw.

So our hat is off to the men of Allied and to the men of TOA, who met in Washington recently and closed ranks, so that a solid theatre front could prevail through the hearings before the Senate Small Business Committee. While only a first faltering step toward complete understanding of one another, and of the mutuality of their objectives, it is a step nevertheless, and in the right direction. Many elements within this industry will hold their breaths and pray for more steps.

As we said above, we don't care how bitterly exhibitor leaders squabble with one another on their own "side of the fence," so long as they are in complete accord and present a united front on the "side of the fence" that shows.

SO THAT IT WON'T BE WASTED

EVERYONE KNOWS that in the average town the local theatre is usually a big, if not the biggest, tax payer. But everyone seems to forget this, and to think nothing about the tax bite, when it comes to competing with the theatre for local amusement dollars.

Not so long ago we heard of a new high school, in a comparatively small school district, that cost $3,500,000 to construct and equip. In that township, even though 65 per cent of each tax dollar goes to the school system, they are going to be in hock even after their children's children are dead and gone. But the remarkable thing is that they almost forgot to put in any classrooms.

The gymnasium is clear-span and tremendous, to the place that three basketball games can be played across it at one and the same time. "So that it won't be wasted," local leagues of all ages have started competition building up to seasonal playoffs that will take a full week each spring when all other activity in the town, including going to the movies, will stop.

The swimming pool is Olympic size, with five racing lanes, temperature controlled water, and a diving tower with platforms that push skyward. "So that it won't be wasted," swimming classes, intramural competitive meets, and team competitions with neighboring towns are focused on most Saturdays, Sundays, and holidays, and on evenings when there are no school classes in session.

But the auditorium is the real attraction. Perfect in sight lines and acoustics it boasts 995 fully upholstered seats, three first string 35 mm. sound projectors (where the local theatre has only two), a large curved CinemaScope screen (that can be flown when the stage is needed), high intensity projection arc lamps, and full stereophonic sound. And, best of all, for some reasons of aesthetic taste, positioning of the projection booth, and the resulting angle of the projection beam, whole sections of the ceiling can be raised or lowered (flown) by as much as eight feet.

While our informant tells us that this auditorium has so far only been used for the crowd at the opening dedication, and for some meetings of the P.T.A., you can bet that it won't be long before a "little theatre group" is organized to give weekly or seasonal tax free plays; or before some school group needing money puts the local electrician assisted by an older boy in the projection booth, sells tickets without tax as a non-profit organization, and books some old or arty movies into that auditorium—"so that it won't be wasted!"

So, into that town, paid for with his tax dollars, and gradually tightening around his economic neck with a pressure that he, as a local businessman, doesn't dare resist, is a non-professional and non-taxpaying competitor.

We never heard of a School Board running a dairy to provide the kids with milk, operating a printing establishment to print the books, or going into any other business that would compete with tax paying neighboring business. But anyone passing through, who has an idea for using the school auditorium in order to compete with the local theatre, needs only a thin claim of contributing to local "culture" in order to get permission.

And a tax paying theatre dies—"so that it won't be wasted!"

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George F.ees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Loew's group seeks board representation (page 14).

Deaths

Professor Henri Chretien, CinemaScope inventor, dies in Washington at 79 (page 15).

Actor Charles Grapewin dies at 86 (page 18).

Distribution

Bernard G. Kranze resigns as UA sales head to take SW Cinerama post; James R. Velde replaces him (page 10).

Twentieth-Fox sales drive honors Spyros P. Skouras (page 11).

Exhibition

George Gaughan succeeds Pat McGee as Cooper Foundation Theatres executive (page 9).

Financial

UPA grosses more than $1 million for 1955 (page 10).

International

A general formula is agreed upon for solution of the import permit problem by MFEA members (page 16).

Venice Festival committee sets a limit of 12 features for the competition (page 18).

Legislative

The industry's tax repeal committee meets with Treasury officials (page 11).

Mel Konecoff

Marilyn Monroe provides early morning glamour for lives of New York reporters gathered to hear her independent production plans and photograph her other points of interest; Metropolitan trivia up for comment (page 8).

Production

Darryl Zanuck leaves 20th-Fox head studio post; Buddy Adler moves up (page 9).

Barney Balaban sees Paramount feature lineup providing top earnings in 1956-57 (page 14).

INDEX

VOLUME 55, NUMBER 16 FEBRUARY 15, 1956

SECTION ONE

EDITORIALS 7
NEW YORK BY MEL KONECOFF 8
THIS WAS THE WEEK WHEN 20
SHOWMANSHIP SWEEPSTAKES 21
NEWS OF THE TERRITORIES 24
THE INTERNATIONAL SCENE 26
THE TIP-OFF ON BUSINESS 28
STUDIO SURVEY 31-34

SECTION TWO

THE SERVISECTION ..... SS-1—SS-8
(The Yellow Check-Up)

Top executives of the TV and motion picture industries were guests recently at a cocktail reception at the opening of the new film processing plant of Consolidated Film Industries, New York. Seen are, left to right, Mike Todd; Douglas T. Yates, who will supervise the new operation; and George Skouras.

NEW YORK
By Mel Konecoff

THE OTHER MORNING, we received a wire inviting us to a press conference for Marilyn Monroe, Sir Lawrence Olivier, and Terrence Rattigan at a local hotel. Not only was Western ern Union instructed to deliver the wire between 7 a.m. and 9 a.m. that day so that there would be no mass crash but they also requested that the wire be brought for admission. This intrigued us, so we went.

KONECOFF

We arrived to find several dozen assorted photographers as well as several score reporters from all kinds of publications killing time with Danish and coffee.

Twenty minutes late, the principals arrived and from that moment on the photographers snapped, popped, and crackled from every conceivable angle with Monroe cooperating in a neat, lowcut black gown. If they all had film in their cameras, Eastman stock must have soared tremendously that day. They stood on tables, chairs, railings, piano, and anything else that gave them an elevated angle.

The reporters swarmed around Monroe and Olivier like bees around honey to write down every pearl of wisdom. These included such items as:

MM and Sir Laurence Olivier will co-star in the film version of Rattigan's London stage hit, "The Sleeping Prince," to be co-produced by Marilyn Monroe Productions and Olivier. . . . Olivier will direct the film. He directed the stage production in London in which he and his wife, Vivian Leigh, starred. . . . It will go into production in August or September in London. No release has been set as yet. . . . No financing arrangements have been readied as yet. . . . MM starts "Bus Stop" in March for 20th-Fox, the first of four

(Continued on page 20)

BROADWAY GROSSES

(As of this Monday)

Holdovers Sparked By Holiday

NEW YORK—Lincoln's Birthday increased activity on Broadway with the holiday helping business in the first-run spots considerably. Most of the holdovers were doing well.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"The Court Jester" (Paramount). Paramount claimed the second week would reach $58,000.

"The Bottom Of The Bottle" (20th-Fox). Roxy, with ice show on stage, reported $32,537 for Wednesday through Sunday, with the last eight days of the second week sure of $42,000.

"I'll Cry Tomorrow" (MGM). Radio City Music Hall, with stage show, hit $83,000 for Thursday through Sunday, with the fifth week expected to tally $133,000.

"Helen Of Troy" (Warners). Criterion was sure of $30,000 on the third week.

"Guys And Dolls" (Goldwyn-MGM). Capitol claimed the 15th week would reach $30,000.

"Three Bad Sisters" (UA). Globe opened to a $13,000 first week.

"The Lone Ranger" (Warners). Mayfair, helped by two days of personal appearances, announced that the opening week would go over $21,000.

"The Rose Tattoo" (Paramount). Astor expected $27,000 on the seventh week.

"The Man With The Golden Arm" (UA). Victoria held up well with $29,000 announced for the ninth week.

"Forever Darling" (MGM). Loew's State claimed $28,000 for the opening session.

Anti-Trust Suits Settled

NEW YORK—A series of anti-trust actions seeking damages aggregating $17 million were settled out of court here last fortnight following pre-trial hearings conducted before Federal Judge Sylvester Ryan. The suits had charged monopoly and discrimination against the exhibitor plaintiff's situations, naming eght major distributors as defendants.

One suit, filed by Harlem Grand Theatres, Inc., operating the Star, sought damages of $7,700,000; in another suit, filed on behalf of the 125th Street Theatre, the Major Amusement Company sought $1,500,000; Knickerbocker Theatres, $7,500,000; and Harlem Grand Theatres, $300,000.

Weitman Joins CBS

NEW YORK—Robert M. Weitman last fortnight was named vice-president in charge of the program department, Columbia Broadcasting System television network, it was disclosed by J. S. Van Volkenburg, CBS-TV president.

Weitman, who assumes his post today (Feb. 15), will report to Hubbell Robinson, vice-president in charge of network programming. To take over his new duties, Weitman resigned as vice-president, American Broadcasting-Paramount Theatres and of the American Broadcasting Company.

Zanuck Leaves 20th-Fox Head Studio Post

Distribution To Submit Arbitration To Senate

New York—The draft of the proposed industry arbitration system will be submitted by distribution to the Department of Justice and the Senate small business subcommittee prior to the start of the Senate hearings on exhibitor problems at the end of this month, it was stated last week by Al Lichtman, 20th-Fox executive who headed the distribution representatives on the joint industry committee which drafted the plan.

The distribution plan of action was made known with release by TOA of correspondence last month between Lichtman and Myron N. Blank, president, Theatre Owners of America. Lichtman's letter, which was signed also by Abe Montague and Charles Reagan, other distributor members of the drafting committee, announced that distribution would submit the draft three days prior to the date originally scheduled for the Senate hearings, and it was noted that the letter was dated two days in advance of the TOA "temporary" withdrawal of its approval of arbitration, when it joined Allied States Association in a common exhibition front demanding that film rentals be subject to arbitration. The exchange of correspondence revealed that exhibition refused to consent to a proposal that the draft be submitted before the start of the hearings.

In his reply to Lichtman, dated after the announcement of TOA's decision to join Allied on the arbitration issue, Blank explained that TOA felt it was unfair to submit the draft ahead of the hearings because such a move might be interpreted as an attempt by TOA to "whitewash" distribution, the target of the hearings, and that TOA felt, although it had approved the draft, that the scope of arbitration as set forth was altogether too narrow, inasmuch as "it has always been our position that whatever may be litigated should be arbitrable," indirectly referring to film rentals. Blank concluded by saying that the presentation of the draft by the distributors before the hearings would be "an unfair procedure," holding that it would make the matter unilateral and also make it evident that the proposal for immediate presentation by distribution was one designed to benefit the latter in the face of adverse criticism to be expected at the hearings.

Warners Force Meets

New York—Jules Lapidus, Warners eastern and Canadian division sales manager, presided over a two-day meeting of district and branch managers of the company's eastern division last week at the Hotel Warwick in Philadelphia. Upcoming Warner product highlighted the confabs.

Home office executives present at the meetings were Norman H. Moray, short subjects general sales manager; Bernard R. Goodman, coordinator of field sales activities; Robert A. McGuire, auditor of exchanges; and Larry Leshansky.

TOA's Gaughan Succeeds McGee As Cooper Executive

LINCOLN, NEB.—George Gaughan, former field representative, Theatre Owners of America, last week was named buying, booking, and exploitation head, Cooper Foundation Theatres, according to an announcement by Kenneth E. Anderson, general manager. The appointment was effective immediately.

Gaughan fills a post vacated when Pat McGee resigned. He will make his headquarters here.

Okla. Exhibs Hear Plea For Anti-Tax Aid

Oklahoma City—Small exhibitors already enjoying relief from the federal admissions tax were urged last week to assist those in higher admission brackets to secure relief in the new tax elimination campaign by Robert J. O'Donnell, Dallas, national campaign chairman, who addressed the convention of United Theatre Owners of Oklahoma. O'Donnell said that if the industry is to become healthy, the larger situations which have received little help from the tax cut already won must be protected.

Theatre Owners of America executive Pat McGee told the gathering that the exhibitor has a tremendous stake in the current effort to win Department of Justice approval of divorced circuits undertaking film production. McGee, formerly associated with the Cooper Foundation, has not yet announced a new industry connection apart from his TOA duties. Others addressing the conclave included Abe Berenson, New Orleans, regional Allied vice-president, and Kyle Rorex, executive secretary, Texas COMPO.

Officers elected by the UTOO membership are Bernard J. McKenna, Norman, president, succeeding Ed Thorne, Cooper Foundation, Oklahoma City, who moved up to chairman of the board; Siebert Worley, Shamrock, Tex.; C. D. Hicks, Nowata, and Eddie Jones, Tulsa, vice-presidents; Dick Thompson, Oklahoma City, secretary; and Claude Motley, Video Independent Theatres, Oklahoma City, treasurer.

Pioneer Executive Will Form Independent Production Unit; Producer Buddy Adler Named To Head 20th-Fox Operations

Hollywood—Darryl F. Zanuck, 20th-Fox production chief, last week was granted a four month leave of absence for the purpose of setting up his own independent film producing unit, it was announced by president Spyros P. Skouras, who said that the leave is effective March 1 and that during its effective period Zanuck will render advisory services to the company.

Zanuck

Skouras further disclosed that Zanuck will step down permanently as studio head if he completes the organization of his own unit, which would have a releasing agreement with 20th-Fox. In Zanuck's absence, Buddy Adler, long rumored his probable successor, will be in charge of production at the studio.

One of Hollywood's pioneers, Zanuck has been associated with 20th-Fox since 1932, when he and Joseph M. Schenck merged their 20th Century facilities with the Fox studios. As one of the largest individual stockholders in the company, Zanuck grossed a salary and dividends aggregating $465,000 in the year 1949, making him one of the highest paid men in the country. In the same year, 20th-Fox signed him to a 10-year contract with an annual salary of $260,000; after that period, he was to function as an adviser for another 10 years at an annual salary of $150,000.

For some time, it had been known that Zanuck sought to take a more personal part in production, a consideration which influenced his decision. However, it was reported that the federal taxes collected by the Internal Revenue Service were the major factor in the move, inasmuch as Zanuck's income placed him in the 90 per cent bracket. As an independent producer, he will make films under a 25 per cent capital gains provision.

WANT A . . . *Theatre Job?*
WANT A . . . *Theatre Man?*
See "The A-MAN Corner" in this Issue . . . for the start of a new weekly theatre service.

Kranze Resigns As UA Sales Head; Takes SW Cinerama Executive Post

KRANZE

NEW YORK—Bernard G. Kranze has resigned as general sales manager, United Artists, to become vice-president, Stanley Warner Cinerama, it was announced last week by William J. Heineman, United Artists vice-president in charge of distribution, and Simon H. Fabian, president, Stanley Warner Corporation.

"United Artists has made a most generous gesture in releasing Bernie Kranze, a key member of its highly successful management team," said Fabian, "thus permitting him to accept this opportunity with Cinerama. . . . Kranze is joining our organization to expand the scope of Cinerama world-wide. For the present he will devote his energies to the domestic field for the purpose of opening more theatres to be operated by the company itself or other exhibitors who may be interested. Three Cinerama productions are now ready for exhibition and more are on the way."

In making the announcement, Heineman issued the following statement: "Bernie Kranze's dedication and drive have played a significant role in the progress of United Artists over the past five years. In the 10 years that I have worked in close association with Bernie, I have the deepest respect for him, both as an executive of unusual experience and ability, and as a friend. I speak for my partners and associates when I say that. His resignation is a loss to the entire United Artists organization. In taking over his new post at Stanley Warner Cinerama, he carries with him the sincere good wishes of the United Artists management and staff. It is a splendid opportunity and we have every confidence that he will continue to deliver as he has delivered for UA."

Kranze joined United Artists in 1951 as executive assistant to Heineman and was appointed general sales manager the following year. He will take over his new post on Feb. 27.

Heineman Names Velde As Kranze Successor

James R. Velde has been appointed general sales manager of United Artists, it was announced by William J. Heineman, vice-president in charge of distribution.

Velde had been western division manager since 1952. He replaces B. G. Kranze, who has resigned to become vice-president, Stanley Warner Cinerama Corporation. Velde assumes his new post on Feb. 27.

Republic Shifts Penedel

NEW YORK—Carl Penedel, formerly Republic International representative in Spain, has been appointed general manager, Philippines, replacing Fred Paulus, resigned. Filling the Spain post will be D. Alejandro Villamayor.

Eight Hosts Are Named For Oscar Nomination Event

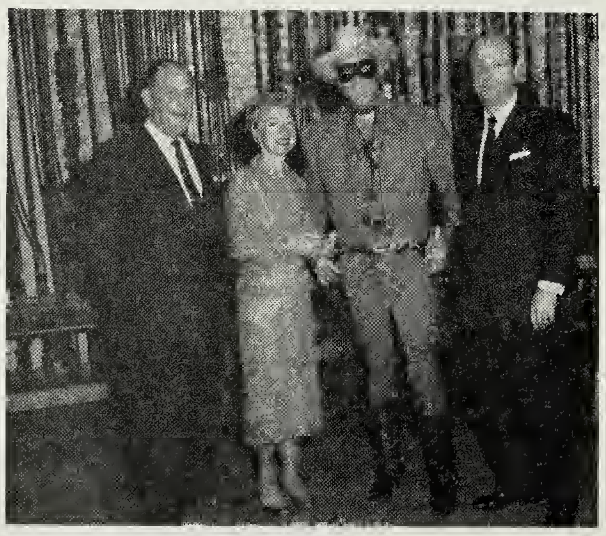
HOLLYWOOD—Eight film stars, including four Oscar winners, last fortnight were named to host the Academy Award Nominations on Feb. 18 by George Seaton, president, Academy of Motion Picture Arts and Sciences. The previous award winners appointed are William Holden, Judy Holliday, Celeste Holm, and Edmond O'Brien, to be assisted by Tony Curtis, Jack Lemmon, Piper Laurie, and Glenn Ford. The event will be telecast on the NBC network on an hour and a half program.

The nominations polls for the 28 academy awards in acting, directing, for the best picture, and for writing closed on Feb. 4 at midnight, and envelopes postmarked later than that date were not included in the count. Results of the balloting were being tabulated by Price, Waterhouse and Company, certified public accountants.

UPA Grosses $1,000,000

HOLLYWOOD—Gross revenue for UPA Pictures, Inc., aggregated more than $1 million in 1955, it was announced last fortnight by president Stephen Bosustow in his report to the board of directors. Total production was $1,137,313, netting earnings of $15.46 per share. The purchase of all preferred stock called in by the company last fall was completed and the board declared a dividend of one dollar per share on outstanding common stock, payable Feb. 1.

Reinstated in executive capacities were Bosustow, president; Ernest Scanlon, vice-president and treasurer; Robert Cannon, vice-president; Charles D. McCormick, vice-president; M. Davis, secretary; and M. Getzler, assistant treasurer. Bosustow also announced that the company's New York studio will move to larger quarters next month, where it will produce between 50 and 60 per cent of UPA's television commercials. He predicted a 1956 total gross from both studios of $2 million.



Backstage at the Majestic, San Antonio, recently were seen, left to right, Lynn Krueger, manager; Mrs. Wrather (Bonita Granville); Clayton Moore; and Jack Wrather, in connection with the opening of Warners' "The Lone Ranger."

USIA Sees Cinerama Aiding Peace Effort

WASHINGTON—By means of Cinerama exhibition in the Levant, Middle East, and the Orient, the United States Information Agency will launch new efforts to influence world opinion and make friends around the globe, it was revealed last fortnight when the USIA prepared to ask the House Appropriations Committee for funds to operate a virtual floating theatre. The plan calls for recommissioning a small aircraft carrier, equipping it for Cinerama projection, and sending it on tour. Cinerama has been acclaimed an outstanding invention in every country abroad where it has been demonstrated.

The ship the Agency has in mind for its purpose was a CVE, a Liberty ship converted for carrier service in the last war. It was estimated that the flight deck of one of the 10,000-ton craft could accommodate an audience of between two and three thousand persons. In addition to the Cinerama attraction, the ship would be equipped with a closed television circuit to introduce the medium to parts of the world remote from broadcasting channels. If the first project proved successful, the USIA would convert other CVE ships for the same purpose, to service some 150 ports to be included in the circuit.

Industry Surge Seen

NEW YORK—A better year for the industry in 1956 than in the previous 12 months was predicted last fortnight by the Value Line Investment Survey, published by Arnold Bernhard and Company. The survey holds that television has ceased to hurt motion picture enterprises and that it has completed its penetration of the audience market. The big factor in the current year, however, is the concentration on a greater number of top-quality films together with the development of "a whole firmament of new young stars," according to Value Line.

See Manhattan's "Wonders"

NEW YORK—Columbia has announced a contest on its current two-reel featurette, "Wonders Of Manhattan," whereby exhibitor winners will enjoy a four-day round-trip all-expense paid vacation for two in New York City. A special press-sheet announces the contest, which will have two regional winners, east of the Mississippi and west of the Mississippi.

The contest terminates at midnight, Oct. 15, 1956. Judges will be A. Montague, Rube Jackter, Maurice Grad, and Royal Ryan, executive director, Convention and Visitors' Bureau, City of New York.

"Alexander" Ads Set

NEW YORK—United Artists has set a $251,000 program of advertising in national magazines and newspaper supplements on behalf of Robert Rossen's production of "Alexander The Great," it was announced last week by Roger H. Lewis, national director of advertising, publicity, and exploitation.

The record ad campaign, a key feature of the $1,000,000 promotion backing "Alexander," will reach a combined readership of 147,000,000.

20th-Fox Sales Drive Will Honor Skouras

New York—"Spyros P. Skouras Appreciation Week," honoring the president of 20th-Fox for his dedication and leadership in improving motion picture entertainment, has been set for the week ending March 31 by the film company's United States and Canadian sales organization, it was announced last week.

The salute to the film executive, the driving force behind the world-wide launching of CinemaScope in 1953 with "The Robe" and the introduction of CinemaScope 55 this year with Rodgers and Hammerstein's "Carousel," has been timed to coincide with his birthday, on March 28, as a double tribute.

Programming of a 20th-Fox picture in every theatre of the United States and Canada during the pre-Easter week has been set as goal and leading exhibitors, representing theatres of every type and size, will be invited to participate in the Skouras fete.

Sparking the tribute from the home office are Al Lichtman, director of distribution; W. C. Gehring, executive Assistant general sales manager; Arthur Silverstone, assistant general sales manager; Alex Harrison, western sales manager; C. Glenn Norris, eastern sales manager; and Lem Jones, short subjects sales manager.

The divisional chiefs are Martin Moskowitz, Atlantic; T. O. McCleaster, central; Al Levy, northeast; M. S. Levy, midwest; Harry G. Ballance, southern; Herman Wobber, western; Peter Myers, Canadian; assistant division manager Reville Kniffin, western; Paul S. Wilson, southeast district manager; and Mark Sheridan, Jr., southwest district manager.

Division managers, assistant division managers, and heads of the company's 39 exchanges in the two countries will head the field salute to Skouras. The announcement of the drive follows close on the heels of a company production announcement which is excellent indication that activity on the 20th-Fox lot is on the increase.

Keyport Appeal Withdrawn

New York—A stipulation withdrawing the appeal of Keyport Theatre Company from the decision of Federal Judge Sidney Sugarman granting Loew's Theatres permission to acquire a half interest in a drive-in to be constructed near Raritan, N. J., was filed in U. S. District Court last week by Monroe Stein, counsel for Wilbur Snaper, Keyport owner. Snaper's company operates the Strand in nearby Eastport, N. J.

A spokesman for Snaper explained that the appeal was dropped because the half interest of a non-exhibitor, Norman August, in the Raritan project had been sold, thereby nullifying Snaper's complaint about August's family relation with certain distribution executives, and because it was expected that the record of the case might play a prominent part in the forthcoming hearings scheduled by a Senate Small Business subcommittee on industry problems and practices. Snaper was advised that if the case remained in the courts, the record of it could not properly be called to the attention of the legislators.

Columbia Pressbooks To Cover Exploitation In Ozoners

NEW YORK—Columbia will make a direct appeal to drive-in owners and operators by instituting a special section in its pressbooks devoted to ozoner exploitation, according to Abe Montague, vice-president and general sales manager, in a signed article for the program of the forthcoming National Allied Drive-In Convention scheduled for Cleveland next week.

Montague notes in his article that the drive-in must now undertake to sell pictures instead of the novelty of the situation, with their share of the national boxoffice dollar now ranging from 15 to 20 per cent. To maintain this advantage, Montague cautions that drive-ins must merchandise film product, and to help them generate ideas for this purpose, Columbia will prepare one page sections in the press books slanted to ozoner exploitation, beginning with "Hot Blood" and "The Harder They Fall."

MGM Sneaks "Las Vegas"

New York—MGM has set up sneak previews in 32 exchange centers for "Meet Me In Las Vegas." On Feb. 13: Atlanta, Loew's Grand; Boston, Loew's State; Cincinnati, RKO Palace; Des Moines, Paramount; Indianapolis, Palace; Kansas City, Orpheum; Memphis, Loew's Palace; New Haven, Poli; St. Louis, Loew's State; San Francisco, Loew's Warfield; and Washington, Loew's Capitol. Feb. 14, Albany, Palace; Buffalo, Shea's Buffalo; Cleveland, Loew's State; Chicago, State Lake; Detroit, Globe; Los Angeles, Picwood; Milwaukee, Towne; Minneapolis, Gopher; Omaha, Brandies; Pittsburgh, Penn; Portland, Broadway; and Seattle, Orpheum. Feb. 15, the Florida, Jacksonville; Feb. 16, Charlotte, Center; Dallas, Majestic; Denver, Orpheum; Miami, Paramount; New Orleans, Imperial; Philadelphia, City Line Center; and Salt Lake City, Utah.

Thomas F. O'Neil, chairman of the board, RKO Teleradio Pictures, and Mrs. O'Neil were met recently by Mrs. Raymond Clapper, who sponsored the Washington premiere of Howard Hughes' "The Conqueror," Keith's, for the benefit of CARE.

O'Donnell's Tax Committee Meets With Treasury Officials On Relief

New York—Robert J. O'Donnell, chairman, industry tax committee, called on Secretary of the Treasury George M. Humphrey last fortnight as a preliminary to the effort to obtain further relief from the admission tax.

With O'Donnell were Sam Pinanski, COMPO governing board; Eric Johnston, president, MPAA; Joseph R. Vogel, president, Loew's Theatres; and Robert W. Coyne, COMPO special counsel.

Following the meeting O'Donnell said he and the committee were completely satisfied with the conference, which ran to one hour, and that it was felt that the industry would be given a full opportunity to present facts justifying relief and that the facts would be received and studied by the Secretary and his staff.

"My associates," said O'Donnell, "presented a very convincing case. The Secretary offered us a good opportunity to document this case. With the help of exhibitors in the country this will be done forthwith."

Fifty-three industry leaders are being asked to serve on a committee that will conduct the campaign. Letters bearing the signature of O'Donnell are being mailed to prospective committee members from COMPO headquarters.

Those being asked to serve on the national committee are Richard Altschuler, Ellis G. Arnall, Harry C. Arthur, Barney Balaban, John Balaban, Myron Blank, Harry Brandt, Walter Branson, Steve Broidy, Jack Cohn, Cecil Dickson, S. H. Fabian, Arthur H. Lockwood, Charles Feldman, Y. Frank Freeman, Harry French, Emanuel Frisch, Maurice Goldstein, Leonard H. Goldenson, Henry Griffing, Harry Hendel, Eric Johnston, Ben Kalmenson, Bernard G. Kranze, Arthur Krim, Al Lichtman, M. A. Lightman, Jr., Robert Livingston, Harry Mandel, E. D. Martin, Pat McGee, Abe Montague, Martin Mullin, J. J. O'Leary, Daniel T. O'Shea, Sam Pinanski, Milton Rackmil, Walter Reade, Jr., Charles M. Reagan, Elmer C. Rhoden, Arthur M. Loew, Ted Schlanger, Sol A. Schwartz, Robert Selig, Spyros P. Skouras, Joseph R. Vogel, Major Albert Warner, Frank Walker, George Weltner, Herbert J. Yates, LaMar Sarra, Robert B. Wilby, and Morton Thalhimer. Acceptances were received last week from 14 of those asked to serve.

Uniform Statute Sought

Washington—The Motion Picture Association last week urged Congress to set a uniform three-year federal time limit on damage suits charging copyright infringement. At present, the time limit is set by state law, varying from 1 to 8 years.

The House Judiciary subcommittee was told that individuals or companies desiring to sue film producers for copyright infringement shop around to determine the state with the longest time limit and can always file suit there because the producers conduct business in every state. He submitted that the producer should have some certainty about when they are to be free from damage suit liability.

WARMEST, HAPPIE
"TH
TRUCOLOR
by Consolidated Film Industries

OST WONDERFUL PICTURE SINCE
UIET MAN”

HERBERT J. YATES
presents

N SHERIDAN · STEVE COCHRAN

in

me next Spring

co-starring
WALTER BRENNAN
SHERRY JACKSON
RICHARD EYER

with
EDGAR BUCHANAN · SONNY TUFTS · HARRY SHANNON

WRITTEN BY · DIRECTED BY
MONTGOMERY PITTMAN · R. G. SPRINGSTEEN

Song “COME NEXT SPRING” by LENNY ADELSON and MAX STEINER
Sung by TONY BENNETT

A REPUBLIC PRODUCTION

Litho in U.S.A.

Balaban Sees Paramount Features Providing Top Earnings In '56-57

New York—Barney Balaban, president, Paramount, recently returned from a visit to the coast and reported that he expects the years of 1956 and 1957 to be among the biggest in the history of the company, expecting to release at least 18 features in 1956 with possibly a like number in 1957. To date, the company has the largest inventory in history awaiting release and worth over 50 millions. All of this year's product is completed as are some of the 1957 releases.

Balaban

Commenting specifically on "The Ten Commandments," he reported that this alone had a negative cost thus far of about 12 millions and would probably premiere, in November, with just a few dates before the year's end. While there is no sales plan as yet, a separate sales and advertising organization within the company will probably be set. "War And Peace," estimated at costing 10 millions, is expecting to premiere in August with prints ready come June.

The company topper said, "Paramount believes devotedly in the brilliant and prosperous future of the motion picture as still the greatest form of mass world entertainment ever conceived. In that spirit, we are investing the largest sum of money in our history and our entire resources of talent, energy, and showmanship to the creation of important pictures of the highest artistic and boxoffice levels for the continuous profits and prosperity of our customers everywhere. Our goal and promise is to surpass in 1956 and 1957 the high boxoffice quality of product which we have achieved in the past two years."

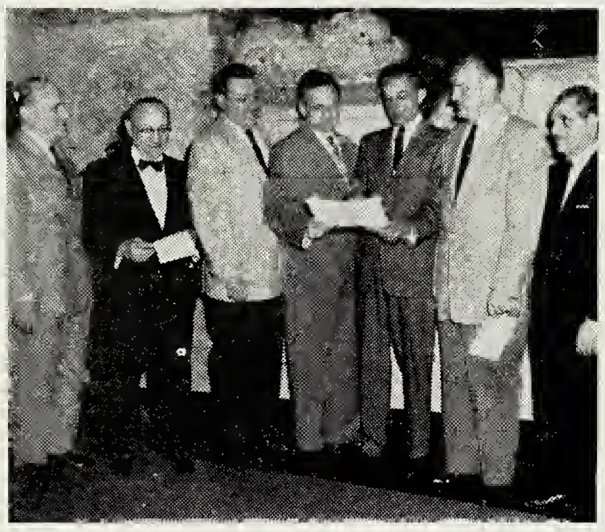
Adolph Zukor, board chairman, reported that he has no objection to exhibitors and circuits making pictures for themselves and others, with the more quality product available the better; however, he felt that these exhibitors would be fairminded enough to urge the government to allow producers then to acquire their own theatres so that they might show their own product, which may very well receive only limited playing time on the screens of participating circuits.

Balaban, on the sale of features to TV, reported that while the company has for three to four years been studying the possibility of selling pre-1948 features to that medium, it has come to no decision to do so. When the market and presumably the price is right, such sales will be made.

Balaban expected that within a month the standing committee of the Motion Picture Association on Code administration will meet and start working on changes in carrying out the provisions of the code. These are needed and have been since the producers divorced themselves from theatres and had no strong control over enforcement of Code provisions.

The company chief also noted that the Sunset Studio is presently being readied for rental to TV film producers, with some two millions to be spent on erection of 12 or 13 sound stages. His company is also demonstrating to TV engineers the finished working models of color TV sets using the Lawrence Chromatic tube, with the entire 22-inch set costing less than $400. Manufacturers could be ready with these sets come the 1956-57 season, he estimated. The success of color TV will mean, he stated, that we will have to fight all the harder to make pictures bigger and better.

Balaban couldn't understand TOA's reversal of position nor justification for their latest stand against arbitration. Despite this, he felt that the distributors would submit the present arbitration plan to the Senate Small Business Committee as being available for use by the industry.



Seen at the recent preview of Paramount's "Anything Goes," Fox, St. Louis, were, left to right, Louis and Joseph Ansell, Ansell Brothers Circuit; John Meinardi, district manager, Fox-Midwest Theatres; David Arthur, buyer and booker, Fanchon and Marco St. Louis Amusement Company; Harry Haas, Paramount branch manager; Edward B. Arthur, general manager, Fanchon and Marco St. Louis Amusement Company; and Tony Peluso, manager, Fox Theatre.

California Honors Walsh

Hollywood—A scroll from the State of California, in recognition of his accomplishments in collective bargaining and his fight against communism, was presented to IATSE president Richard Walsh recently by Lieutenant Governor Harold J. Powers at a testimonial banquet in the Beverly Hilton Hotel.

John W. Lehners, business agent, IATSE, Local 776, in his keynote address lauded Walsh's achievements, including the establishment of paid vacations for Hollywood craftsmen; the establishment of a cost-of-living formula in contracts; the launching of a health and welfare program; and the realization of the long-sought five day week. Jack L. Warner, Warners executive, commended Walsh's efforts to rid the union of communists.

Loew's Group Seeks Board Representation

New York—Two or more directorates on the board of Loew's, Inc., were being sought by a Loew's stockholder group, it was reported last fortnight by Harold Stein, Dreyfus and Company executive, with whose Wall Street brokerage firm the stockholders are identified. Prior to a meeting with Loew's president Arthur M. Loew, Stein stated that his group is seeking representation on the board "for all the stockholders," but declined to reveal the exact number of seats entailed.

Stein said that in addition to himself, members of the group to meet with Loew were to include Judge Louis Goldstein, representing the Leon Lowenstein Foundation, and William Pfiffer, identified as former board chairman, U. S. Hoffman Machinery. Stein said that there would be no statement immediately following the meeting, indicating that time would be required to consider what had transpired, and Loew was not available for comment.

The Dreyfus executive claimed that his stockholder group controls more than 500,000 shares of Loew's, and described its objectives as "constructive," although he declined to outline its program, commenting that its immediate aim was an "exploratory" one to express views to the management. The annual Loew's stockholders meeting is scheduled for Feb. 23, with 13 of the current directors nominated for reelection by the corporation management.

New Stars Sought

Hollywood—New talent for the film industry will be sought by Hollywood Star Makers, Inc., in a nationwide program to film a series of 35mm. pictures on location in various cities starring unknown local talent, it was reported last fortnight. The firm, headed by Charles Riesner, former MGM producer and director, and Neil Berk, has arranged tieups with leading theatres whereby interiors will be lensed on stage in full view of audiences. The finished picture will then play regular bookings two weeks later at the participating theatre.

The finished reels will be judged by five trade and five fan magazine editors to select the most promising actor and actress, who will win parts in a Hollywood production. Salaries and expenses will be met by Star Makers. Chambers of Commerce in the cities being filmed will cooperate with Reisner and Berk in setting up local arrangements and in publicizing the undertaking.

Stock Notes

Washington—The Securities and Exchange Commission reported last week that Jack Cohn, Columbia executive vice-president, received during December a stock dividend of 1,554 common shares and sold 7,400 shares, reducing his direct holdings to 63,740 shares in that month.

The Commission also disclosed that Albert A. List, RKO Theatres board chairman who owns more than 10 per cent of that company's common stock, made a gift of 20,000 common shares of RKO Theatres stock, reducing his direct holdings to 510,053 shares.

Loew's International Hails "MGM Week"

Hollywood—Charles M. Reagan, vice-president and general sales manager, Loew's, told international sales executives and managers attending the company's world-wide conference at the Ambassador Hotel last week, that his domestic sales department had been successful in booking one or more MGM pictures to play on every screen in the U. S. and Canada, including Alaska and Hawaii, that week. To honor the visitors from overseas, the period of Feb. 5-11 was designated as "MGM Week" and a world-wide goal of "An MGM Picture On Every Screen" had been set.

Reagan, reporting to the conference being conducted by Loew's President Arthur M. Loew, said there are 17,710 theatres open and operating in the domestic territory and that bookings were obtained in every one of them, stressing the fact that these were not simply "token" bookings of a single, minimum-length picture, but that the 17,700 theatres will play a grand total of 45,596 pictures, an average of two and one-half pictures per theatre.

Many theatres in opposition to regular MGM customers, he said, will play one or more MGM features for the first time in from seven to 10 years.

Expressing MGM's appreciation of the fine cooperation given to domestic field personnel by exhibitors everywhere, Reagan added that U. S. and Canadian sales forces "admire the outstanding job you of the International Corporation have done. We know the importance of this job because we cannot overlook the share of our company's total revenue which comes from overseas."

Loew envisioned a bright future for both the domestic and international markets, stating, "It is difficult to recall any time when we have had so many fine pictures ready for release and in production for release in the future."

Continuing his talk on production, Loew added, "MGM has always designed its films for the world-wide market. With the growing importance of the overseas box-office, this production policy becomes more vital than ever."

Loew emphasized the international revenue as an increasing vital factor by stating that, "With the MGM films now bringing in more than $50,000,000 a year from the foreign market, theatre expansion and improved economic conditions abroad may double that revenue. For the past three years, foreign revenue to our company has reached the high of $50,000,000 annually with the final figure for 1955 exceeding that amount. With improved economic conditions, we have reason to believe the rates of exchange will also improve and that there undoubtedly will be theatre expansion in many areas overseas. Therefore, it is not beyond the realm of possibility that in the not too distant future, the annual revenue of $50,000,000 could be doubled."

Dore Schary, vice-president in charge of production and co-host with Loew at the conference, stated, "MGM's investment of $100,000,000 in production reflects the company's faith in the industry." The investment embraces 40 films.

"Oklahoma!" Release Policy Is Outlined By O'Shea

NEW YORK—Conferences were commenced recently in Los Angeles on "Oklahoma!" bookings, between National Theatres president Elmer Rhoden and E. K. O'Shea, recently appointed distribution vice-president, Magna Theatre Corporation. O'Shea indicated that the situation to be discussed involved NT affiliate theatres in Denver, Kansas City, and Milwaukee. Deals already have been consummated for "Oklahoma!" openings in Detroit, Miami, and San Francisco, with the new Todd-AO production currently being roadshown in Chicago, Los Angeles, and New York.

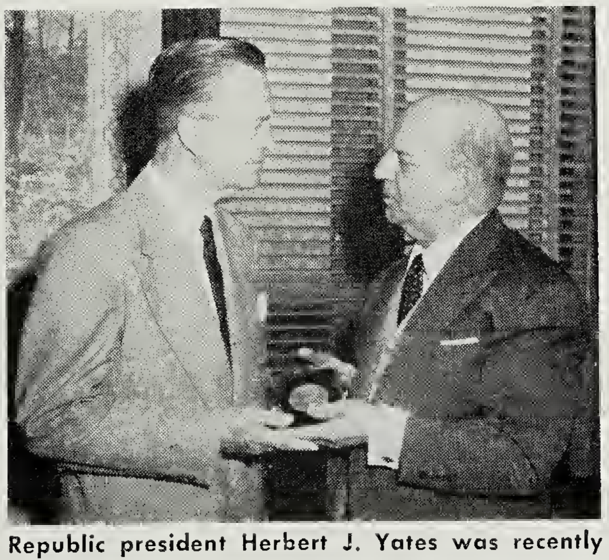
O'Shea described the business in the current engagements as exceptionally good, and disclosed that the distribution pattern for "Oklahoma!" will follow, generally, that established by Cinerama, except that the former will have broader roadshow distribution in the United States and Canada. He stated that his goal is from 25 to 50 North American theatres for roadshow engagements, estimating that they would run for a minimum of one year before the film would be nationally released. He said that Magna planned to handle the general release itself, and that no definite arrangements had been made for the foreign release.

Charities Net $1,155,748

Hollywood—Aggregate contributions of $1,155,748 were made to the Permanent Charities Committee of the Motion Picture Industry by 22,309 donors during 1955, it was announced here last fortnight by Willis Goldbeck, PCC president, in his final report at a meeting held in the Beverly Hills Hotel. The total contributed, Goldbeck noted, exceeds the amount for the previous year by $77,081. The drive was headed by Walter Pidgeon. The funds of the organization are distributed among 18 charitable undertakings.

N. Y. Censor Fees Estimated

Albany — Receipts of $450,000 from license fees charged by the state censors are expected to accrue in the fiscal year 1955-56, it was disclosed recently by Governor Averell Harriman's budget message to the legislatice body.



Republic president Herbert J. Yates was recently presented with Parents' Magazine Family Medal Award for "Come Next Spring" by Phil Willcox, director of motion picture relations.

H. Chretien, C'Scope Inventor, Dies At 79

Washington—Professor Henri Chretien, the inventor of CinemaScope, died last week at Walter Reed Hospital here at the age of 79.

Chretien

Paradoxically, the designer of the first successful anamorphic lens passed on the eve of 20th-Fox's introduction of a revolutionary improvement on the original process, CinemaScopep 55.

The French scientist's process was first glimpsed by Spyros P. Skouras, 20th-Fox, and Earl I. Sponable, the company's research director, at Prof. Chretien's home in Nice in 1952. Nine months later, on Sept. 16, 1953, "The Robe" ushered in the process. Professor Chretien attended the premiere of the picture at the Roxy.

Of late, Professor Chretien had been living with his daughter in Washington. He formerly was Honorary Professor of Optics at the Sorbonne.

Code Appeals Setup Studied

New York—The standing industry committee on self-regulation, recently formed under the auspices of the Motion Picture Association of America, will concern itself first with an examination of the appeals machinery of the Production Code Administration of the MPAA, it was predicted last fortnight by Eric Johnston, MPAA head, who also chairmans the new four-member committee. He noted that at one time many independent producers were MPAA board members and as such heard Code appeals, but the situation has changed so that a study will be conducted to determine the necessity of making the appeals procedure "broader." Johnston said he had an "open mind" on the subject of including exhibition and talent guild representatives in any new appeals setup.

Emphasizing that the committee is a continuing one, Johnston said that the group might decide to scrutinize the format of the Code. The question of revisions, he went on, is up to the committee itself, although it has no intention of inquiring into the fundamental principles of the Code, which have already been accepted by the body. Johnston added that the need for a review of the Code appeals method has been desirable for a number of years, and blamed "lethargy" for having delayed such an inspection, although he denied that it was the committee's specific objective to revise it. Committee members include Johnston, Barney Balaban, A. Schneider, and Daniel T. O'Shea.

Kingsley Sues Warners

New York—Kingsley International Pictures filed suit last fortnight in Federal District Court seeking damages of $100,000 from Warners on claims that the release of "The Court Martial Of Billy Mitchell" caused confusion and cancellation of playdate contracts for Kingsley's "Court Martial."

Master Formula Set For Import Problem

New York—A general formula for the solution of the important permit problem was adopted last fortnight by the representatives of the Motion Picture Export Association member companies. Agreement on the controversy, which had divided the participating organizations, was reached following a 90 minute session chairmanned by president Eric Johnston.

The general outline of the formula, the details of which are to be worked out by the MPEA board, provides that 36 per cent of import permits will be allocated on an equal basis to the 10 members of the association; 32 per cent will be allocated on the basis of company local billings in the countries making import permits available; and the remaining 32 per cent will be predicated on the domestic business of a company combined with its total grosses in the United Kingdom, Germany, Cuba, Sweden, The Philippines, and Italy. The formula will be in effect for two years, thereafter subject to reconsideration.

An important aspect of the agreement was that no company would lose or gain more than one permit annually, with the company positions during 1955 forming the basis for the application of the new formula this year. Important overseas markets where the formula will be pressed into service include France, Japan, Italy, and Spain. The split in France and Italy has been under discussion for several months, and a new arrangement in Japan for the fiscal year starting April 1 is pending.

Film company executives present included Paramount head Barney Balaban and Loew's president Arthur M. Loew. Ranking officers represented other distributors, among whom were Al Daff, U-I executive vice-president, and vice-president John J. O'Connor.

Academy Honors Brackett

Hollywood—Charles Brackett, six-term president, Academy of Motion Picture Arts and Sciences who retired last year, received the Academy's 15th Gold Life Membership Card last fortnight at a special board of governors meeting. The presentation was made by president George Seaton.

Narcotics Authorities Okay "Man With The Golden Arm"

HOLLYWOOD — Otto Preminger's United Artists release, "The Man With The Golden Arm," was approved recently by California narcotic authorities following a special screening in San Francisco. The production was denied a seal of approval by the Production Code Administration because of its narcotics theme.

Dr. Walter Rappaport, State Department of Mental Hygiene head, told the press that Preminger's film makes "a significant contribution to public understanding about narcotic addiction." Others joining him in approval of the picture included Emmett Daly, State Bureau of Crime Control chief; Judge Paul Madden, former head, Division of Narcotics Control; and Dr. Bernard Diamond, Mt. Zion Hospital psychiatric staff.

RKO Appoints Three

Hollywood—Alfred B. Perry, for the past six years an administrative assistant at CBS in New York, was appointed executive in charge of studio relations for the RKO Radio Studio, it was announced by Charles L. Glett, studio executive vice-president.

Berry will supervise labor, personnel, and public relations.

William Dozier, RKO's vice-president in charge of production, announced that Don Moore will head the company's new eastern story department and Benn Jacobson will be RKO's new eastern casting and talent repreentative.

"Oklahoma!" Openings Set

New York—"Oklahoma!" will open in three cities in February, according to George P. Skouras, president, Magna Theatre Corporation. The Coronet, San Francisco, operated by United California Theatre Circuit, will stage its premiere on Feb. 16 and open its doors to the public the next day. The United Artists, Detroit, opens its extended-engagement road show with an invitational premiere on Feb. 20. The first city in the east outside of New York to see "Oklahoma!" in Todd-AO will be Baltimore. The Film Center, operated by M. R. Rappaport, will hold its premiere on Feb. 21.

20th-Fox Sets 13 Features Until June

New York—With a record 34 picture production and release program budgeted at $100 million dollars, 20th-Fox has set 13 major attractions, of which 12 are in CinemaScope and color and one in standard dimension and color, for release by the end of June.

The amplified program was announced recently by president Spyros P. Skouras and former production head Darryl F. Zanuck.

"Carousel," first in CinemaScope 55, has its gala world premiere tomorrow (Feb. 16) at the Roxy in a benefit for the New York Medical College. It is slated for nationwide February release. The second February release is "The Man Who Never Was," with Clifton Webb and Gloria Grahame.

March will see "On The Treshold Of Space," starring Guy Madison, Virginia Leith, John Hodiak, and Dean Jagger. One of the most completely pre-sold films marks the company's second release for March, "The Man In The Gray Flannel Suit," with a cast headed by Gregory Peck, Jennifer Jones, Fredric March, and Marisa Pavan.

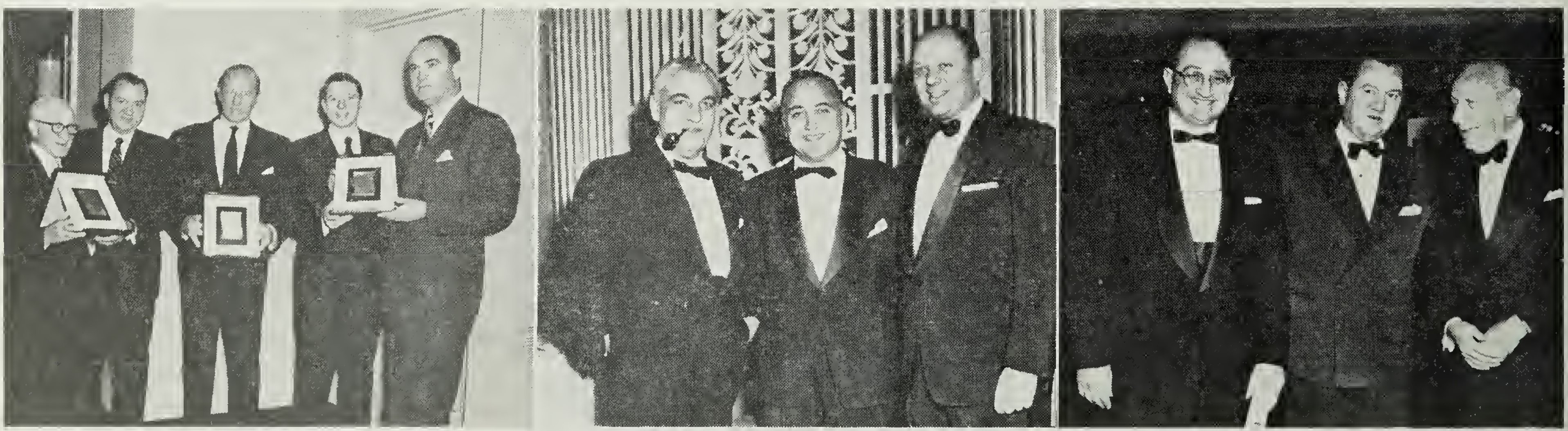
For April, 20th-Fox is lining up "Hilda Crane," starring Jean Simmons, Guy Madison, Jean Pierre Aumont, and Peggy Kudsen. A Buddy Adler production, "The Revolt Of Mamie Stover," will be April's second CinemaScope release, starring Jane Russell, Richard Egan, Joan Leslie, and Agnes Moorehead.

May will see the release of "23 Paces To Baker Street," cast of which is headed by Van Johnson and Vera Miles, and "The Proud Ones," starring Robert Ryan, Virginia Mayo, and Jeffrey Hunter.

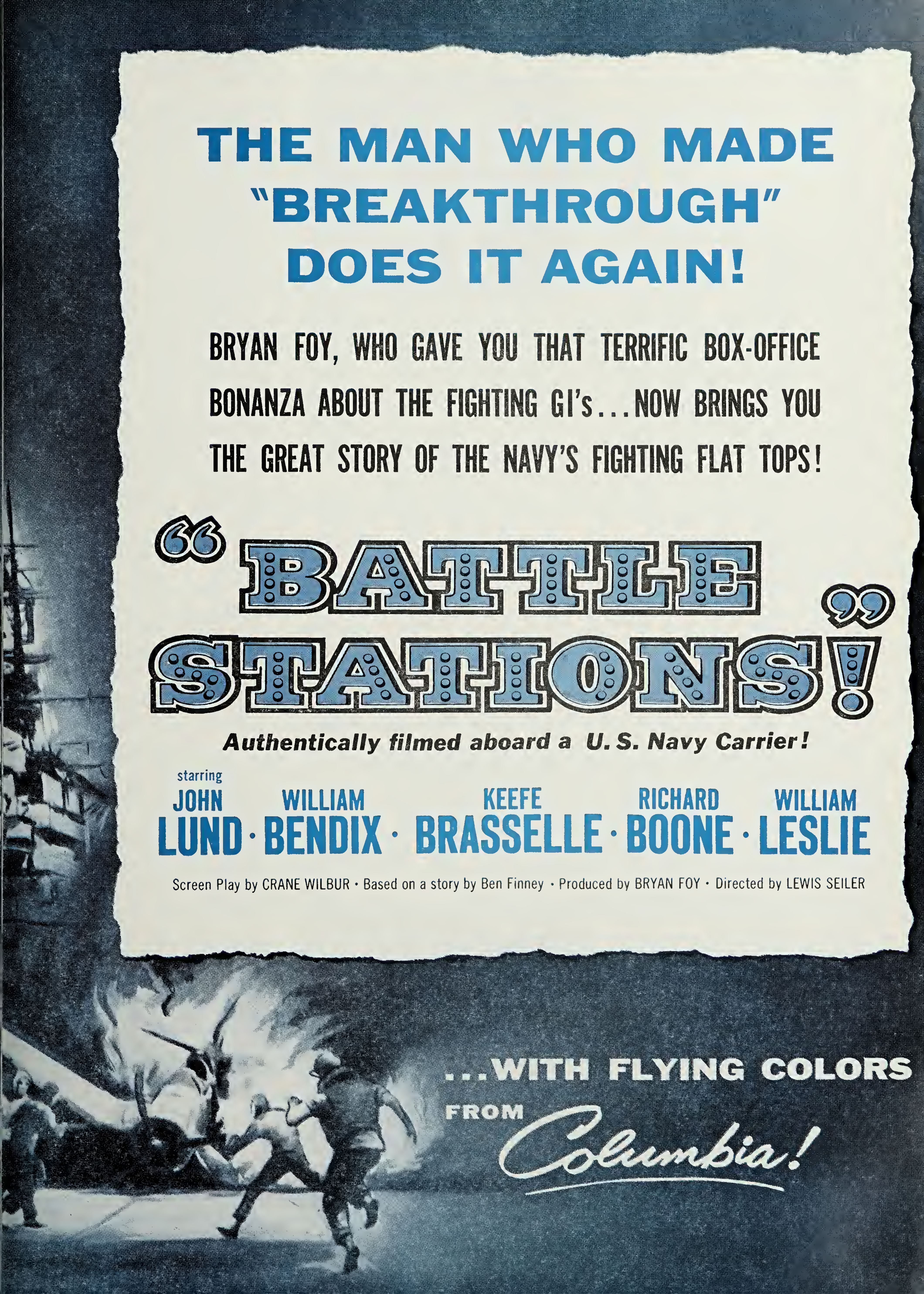
"The Sixth Of June" is, logically, the first release for the month of June, and stars Robert Taylor, Richard Todd, Dana Wynter, and Edmond O'Brien. The second June release will mark the first picture at 20th-Fox for James Mason as producer, "Ten Feet Tall."

In addition, 20th-Fox will release in April Edward L. Alperson's production, "Mohawk," a standard dimension picture filmed in color, with a cast headed by Scott Brady, Rita Gam, and Neville Brand.

Company executives see this as one of 20th-Fox's strongest lineups.



Fourteen hundred amusement industry leaders attended the recent 1956 Brotherhood Award Dinner in New York City honoring Robert W. Dowling, Thomas F. O'Neil and Samuel Rinzler. The huge gathering in the grand ballroom of the Waldorf-Astoria Hotel formally launched the campaign for Brotherhood Week. Seen, left to right, are Rinzler, president, Randforce Amusement Corporation; William J. Heineman, co-chairman of the drive; Dowling, president, City Investment Company; Spyros S. Skouras, co-chairchairman of the drive; O'Neil, president, RKO Teleradio; Robert Weitman; Arthur B. Krim, president UA; Burton Robbins, vice-president, National Screen Service; Emanuel Frisch, treasurer, Randforce Amusement Corporation; Heineman; and J. Robert Rubin, permanent chairman of the amusement division, National Conference of Christians and Jews.



THE MAN WHO MADE "BREAKTHROUGH" DOES IT AGAIN!

BRYAN FOY, WHO GAVE YOU THAT TERRIFIC BOX-OFFICE BONANZA ABOUT THE FIGHTING GI's... NOW BRINGS YOU THE GREAT STORY OF THE NAVY'S FIGHTING FLAT TOPS!

"BATTLE STATIONS!"

Authentically filmed aboard a U. S. Navy Carrier!

starring

JOHN LUND · WILLIAM BENDIX · KEEFE BRASSELLE · RICHARD BOONE · WILLIAM LESLIE

Screen Play by CRANE WILBUR · Based on a story by Ben Finney · Produced by BRYAN FOY · Directed by LEWIS SEILER

...WITH FLYING COLORS FROM *Columbia!*

Venice Festival Sets Limit Of 12 Features

Rome—Twelve feature films only will be shown in the Venice Film Festival competition this summer, it was ruled by the Festival administrative committee last fortnight. The fete, beginning Aug. 27, will run for 12 days, with one picture shown each evening. Matinees have been ruled out. The documentary and youth Film Festival will open on Aug. 16, running for 10 days.

Other regulations determined for the forthcoming Venice competition include a ruling that participating countries are no longer permitted to submit films of their own choice, but may enter titles tentatively for the selection of the committee; titles must be submitted before May 31 for final selection prior to June 30; the pictures shown must not be shown before a period of 12 months ending at Festival time, nor may they have been shown at any previous Festival. The committee is empowered to invite the screening of films it considers worthwhile which have not been submitted by participating countries.

The list of awards for this year is headed by the Golden Lion of San Marco, for the best picture, and by two Count Volpi Di Misurata awards for the best actor and the best actress. Each picture shown at the Festival will receive a special certificate citing its merits in the opinion of the judges. The Festival will be supervised by Dr. F. L. Ammannati, vice-president, Association of Catholic Motion Picture Theatres.

Amusement Ads Jump

New York—National advertising by the amusement industry in the nation's daily newspapers in 1955 jumped 35.1 per cent over the previous year's total, according to the Bureau of Advertising, American Publishers Association.

"These figures," said the Bureau, "cover only advertising appearing over the signatures of motion picture producers and other national advertisers in the 'amusement' linage category. They do not include investments by such advertisers in ads which bear exhibitors' signatures."

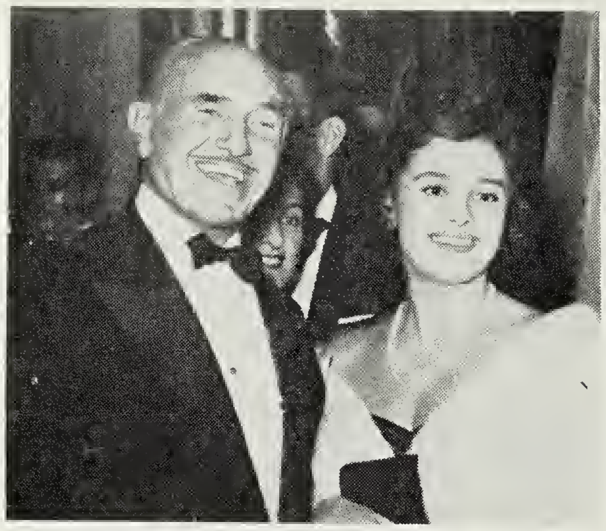
Therefore, the Bureau added, the figures "only hint" at the total linage resulting from the "upward surge" of newspaper advertising by the amusement industry.

Paramount Ups Brown

Hollywood — Continuing Paramount's policy of elevating men to important positions from within the ranks, Hugh Brown, assistant production manager, last fortnight was added to the studio's roster of producers, Don Hartman, production chief, announced. Brown's first assignment will be "The Maverick," which starts filming in mid-March with Charlton Heston and Anne Baxter starring under the direction of Rudy Mate.

Cane Leaves U-I

New York—Clifford I. Cane, business manager, U-I eastern advertising and publicity department for the past nine years, has resigned to join Bache and Company as an investment counsellor.



Jack L. Warner and Rossana Podesta are seen at the recent gala premiere of Warners' "Helen Of Troy" at the Fox Wilshire, Los Angeles.

Disney Directors Elected

Hollywood—Walt Disney Productions stockholders last week reelected Walter E. Disney, Roy O. Disney, Gunther R. Lessing, Paul L. Pease, Floyd B. Odlum, and George E. Youngman as directors. They also elected John E. Barber, former executive, United States Steel Corporation, to fill the vacancy created by the death of E. H. Wadewitz. The board, in turn, reelected all officers of the company.

The directors also created new vice-presidents, naming E. Cardon Walker advertising and sales vice-president, and William H. Anderson studio operation vice-president.

IMPDA Elects Officers

New York—A recent meeting of Independent Motion Picture Distributors Association elected Arthur L. Mayer, president; Max A. Goldberg, vice-president; Fae R. Miske, secretary; Peter Horner, treasurer; and directors, Richard Brandt, Richard Davis, Kean Goldwyn, Edward Harrison, Edward Kingsley, Ilya Lopert, and Benjamin Schrift.

It was also decided to make available to all members an Association insignia on films which they distribute.

Actor Grapewin Dies

Los Angeles—Charles Grapewin, 86, veteran film actor, died last fortnight at his Corona, Cal., home.

Designers from Germany and Japan took top honors in the recent Warners' "Helen Of Troy" international fashion-design contest held at Gimbel's, New York. Gloria Schiff is seen pinning first prize on the best sketch; and, left to right, are Igor Cassini, Eugenia Sheppard, Miss Schiff, Martha McDowell, and Warners' fashion representative.

TV Unit Asks Cut In Film Advertising

Carmel, Cal.—The Television Code Review Board, National Association of Radio and Television Broadcasters, called upon member stations to reduce the amount of TV time devoted to showing portions of current films or performances by top film stars, during a meeting held here last fortnight. The Board stated that such programs constitute advertising in violation of the Code's limit on the amount of time to be devoted to commercials on each program.

The Board viewed several television films containing promotional material for current features and issued a statement declaring that although such programs were acceptable in the earlier days of the medium, the situation has developed to a point where they cannot be distinguished from straight advertising, and should, therefore, be charged against the commercial time allocation of the sponsor.

A move to admit producers and distributors of television films to participate in the Television Code was undertaken at one session of the board. While conceding that the prime responsibility for program content rests with the individual station, the Board stated that the purpose of the Code in improving program content could be more fully realized with the cooperation and help of all producers and distributors of TV films.

U-I Salaries Total $784,679

New York—The directors and officers of U-I received remuneration aggregating $784,679 in the fiscal year ended Oct. 29 last, it was revealed last fortnight by a proxy statement issued in connection with the annual stockholders meeting, scheduled for the home office, March 14.

Individual amounts included N. J. Blumberg, $78,000; Milton R. Rackmil, $80,002; Alfred E. Daff, $77.550; John J. O'Connor, $52,000; and Edward Muhl, $79,000. The U-I management, it was further stated, will nominate the 11 current board members for reelection at the meeting. They include Blumberg, Daff, Rackmil, O'Connor, Preston David, Albert A. Garthwaite, R. W. Lea, Budd Rogers, D. M. Scheaffer, Harold Thorp, and Samuel H. Vallance.

Stockholders will be asked also to ratify a board decision to retain again the firm of Peat, Marwick, Mitchell and Company as the U-I independent public auditors in the new fiscal year.

20th-Fox, Defense Dept. Meet

Washington—High level discussions centered on Air Force cooperation for 20th-Fox's forthcoming "On The Threshold Of Space" were held last fortnight between Secretary of Defense Charles Wilson and other top government officials and film company president Spyros P. Skouras and Charles Einfeld, vice-president.

The parleys set plans of widespread national and local significance in the launching of the attraction dramatizing the work of the Air Research and Development Command and aero-medics under the Surgeon General. Company releases on the film emphasize that it is not science-fiction.

KIRK DOUGLAS as The INDIAN FIGHTER

is Knocking them Dead!

A HOLDOVER IN EVERY SITUATION!

DETROIT—Palms; **AKRON**—Loew's; **CANTON**—Loew's; **BOSTON**—Loew's State & Orpheum; **BUFFALO**—Shea's Buffalo; **CLEVELAND**—Loew's State; **COLUMBUS**—Loew's Broad; **DAYTON**—Loew's; **KANSAS CITY**—Loew's Midland; **NORFOLK**—Loew's State; **PROVIDENCE**—Loew's State; **ROCHESTER**—Loew's; **TOLEDO**—Loew's Valentine; **ATLANTA**—Loew's Grand; **BALTIMORE**—Town; **DALLAS**—Palace; **HOUSTON**—Loew's State; **INDIANAPOLIS**—Loew's; **LOS ANGELES**—Los Angeles, Uptown, Loyola, Hollywood; **MEMPHIS**—Loew's Palace; **MINNEAPOLIS**—State; **NASHVILLE**—Loew's Vendome; **NEW HAVEN**—Loew's Poli; **PHILADELPHIA**—Mastbaum; **PORTLAND, OREGON**—Liberty; **READING**—Loew's Colonial; **RICHMOND**—Loew's; **ST. LOUIS**—Loew's State; **SYRACUSE**—Loew's State; **WASHINGTON**—Loew's Capitol; **NEW YORK**—Mayfair.

KIRK DOUGLAS as The INDIAN FIGHTER ALSO STARRING Walter MATTHAU · Diana DOUGLAS · Walter ABEL WITH LON CHANEY · EDUARD FRANZ · ALAN HALE

INTRODUCING Elsa MARTINELLI · Screenplay by FRANK DAVIS BEN HECHT · Directed by ANDRE DE TOTH · Produced by WILLIAM SCHORR · A BRYNA PRODUCTION · PHOTOGRAPHED IN CINEMASCOPE · PRINT BY TECHNICOLOR

thru UA

This Was The Week When........

Richard Widmark's Heath Productions signed with United Artists for two films, the first to be "The Seven File." . . . Twentieth-Fox president Spyros P. Skouras was awarded a Certificate of Merit by the National Jewish Hospital, Denver, for his industry activity in its behalf. . . . Albert Margolies was in Atlanta to arrange for the world premiere of the Buena Vista-Disney "The Great Locomotive Chase." . . . Bantam Books and Columbia joined in a nationwide tie-up on "Picnic." . . . Orson Welles' "Citizen Kane" was scheduled for a return performance in the 55th Street Playhouse, New York, starting on Feb. 21. . . . U-I scheduled a world premiere for "Never Say Goodbye" in the Denver, Denver, yesterday (Feb. 14). . . . The Broadway Capitol world premiere of Walter Wanger's "Invasion Of The Body Snatchers" was moved up from Feb. 29 to Feb. 22 by Allied Artists. . . . Union Settlement was slated to sponsor the benefit American premiere of "The Ladykillers" in the Sutton, New York, Feb. 20.

Trans-Lux acquired "Lovers And Lollipops" for domestic distribution, engaging the Myer P. Beck organization for publicity. . . . Howard Hughes' "The Conqueror" was set to open in 30 theatres across the country on Feb. 22 on pre-release runs. . . . The Department of the Interior Conservation Service Award was presented to Walt Disney by Secretary Douglas McKay, for Disney's True Life Adventure series. . . . Republic scheduled a New York premiere for "Doctor At Sea" in the Trans-Lux 52nd Street, Feb. 29. . . . Columbia's "Picnic" was slated to be unveiled at the Radio City Music Hall, New York, tomorrow (Feb. 16). . . . Frank Sinatra completed a special Brotherhood Week promotional film. . . . Following the Sioux Falls, S. D., world premiere this week, MGM's "The Last Hunt" was slated for saturation bookings through the end of this month and next. . . . Gregory Peck and Sy Bartlett signed with United Artists for two films by their Melville Productions, the first to be the forthcoming Theatre Guild Broadway production, "Affair Of Honor."

Pull Of Top Features Halts Earnings Drop

Los Angeles—Immediate boxoffice response to high quality feature pictures released during the holiday season just passed appears to have arrested the weakness in earnings of National Theatres, Inc., during the quarter ended Dec. 24, 1955, company president Elmer C. Rhoden said recently in a quarterly report to shareholders.

Consolidated net income after all charges for the first quarter of the current fiscal year was $203,953, equal to seven cents a share on the 2,746,486 shares outstanding at Dec. 24. This compares with income of $546,416, equal to 20 cents a share on 2,769,486 shares, for the corresponding period in 1954.

January, however, was a better month and comparable to January of last year, Rhoden stated, and there is evidence that 1956 will bring an increase in the number of quality pictures produced.

He said that the shortage of strong pictures was particularly severe during the last three months of 1955 and "the disappointing results for the quarter, typical of the motion picture industry as a whole, were due to lack of boxoffice appeal of most of the pictures available."

Another factor in the reduced earnings for the quarter was the loss of $69,000 incurred in the sale of unproductive theatres and real estate. However, profits from sales in process are expected to more than offset this loss, Rhoden pointed out.

Preliminary tests of the new Cinemiracle process being developed by the company have been promising, he stated. This is a wide-screen system on which National Theatres is working in conjunction with Louis deRochemont.

Konecoff

(*Continued from page 8*)

films to be made for that company over the next seven years. . . . Olivier termed her "an expert comedienne" and he thinks audiences leave the theatres "tremendously titilated into a state of high excitement" after seeing her in a film.

Us, too, after seeing her in the flesh.

'ROUND AND 'ROUND WE GO: Charles L. Casanave, president, Fred Astaire Dance Studios Corporation, last week announced the conclusion of franchise negotiations with Interstate Theatre Circuit of Texas and R. J. O'Donnell, general manager of that organization. This means that Interstate will open dance studios in Dallas, Houston, San Antonio, and other locations in the great state.

Said Casanave and Neil Agnew, vice-president, "Theatre operation is so geared that they can easily handle this business which grosses millions a year without expensive staff additions." It has always been their conviction, they claimed, that exhibitor operation and dance studio operation are so closely related that they belong together, and deals with other circuits are being discusused.

Of course, this leads to some interesting, if startling, thoughts on how an exhibitor can fit his present situation into this operation. For instance, he can put a phonograph into the lobby and give lessons there in off hours. Ushers and usherettes could double in brass and mambo a bit with ticket buyers. Cashiers could do a little waltz step as they sell tickets, and even the projectionist could come out of his inner sanctum and contribute a hot cha-cha.

Enterprise, that's what it is, enterprise.

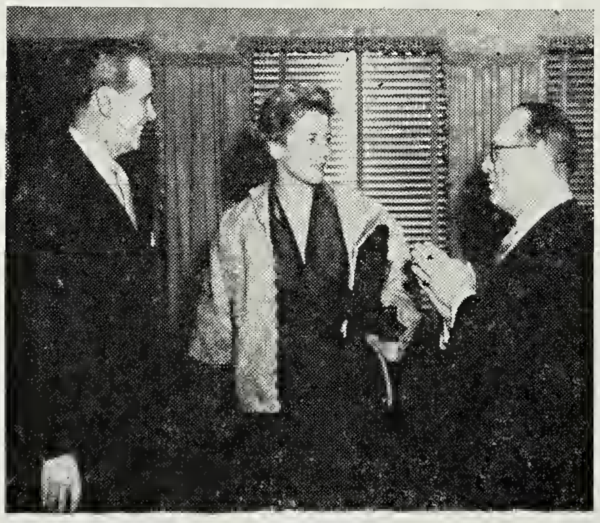
ATTENTION, PLEASE: Smiling Sam Rinzler, exhibitor of note and industry humorist, was not honored by anyone this week.

OVERHEARD: Some exhibitors were discussing the 30 minute trailer on Columbia's "The Harder They Fall" which is intended for trade consumption when one said to the other, "Maybe we can play the trailer instead of the feature, which is pretty good entertainment by itself, and get a break on terms."

RECOGNITION: The New York Subway is recommending that the riding public go see "Picnic" and the Japanese film, "Golden Demon," via thousands of car cards.

PARTY: Lucille Ball and Desi Arnaz were honored with a cocktail party aboard the USS Independence last week in conjunction with the opening of "Forever Darling," their latest, at Loew's State.

Visiting Pittsburgh recently on behalf of U-I's "There's Always Tomorrow," Mrs. Helen Rose, marriage counselor and psychologist, is seen with P. F. Rosian, U-I district manager; Henry Wood, Pittsburgh Press; Kasper Monahan, Pittsburgh Press film editor; and Francis Guehl, branch manager. The film opened at the Harris.



Cornell Borchers, British Academy Award winning German star who makes her American film debut in U-I's "Never Say Goodbye," is seen recently with Charles J. Feldman, right, U-I's vice-president and general sales manager in the company's New York home office, and Ray Moon, assistant general sales manager.

Filmack Suggests Ideas To Lessen Early Year Slump

NEW YORK—Does theatre business during the first months of the year have to be as dead as the proverbial door-nail? Filmack head Irving Mack doesn't think so . . . and he's backing that opinion with some concrete suggestions!

The February issue of Filmack's publication, "Inspiration," which has just been sent out to theatre owners across the country, carries a special, extra six-page supplement, full of money-making ideas designed to pull theatre business out of the January-February slump.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 33

George Nonamaker
Editor

Variety In Campaigns Pays Off With $100

PHILADELPHIA—This week with Nyman Kessler, DeWitt, Bayonne, N. J., winning SHOWMANSHIP SWEEPSTAKES contest 33, it again becomes apparent that contestants with a plentiful and varied bag of exploitation tricks can usually come up a $100 winner.

WINNING ENTRY

FROM PUNCH 'N' JUDY TO ROCK 'N' ROLL

Submitted by Nyman Kessler
DeWitt, Bayonne, N. J.
2800 seats • 80 cents top admission
General patronage.

This on-his-toes manager has been boosting business recently by tying added stage attractions and features to attract not only the kids but teen-agers as well.

A Punch and Judy show one Saturday afternoon went over terrific as an added attraction and the extra business certainly paid for the expenses.

We also had a great tie-up with the local Bayonne Merchants Board of Trade wherein we gave out $1,000 in prizes from our stage, donated by the various merchants. With every purchase in the local stores numbered coupons were given out. Prizes included a half-ton air conditioner, movie cameras, window fans, portable radios, Kodak still cameras, etc. This sure boosted business for the night of the give-aways.

We made a tie-up with the local AAA Sports Center for the give-away of sports articles such as baseballs, gloves, bats, basketballs, etc., to 10 lucky children on Saturday matinees. The sponsor liked the idea so well due to results in advertising his store that he continued this idea for 10 weeks and is planning another idea for the future. Sports shorts when tied in with the kiddie shows and properly plugged gain added results, we have found.

Similar stunts for Saturday matinee give-aways have been promoted, particularly one with Walt Disney's "Lady And The Tramp," which was with a pet shop and the give away of two puppies. The pet shop cooperating got us two cocker spaniels through the company from whom they buy their dog food. Two displays were set up two weeks in advance, one in their window and one in our lobby. Each had stills of "lady" on them; and the stunt proved an outstanding success.

Having met with success with the small fry, and the adults, we next set out to capture the 'teen age younger generation with popular Rock 'n' Roll music. This, of course, was a big undertaking. The first stage show, however, proved the audience just couldn't get enough, so we have planned similar shows as soon as the talent is lined up. We really ballyed this show big with heralds, lobby display, trailer on screen for two weeks, and newspaper ads. A sponsor paid for the heralds with his ad on the back; and two local stores specializing in Rock 'N' Roll records put their ads above and below our newspaper ad giving the illusion of our ad being bigger than it actually was. The surprising thing about this show was that it drew plenty of older patrons, as well as the expected younger generation. The sponsor was well pleased with results, as the master of ceremonies announced from the stage that anyone bringing in his ticket stub would get a 10 per cent discount on all merchandise purchased at his store. We, therefore, are looking forward to another stage show of this type.

NSS Drive-In Trailer Brochure Available To Exhibs

NEW YORK—National Screen Service has issued its "The Drive-In Trailer Directory Story," which in its 20 pages presents a 1956 program of profits for the new drive-in season, and a listing of the trailers available to sell patrons from the screen on the snack bar, intermission clock trailer, etc.

RUNNER-UP NUMBER 1

CASHING IN ON FOOTBALL POPULARITY

Submitted by W. C. Green
Lyric, Ludington, Mich.
885 seats • 55 cents top admission
General patronage.

Nine years ago I came to the conclusion that I should capitalize on the great interest shown in football in this city. As a result, I started what is known as "The Butterfield Theatres Most Valuable Football Player Award." A very handsome trophy was chosen and each year the winning player's name is inscribed on it. We are now on the second trophy, having filled the first one.

Due to conference rules, the player can not accept a prize of more than $2.50 value. Hence the trophy is presented to the Ludington High School; but the player is permitted to take the trophy home for a couple of weeks and then return it to the school, where it is displayed in the school trophy case. The player is given a framed picture of the trophy showing his name inscribed on the trophy.

The winner is selected by balloting by the students of the high school and junior high and theatre patrons. Publicity is given the balloting by the local newspaper, radio station, and is mentioned in the theatre's newspaper ads. A great deal of interest is shown by the students and football fans. This interest seems to be greater every year. Newspaper sports page coverage is an assured result.

This year, once the date of the event was set, balloting ran for one week previously, and a unit show was built around the event that would appeal to the patronage I was trying to attract. I booked RKO's two-reel sport special, "Football Highlights," and stressed the fact that the award would be made from our stage.

The entire football squad attended as my guests. Most brought their girl friends and this means an admission ticket and also a lot of the kids' parents attended and this also helped at the boxoffice. The High School band came to the theatre and played in the orchestra pit just before and after the award was made. The team is lined up on the stage when the trophy is presented to the coach, who, in turn, names the winning player.

Publicity of the winner is carried next day by both the newspaper and radio station.

The event through the years has assured us a very successful night's business; gained us a lot of good will and a lot of friends; and, as stated, the interest in this award is growing each year.

RUNNER-UP NUMBER 2

"OSCAR" CONTEST

Submitted by William Wyatt
Virginian, Charleston, W. Va.
954 seats • 70 cents top adult admission
General patronage.

To cash in on the Academy Awards I held an "Oscar Contest" which was planted with the Charleston Gazette. The major prizes were promoted costless to the theatre. The only cost to the theatre was for a 40x60 in the lobby, a short screen trailer and some passes.

"The Country Girl" was booked to start the day after the Academy Awards were announced and I used my contest to impress upon the readers the many awards that this film was nominated for. It also plugged the same circuit's Rialto, which had "On The Waterfront" and "Caine Mutiny," starting the day after the Awards.

The contest was run off the theatre page and was seen by readers who might bypass the theatre page. Teasers were placed on the front page of the newspaper two days in advance of the contest. On opening day of the contest a front page story was used giving complete details of the contest with an entry blank on an inside page. This 18 inch entry blank listed several different categories for readers to pick winners. Categories were best picture; best actor; best actress; best supporting actor; best supporting actress; best director; and best original song. These are the awards which most people are familiar with. To break ties a 25-word statement on "My Own Favorite Movie Of The Year" had to be completed. On the second day the entry blank with a 12-inch story was used; on the third day an entry blank only was used; on the fourth day the newspaper gave a front page story, the entry blank and a 24-inch humorous story on the contest; on the fifth and sixth days, entry blanks only were used; on the seventh day, entry blank and deadline story were used. A list of winners was published after the Awards were announced.

Although we were fortunate in having newspaper cooperation on this, we are confident the same thing could have been used in the lobby only, on a herald, or with a radio or TV tieup.

"The Country Girl" was also plugged by distribution of 2,000 free programs; a special story and scene mat in a special four-page section put out by all the city theatres; a fashion still ran by the Charleston Daily Mail; a mystery tune contest on Radio Station WKNA; a special front using the "rave" notices the picture had received in trade papers, magazines and from columnists; and bookings printed on menus at King's Restaurant and Kresge's Dime Store.

$1100.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
$500.00 on—
"The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

Steve Allison, right, WPEN's late night commentator, recently interviewed a former dope addict as Captain Ferguson, Police Department's special investigation squad (center) listened in. The interview took place after Ferguson and the young man had seen United Artists' "Man With The Golden Arm," SW Stanton, Philadelphia.

RUNNER-UP NUMBER 3

NO COST YO-YO CONTEST

Submitted by W. S. Samuels
Texas, Dallas, Texas

1500 seats • 60 cents top admission
General patronage.

Recently we attracted considerable added kid business at Saturday matinees with the Duncan Yo Yo Contest.

This event is handled by demonstrators of the Donald F. Duncan Corporation, Chicago, manufacturers of the Yo Yo; and the deal works as follows: Duncan has a group of demonstrators who go into the schools, parks, department stores, supermarkets, dime stores, etc., and demonstrate how to Yo Yo. They hold contests at all these places all day, every day the contest is scheduled at prearranged times. Each event lasts 20 to 35 minutes in the stores. The winners are then invited to attend the theatre kid show the following Saturday and compete for big prizes such as cameras, bicycles, watches, etc. The prizes awarded at the stores are sweaters, etc. This creates a desire for all kids to learn to Yo Yo and win prizes.

Thus, the following Saturday the kids bring their friends to root for them on the stage at the theatre. It brings in kids galore, as they are pulling for their favorites. It gives the kid shows variety, sells merchandise for the merchant, and creates good will for the theatres, and makes the kids happy.

We sell more popcorn than you would believe; and while the kids are here we are actually baby sitting for mom, so everyone is happy.

The Duncan men furnish screen trailers made up of special live action; a lobby display, plugs when they visit local radio and TV shows; and all the prizes. Actually, the theatre is the final clearing house for the contest and for five weeks each year it helps Saturday kid show business. Cliff Harlow, one of the representatives, is a wizard of the Yo Yo; and a wizard at handling youngsters. It is a beautiful deal for us.

Mrs. Molly Rabinowitz, Flushing, N. Y., winner, "The Court Martial Of Billy Mitchell" letter writing contest, is seen being congratulated recently by Larry Morris, general manager, Criterion, New York. The contest was held in connection with the showing of the Warners film and the prize is a Miami Beach vacation for two.

RUNNER-UP NUMBER 4

"RUNNING WILD"

Submitted by Arthur W. Jenkins
Strand, Brockport, N. Y.

690 seats • 75 cents top admission
General patronage.

We had "Running Wild" booked as a double feature with "Tarantula"; and since we had had a slight taste of juvenile delinquency a short time ago thought it appropriate to have a tie-in with the police department on some type of promotion.

I called on Captain Henry Jensen, Juvenile Division, Rochester, N. Y., Police; and asked if he could send me some material concerning the problem for use on opening night of "Running Wild." He sent material and a good speech on the subject. I made ample use of the material by placing editorials on delinquency in the local paper two weeks in advance of playdate.

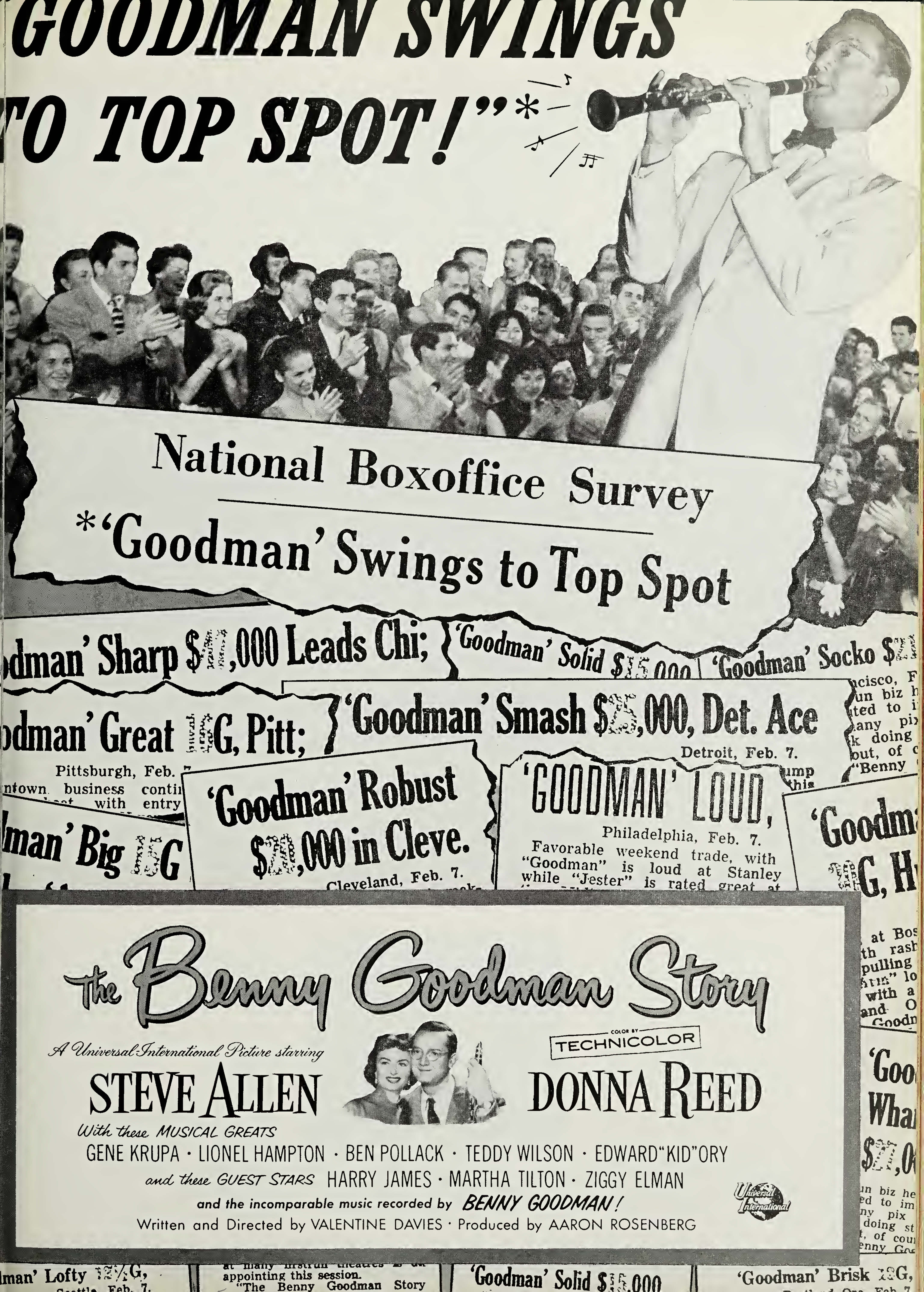
The Reverend Nichols, of the local First Baptist Church, was approached and asked if he would cooperate by reading the speech the night the film opened. He agreed and after getting his okay letters were sent out inviting Boy Scout leaders, the Mayor, police, sheriff, troopers, and high school teachers to be my guests to see the film or hear the speech. I also placed a notice in the local paper telling about the fact that I would have the minister as a guest speaker on this particular night. Finally, as a clincher, I had 1,000 special heralds made up and distributed via newsboys and runners.

The speech went over fine and I had far above normal business. This proves that an exhibitor who exerts a little extra effort can get some extra revenue at his boxoffice.

Sentenced To The Movies

MANCHESTER, CONN.—RKO's short, "Devil Take Us," a safety story, got Connecticut wire service breaks when a Town Court judge fined a local resident $18 for reckless driving and also gave him two passes to see the film, playing at the Stanley Warner State. Some days previous, Bill McGrath, theatre manager, had hosted the judge and other town officials at a screening.

Contestants are urged to watch carefully expiration dates of the offers now pending from the film companies on additional SHOWMANSHIP SWEEPSTAKES $500 awards.



GOODMAN SWINGS TO TOP SPOT!"*

National Boxoffice Survey

*'Goodman' Swings to Top Spot

dman' Sharp $4[illegible],000 Leads Chi;

'Goodman' Solid $15,000

'Goodman' Socko $[illegible]

ncisco, F
un biz h
ted to i
any pi
k doing
out, of c
"Benny

dman' Great 1[illegible]G, Pitt;

Pittsburgh, Feb. 7
ntown business conti
with entry

'Goodman' Smash $25,000, Det. Ace

Detroit, Feb. 7.

ump
this

lman' Big 1[illegible]G

'Goodman' Robust $20,000 in Cleve.

Cleveland, Feb. 7.

'GOODMAN' LOUD,

Philadelphia, Feb. 7.
Favorable weekend trade, with "Goodman" is loud at Stanley while "Jester" is rated great at

'Goodm
[illegible]G, H

at Bos
th rash
pulling
" lo
with a
and O
Goodn

the Benny Goodman Story

A Universal-International Picture starring

COLOR BY TECHNICOLOR

STEVE ALLEN

DONNA REED

With these MUSICAL GREATS

GENE KRUPA · LIONEL HAMPTON · BEN POLLACK · TEDDY WILSON · EDWARD "KID" ORY

and these GUEST STARS HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the incomparable music recorded by ***BENNY GOODMAN!***

Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

Universal International

'Goo
Wha
$[illegible],0

n biz he
ed to im
ny pix
doing st
t, of cou
enny Go

lman' Lofty 1[illegible]½G,
Seattle, Feb. 7.

at many firstrun theatres is dis-
appointing this session.
"The Benny Goodman Story

'Goodman' Solid $15,000

'Goodman' Brisk 1[illegible]G,
Portland, Ore., Feb. 7.

NEWS OF THE TERRITORIES . . .

N. E. Variety Unit Honors Archbishop

BOSTON—Archbishop Richard J. Cushing will be the recipient of the Great Heart Award, given annually to the individual who has done the most good for the greatest number of people by the Variety Club of New England, co-sponsors, Childrens Cancer Research Foundation (the Jimmy Fund), with the Boston Red Sox.

A testimonial dinner honoring His Excellency on the 35th anniversary of his ordination will take place in the Imperial Ballroom, Hotel Statler, on May 26. The committee in charge is made up of Walter A. Brown, president, Boston Garden; Joseph Cronin, general manager, Boston Red Sox; Martin J. Mullin, president, New England Theatres, Inc.; and William S. Koster, executive director, Variety Club of New England. All are trustees of the Childrens Cancer Research Foundation.

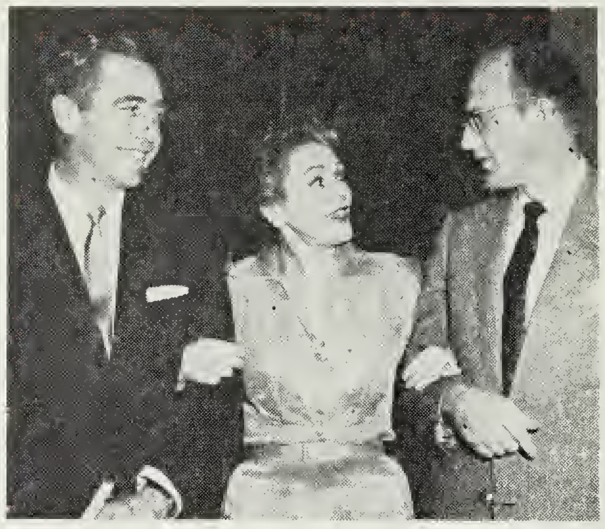
Albany

Real estate of the New York Port Authority which is leased to theatres and other enterprises would be subject to city, county, and state taxes, under a bill reintroduced in the legislature by Senators James G. Sweeney and Bernard Dubin, Queens County. . . . Those attending funeral services for the late Guy A. Graves in Schenectady, N. Y., included Elias Schlenger, the Ullman family, Jack Goldberg, Ray Smith, George Schenck, and Ken Farrar. . . . The Stanley Warner Stanley, Utica, N. Y., and the Fabian Palace here will be among the theatres presenting Woody Herman's orchestra, with Louis Armstrong, next month. . . . Twentieth-Fox demonstrated the CinemaScope 55 process in the Fabian Palace. Arranged by branch manager Clayton Pantages, the screening was introduced by district manager Al Levy, Boston.

Atlanta

The Palace, renovated by Martin Theatres at a cost of $85,000, has been reopened. . . . Mac Polston, former manager, Hardee, Wauchula, Fla., has been transferred to Winter Garden, Fla., as manager, Garden. He has been replaced by C. Stanley Butler at Wauchula. . . . Walter J. Penney, 65, local operator in St. Petersburg, Fla., died. . . . The Gulfstream Drive-In, Hallandale, Fla., soon will be opened by the E. M. Loew circuit. . . . Theatre receipts in Alabama for October, 1955, were up 9.1 per cent over September, according to the University of Alabama Bureau of Business Research. The university reports also showed that October receipts were down 3.3 per cent when compared with those for October, 1954.

The Crescent Amusement Company, Nashville, Tenn., appointed William A. Parker as manager, Princess, Decatur, Ala. . . . Mrs. Adaline H. Gawthrop, owner, Linda Drive-In, Palatka, Fla., soon will start work on a new $50,000 drive-in there. . . . Otis Morris was appointed manager, Starlite Drive-In, Brundidge, Ala.



C. L. Patrick, general manager, Martin Theatres; Lillian Roth; and E. D. Martin, president, Martin Theatres, are shown following a recent screening in Atlanta of MGM's "I'll Cry Tomorrow."

Officers of Local F 49, film employes, are Jim Hart, president; Sewell Sudderth, vice-president; Carl Hardin, business agent; Jim Corbett, financial secretary; Barbara Sills, business secretary; and Mary A. Ward, sergeant-at-arms; board members include Lamar Kirk, Cordie Whitefield, Nell Renney, Laura Maddox, Marie Pinkson, Frances Shaddix, Bill Sutter, and Anita Saybly. The trustees are Eythe Bryant, Lynda Burnett, and Walter McDonald. . . . The Victoria, Allgood, Tenn., closed due to bad business. . . . Ed Stevens, president, Stevens Pictures, expects to open his new theatre at Smyrna, Ga., about March 15. . . . T. H. Hargett, Wedowee, Wedowee, Ala., was hospitalized at Biloxi, Miss.

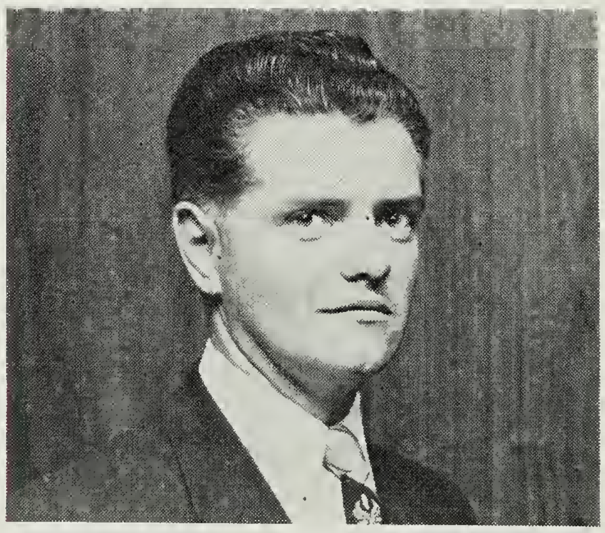
Boston

Walter Almon, promoted from the shipping department, Warners, is the new booker there, replacing John Hanson, who resigned. At the same office, Ruth Kitcham has been placed as secretary to office manager Leo Griffin, coming over from New England Theatres, Inc. . . . Earl Brown, retired postmaster, Lunenberg, Mass., has been named assistant manager, Fitchburg, Fitchburg, Mass., to work with Frank Boyle, manager. He replaces Emil Perodeau, who retired. . . . Charles Repec, MGM salesman, was hospitalized for a chest ailment. . . . Publicist Red King is planning special publicity for the lucky customer who buys the millionth ticket shortly to Cinerama at the Boston. . . . Raphael Sandlow, independent suburban exhibitor, was a patient at Malden Hospital, where he is undergoing treatment for the ulcerous condition.

The Cinema, Portland, Me., which was closed because of a wage dispute between the owner and the projectionist's union, was reopened when an agreement was reached. George F. Friary, Biddeford, Me., has been named manager. . . . Gary Merrill has returned to his Cape Elizabeth home, with his children, from Hollywood, where he and his wife, Bette Davis, have been making pictures.

Dr. Harold Klein and Louis Josephs have taken over the Bay State Film Company and will continue to sell independent films in the territory, retaining the offices at 36 Melrose Street. Under the new setup, Louis Josephs will be general manager and Anita Counsel will remain as secretary. Dr. Klein will be a non-participating partner. . . . Homer E. Robinson, Park, Southwest Harbor, Me., decided to reopen the theatre, which he closed at the end of last year. . . . Sam Horenstein, former Manley Popcorn representative, was a paient at Waltham Hospital. . . . Lester Hughes, former Paramount salesman, has called it a day at his Nordica, Freeport, Me., and is devoting his attention to his real estate business in that city.

PROVIDENCE, R. I., NEWS—Thieves recently looted the Park, Auburn, R. I., of approximately $70 in cash, according to a report filed by Charles E. Nelson, manager, with the Cranston, R. I., police department. . . . The Uptown, Broadway neighborhood house, was the first in the state to offer the new Polyethylene kitchenware deal. . . . Alec Guinness was the subject of a half-page feature in the Providence Sunday Journal.



Douglass N. Amos, newly appointed general manager of theatre operations, Lockwood and Gordon Enterprises, with headquarters in the Boston office, has replaced Louis M. Gordon, who has retired from active participation in theatre operations.

Columbia Plans Set For New Exchange

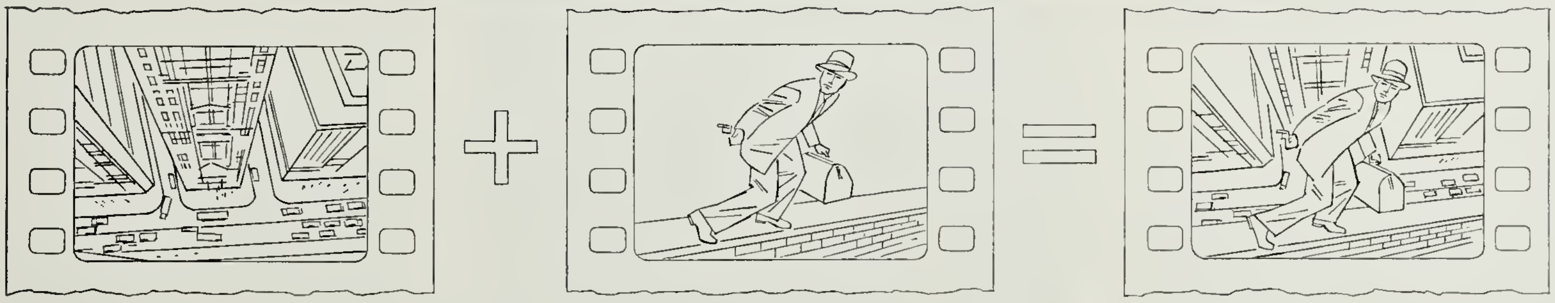
BOSTON—The transfer of five parcels of property on Church and Winchester Streets constitutes the largest real estate deal to occur on Film Row, and a new building will eventually house Columbia. Fred Barnard sold to Samuel W. Poorvu and Sumner L. Poorvu, construction engineers, the properties consisting of four apartment houses on Winchester and a block of stores on Church Street, the latter including a lunchroom and the diplay room for Independent Theatre Supply Company. Demolition is to start March 15 and a new, two-story reinforced concrete structure is to be erected. It will be leased to Columbia on a long-term basis, and it is hoped that the new quarters will be ready for occupancy by Sept. 1.

Columbia will move from the present exchange at 61 Church Street. The first floor will be used for the shipping and receiving rooms, while the second will be devoted to offices, bookers' booths, and secretarial headquarters. Plans do not include a screening room. The building will have a corner entrance and the entire property will be airconditioned. The architect is Abraham Woolf. A parking lot behind the building will accommodate cars of the staff.

High above city streets
...without leaving the studio

Mastery of picture-taking and laboratory technics have freed today's motion picture production from the practical limitations of time and space. For example, should director and crew be in Hollywood with story scenes to be photographed in New York, the director shoots background and action separately, combines them in the optical department.

There's an Eastman Motion Picture Film for every purpose



To aid the industry in solving problems such as this, Kodak maintains the Eastman Technical Service for Motion Picture Film with divisions at strategic centers. Inquiries invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

The International Scene . . . .

Canada

More Houses Open, But Patronage Down

TORONTO—The 16mm. theatres in this country faced the same problem in 1954 as their 35mm. counterparts. It was a case of increased number of houses, but a drop in receipts and admissions, according to the Dominion Bureau of Statistics. The total number of houses, 210, an increase of 17 over the previous year, had receipts og $664,062 for 1,686,705 admissions, as against $685,208 from 1,790,392 admissions the year previous. All figures exclude amusement taxes.

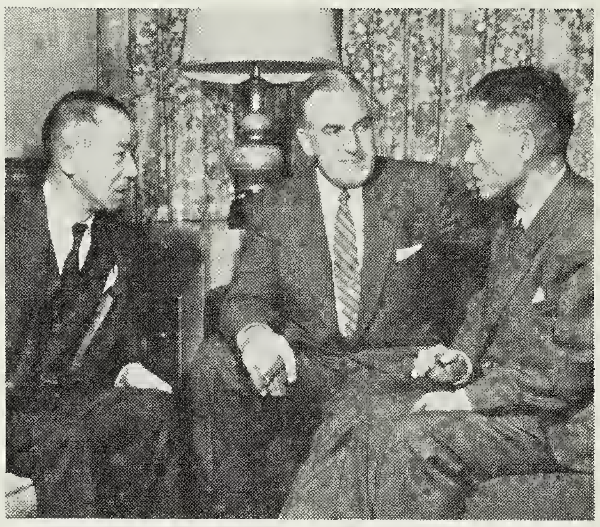
Immigration is credited with the increase in number of houses, as well as the expansion of new areas for motion picture entertainment. So great was this growth that it made up the slack for those theatres converting to 35mm. and those forced to shutter because of the coming of TV. However, indications are that 1955 had a drop in number of 16mm. places of exhibition due to TV's expansion into new areas.

Decline in the 16mm. business, like that in the 35mm. field, may be attributed to TV. During 1954 there were 1,513 films distributed theatrically and these took in $1,617,870 in rentals, a big drop of $404,242 from the $2,022,112 of 1953. By contrast, 16mm. films for non-theatrical use returned $1,324,172 in 1954, a gain of $953,040 over the year previous. This increase was due to the increased use of such films by industrial concerns and the expansion of TV.

Advertising in various media rose from $104,925,535 in 1944 to $395,053,843 in 1954. Contrast this figure with the film industry in those 10 years. In 1944, gross boxoffice receipts were between $53 and $54 million and in 1954 they were between $105 and $106 million. Look at other media in the same period. Daily papers got $118,030,000 in 1954 compared with $32,612,000 in 1944. Radio went from $11,486,952 to $31,710,690 in the 10 years, while newcomer TV got $8,595,626 in 1954. The same story is all the way through every other media, except for films.

Canadian Comment

Newest comer in the motion picture production field, Batten Films, recently revitalized under the direction of Ralph Foster and Julian Roffman, is keeping busy with various productions. These include Walt Disney's daily TV Children's Newsreel, productions for the Department of National Defense, a 30-minute show for the Columbia Broadcasting System, and filming of the J. Arthur Rank Screen Advertising Service of Canada.



Alfred E. Daff, center, president, Universal-International Films, recently welcomed to the Universal City, Cal., studios, Japanese dignitaries Hisakichi Maeda, right, and Hidesaburo Yokoyama, on their visit to Hollywood.

CINE CHATTER: With Toronto now the headquarters of the Canadian Film Awards, it is likely the next award ceremonies will be held in Stratford during the Shakespearean Festival there this summer. . . . TV is providing the National Film Board with newer and bigger audiences than ever before. In its annual report, the NFB reports that one of its films, "Corral," was seen by an estimated 15,000,000 persons on a TV network show. The NFB produced 122 original films, plus 113 film translations and adaptations to enable films to be shown through different distribution media. . . . First social event of the year arranged by the Lady Barkers of Toronto Variety Tent 26 was a Monte Carlo Night, in which $340 for Variety Village was raised. . . . George Davie, manager, Palace, Toronto, staged a benefit for the fund drive of the Toronto East General Hospital. . . . David Griesdorf, formerly general manager, Odeon Circuit in Canada, until his mutual termination with that company, has acquired a substantial interest in International Film Distributors and is now its executive vice-president. He returns to the company after a six years' absence with Odeon. . . . Ralph Ellis, New York sales representative of the National Film Board for the past couple of years, resigned to go to Toronto as representative for a new TV-film sales company. The company will be owned by Sterling Television and Fremantle Overseas Radio and Television, Inc. . . . A new policy of booking two top pictures simultaneously in four houses is being introduced in Winnipeg by Western Theatres, Inc., March 15. . . . Around the clock work schedule allowed the Paris, St. Boniface, Man., to open in three days after severe smoke and seepage damage forced closing. . . . Arch H. Jolley, executive secretary, Motion Picture Theatres Association of Ontario, will begin a series of nine speaking engagements on behalf of the industry Feb. 20 in Woodstock, Ont. . . . Jim Hardiman, Odeon's director of publicity, tied the knot. . . . Morris Stein, Famous Players eastern division general manager, was on a hop to the maritimes. . . . Film Art Service has moved to 21 Dundas Square, Toronto. . . . Chet Friedman, MGM press representative in Canada, became a grandfather when his daughter, Arlene, Fort Riley, Kans., gave birth to a girl.

—HARRY ALLEN, JR.

This photo of the world-wide premiere of Howard Hughes' "The Conqueror," an RKO release, at the Avenue, Manila, was radioed to the U. S. and shows Mrs. Luz Magsaysay, wife of the President of the Philippines, being welcomed by Manila Lions Club treasurer Alberto Reyes, who sponsored the benefit showing.

New Grainger Firm Has Exhibitor Support

HOLLYWOOD—James R. Grainger, former RKO head, last fortnight announced the formation of James R. Grainger Associates, Inc., a sales and representation organization with a number of prominent exhibitors as stockholders. Offices for the new company will be run by Grainger from the Beverly Wilshire Hotel, Beverly Hills, until permanent headquarters are ready for occupancy.

GRAINGER

According to Grainger, his organization will concentrate on serving leading independent producers as sales representative and in connection with foreign distribution. He said, "We shall provide aggressive representation and complete international distribution facilities . . . special counsel, and advice in production, with emphasis on sales and promotional potential of story properties before production."

Among the exhibitors associated with Grainger in the new enterprise are Harry C. Arthur, Jr., Julius Gordon, Michael Naify, George Mann, Robert Lippert Edwin Silverman, Joseph M. Seider, and Marco Wolf. O'Melveney and Meyers is counsel for the company.

England

LONDON—A complete severence of relations between the Ealing Studios, Ltd., and the J. Arthur Rank Organization will terminate an arrangement of several years' standing whereby Ealing has distributed its product through Rank and enjoyed Rank financing, it was reported last week. Three completed Ealing films will be released through Rank, it was understood, but other outlets will be secured for three others scheduled for this year and for all subsequent productions. Ealing's Sir Michael Balcon has resigned directorships in JARO and four affiliated companies. Ealing production studios were sold last year to the BBC.

Buffalo

The premiere of "Cinerama Holiday" in the Tech was one of the most colorful opening nights in many months, attended by Cinerama, Stanley Warner, and Eastman Kodak executives, as well as civic officials. The event was sponsored by the Greater Buffalo Advertising Club and proceeds of the premiere went to the March of Dimes fund. . . . Police spent an anxious 50 minutes at the Broadway, a Basil community house, after manager Everett Tanner received a telephone call falsely reporting a bomb had been hidden there. . . . The Lone Ranger will make three stage appearances at the Center on Feb. 18, in behalf of the Warners production. . . . The 20th-Fox CinemaScope 55 was introduced by William C. Gehring, executive assistant general sales manager, at the RKO Palace, Rochester, N. Y. Carl S. Hallauer, president, Bausch and Lomb; Edward P. Curtis, vice-president, Eastman Kodak; Howard S. Coleman, research scientist; Thomas J. Hargrave, Eastman chairman of the board; and Charles B. Kosco, branch manager, Buffalo, were in the audience.

Charlotte

Assisting with registration at the recent convention of Theatre Owners of North and South Carolina were Billie Harris, Republic, Mildred Hoover, Paramount, and others. Representing the WOMPI, Nancy Wilson and Lois Summers, both of MGM, presented red carnations to guests. . . . Sal Aragona, Starlight Drive-In, Jacksonville, N. C., became the father of a boy on Christmas Day. . . . H. F. Kincey, Wilby-Kincey Theatres, was elected president, Charlotte Central YMCA. . . . The Dallas, N. C., town board voted to permit Sunday movies on a six-month trial basis. The town has only one house, the Evon.

Chicago

John Ralph Boice, owner and operator, the Boice and Strand, Warsaw, Ind., addressed the Warsaw Kiwanis Club on the marked advancement in movie entertainment. The Strand has been in continuous operation since 1913. . . . Dan E. Goodman, Film Row veteran, joined Modern Film Distributors as assistant to Irwin S. Joseph, general sales manager. . . . Hall Walsh, southern prairie district manager, Warners, recovererd in the hospital from a heart attack. . . . Conventioneers, whose wives are large contributors to movie attendance, spent $209,688,250 here last year, according to a report by the Chicago Convention Bureau. A new high, predictions by the bureau are that it will be upped this year. Out-of-town visitors attending 1,127 conventions, meetings, and expositions numbererd 1,276,330, a gain of about 24 per cent over 1954. . . . Theatre managers who have dust problems can attribute it to the fact that last year an average of 53 tons of dust fell each month in every one of Chicago's 215 square miles, according to a report by the Armour Research Foundation. . . . George Cook was named manager, the Vonderschmitt circuit's Von Ritz, Bedford, Ind., succeeding the late Harry E. Askew. Paul Herman purchased the Ideal. . . . Stanley Leay, Stanley operator, installed a wide screen. . . . A. J. Kennedy has named San Francisco and west coast manager, Filmack Trailer Company. . . . Herman Arnold, Indiana manager, Terre Haute, Ind., supervised complete improvements to the house, including 1,000 new seats and a seamless screen. . . . Movie attendance in January was almost at par with that for the same month a year ago, according to city tax collection figures. The January take was $91,122; for that month in 1955, it was $91,451. . . . Sol Horwitz resigned as a B and K booker to join Allied Theatres of Illinois in the same capacity. . . . An unusually high number of cuts, 42, were made in the 85 films scanned by the police censor board in January. The total footage was 490,000. There were no rejects, but three pictures were given an adult label.

A prediction that film censorship in Chicago will end within a year was made by Alderman Leon M. Depres at a board meeting of the Illinois division, American Civil Liberties Union. Previously, he opposed the appropriation of city funds for the operation of the police censor board. . . . Pierce Rardin repened the Joy, Kansas, Ill. . . . Jack Kirsch has been chosen by the Chicago Council, Boy Scouts of America, for the seventh consecutive year to head the theatre and amusement division for its 1956 fund raising drive. . . . A request by a local magazine to photograph members of the police censor board was denied by Police Commissioner Timothy J. O'Connor. The pictures were to have been used in an article on the censors. . . . Harold Perlman, exploiteer, U-I, resigned to replace Jack Garber in the Balaban and Katz publicity department. Garber resigned to join the Allied Artists, Hollywood. . . . Harland Clark claims he was forced to close his Milford, Milford, Ill. He has filed a suit in the U. S. District Court, Chicago, against the film companies

Lieutenant Governor Sumner G. Whittier, Commonwealth of Massachusetts, recently greeted William C. Gehring, executive assistant sales manager, 20th-Fox, in the lobby of the RKO Memorial, Boston, prior to the demonstration of CinemaScope 55.

12 Theatres Join Allied Illinois Buying, Booking Unit

CHICAGO—Within the past four months, 12 additional theatres have become members of Allied Theatres of Illinois and the Allied Buying and Booking organization, according to an announcement by Jack Kirsch, president. They are the Brandt, Harvey, Ill.; Arcadia, St. Charles, Ill.; Center, Bensenville, Ill.; Crawford, Chicago; De Luxe, Chicago; De Luxe Drive-In, La Porte, Ind.; Family Drive-In, Grayslake, Ill.; Forest, Forest Park, Ill.; Geneva, Geneva, Ill.; Ideal, Chicago; Lake Shore, Chicago; and the Pickwick, Park Ridge, Ill.

Kirsch also announced that Sol Horowitz has been engaged as assistant film buyer, Allied Buying and Booking organization. Horowitz, who assumed his duties with Allied last week, has been associated with the local industry for more than 18 years.

Mr. Exhibitor:
What is your pleasure?
Did you say
. . . ART FILMS?
. . . ACTION?
. . . HORROR?
. . . EXPLOITATION?
Or, perhaps, films for the kiddies (100 of them) . . .
You name it . . .
We have it . . .
At our new Exchange serving theatres in the Buffalo-Albany Territory. Immediate availability of top-flight attractions for any type of theatre—
Representing the following in the BUFFALO-ALBANY area:
ASSOCIATED ARTISTS & DOMINANT PICTURES, INC.
BANNER PICTURES DISTRIBUTORS CORP. OF AMERICA (DCA)
FILMAKERS RELEASING CORP.
FINE ARTS FILMS, INC.
LIPPERT PICTURES, INC.
M O B S, INC.
LOUIS DE ROCHEMONT'S "The Great Adventure"
UNION FILM DISTRIBUTORS
GEORGE WALDMAN
505 PEARL ST., BUFFALO, N. Y.
'Phone: Madison 3857
MINNA ZACKEM, Gen. Mgr.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (FEBRUARY 15)

🚶🚶🚶🚶	Registering grosses in the highest brackets.	🚶🚶	Just fair, nothing out of the ordinary, average.
🚶🚶🚶	Good, although not breaking down the walls.	🚶	Disappointing, below what was expected.

GUYS AND DOLLS (Goldwyn-MGM)	🚶🚶🚶🚶	THE LIEUTENANT WORE SKIRTS (20th-Fox)	🚶🚶
RANSOM! (MGM)	🚶🚶	THE COURT MARTIAL OF BILLY MITCHELL (Warners)	🚶🚶🚶
KISMET (MGM)	🚶	THE MAN WITH THE GOLDEN ARM (UA)	🚶🚶🚶🚶
THE RAINS OF RANCHIPUR (20th-Fox)	🚶🚶	DIANE (MGM)	🚶
THE ROSE TATTOO (Paramount)	🚶🚶🚶	ALL THAT HEAVEN ALLOWS (U-I)	🚶🚶🚶🚶
ARTISTS AND MODELS (Paramount)	🚶🚶🚶	I'LL CRY TOMORROW (MGM)	🚶🚶🚶🚶
THE INDIAN FIGHTER (UA)	🚶🚶🚶	THE COURT JESTER (Paramount)	🚶🚶🚶
IT'S A DOG'S LIFE (MGM)	🚶	THE BOTTOM OF THE BOTTLE (20th-Fox)	🚶🚶
THE TROUBLE WITH HARRY (Paramount)	🚶	HELEN OF TROY (Warners)	🚶🚶🚶🚶
THE SECOND GREATEST SEX (U-I)	🚶🚶	THE BENNY GOODMAN STORY (U-I)	🚶🚶🚶🚶

Markee Mispelling Shocks Scholorship Fund Grupe

CHICAGO—The management of the Coronet, Evanston, Ill., recently was embarrassed to discover that its marquee notice, reading "B. and P. W. Benefit for Kendal Collage Scholarship, 'Sabrina'," contained three misspelled words, somewhat shocking to the erudite residents of the town, the home also of Northwestern University. The name of the college benefiting from the Business and Professional Women's Club scholarship drive is spelled Kendall. When forwarding this news item to the **MOTION PICTURE EXHIBITOR**, a Chicago reporter, no doubt bemused by the Coronet's error, misspelled "misspelling" mispelling . . . er . . . I mean . . . Hmmm.

and the McCallum Circuit, seeking $50,000 damages, caused by alleged unfair clearances.

C. Ray Bell reopened the Pix, Blue Mound, Ill. . . . Dave Arlen, B and K press department, overcame a virus attack. . . . Max Roth, Capitol Films chief, overcame a serious heart attack. . . . Francis Davis reopened his State, Hamilton, Ill. . . . Condolences were being extended Ralph Macfarlane, branch manager, United Artists, whose mother, Mrs. Lydian Macfarlane, died. . . . Pete Nichols reopened the Forest, Forest Park, Ill. . . . Kerasotes Theatres reopened the Home, Rantoul, Ill., after repairs required by a large fire. . . . Teitel Films moved its offices to larger quarters in the Fine Arts Building, which also houses Abe Teitel's World Playhouse. . . . Don Bowen is now operating the Roxy, Pecatonica, Ill. He is also owner and manager, Don, Erie, Ill.

Cincinnati

In were Sam Galanty, Washington, Columbia division manager; Harold Raives, Cleveland, Schine district manager; Duke Hickey, Cleveland, promotion manager, U-I's "The Benny Goodman Story"; and Allan King, Hollywood, National Film. . . . Clayton Moore drew good press while here for a day on his tour ballying Warners' "The Lone Ranger." . . . Lou Korte, former 20th-Fox booker, is now Kentucky salesman, and Walter Mergenthal, former shipper, is now booker. . . . C. G. Porter bought the Lyric, Beckley, W. Va., from Jean Burke and D. C. Meadows. . . . Special kiddie films are to be screened at all Chakeres houses on Washington's Birthday. . . . Lou Weinsz, long associated with Chakeres and widely known in the industry, died of a heart attack.

COLUMBUS, O., NEWS—The H. K. Ferguson Company, Cleveland, was chosen to design and prepare cost studies for the garage to be built under the State House yard in the heart of the downtown theatre area. . . . The Catholic Times, official publication of the Columbus Catholic diocese, asked editorially, "Is not the ban on censorship the cause for growing disregard for decency?" The Times said that it is "shocking news to all decent Americans to know that more objectionable movies were produced last year than in any similar period over the past 20 years." The Times said that many objectionable movies now are shown on television. Parents were urged to keep constant vigilance over the children's selection of home as well as theatre movies. . . . Floyd Emerson, 68, doorman, Loew's Broad, died suddenly following a heart attack. For many years prior to his employment at the Broad, he was doorman at the Uptown.

Cleveland

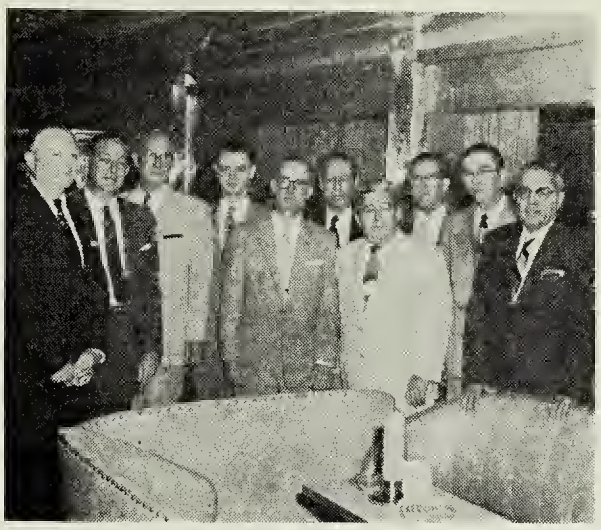
Columbia will make a direct appeal to drive-in owners by devoting a special section of the press book on each of its pictures with ideas for exploitation in outdoor theatres, Abe Montague, general sales manager, states in a signed article to appear in the forthcoming National Allied Drive-In Convention program. Montague expresses the opinion that distributors have not given enough thought to the specialized needs of the drive-ins which, he points out, "contribute to the national boxoffice dollar between 15 and 20 per cent of the gross." . . . Lucille Ball and Desi Arnaz were in to tell everybody about their newest MGM picture, "Forever Darling," soon to be seen on the Loew State screen. They were guests at a press luncheon, and participated in a meeting of 2,000 captains of the Heart Fund rally in the Statler Hotel. . . .Ladies attending the National Allied Drive-In Convention will have a special treat. In addition to the entertainment program already announced, the ladies' committee, headed by Mrs. Horace Adams and Mrs. Robert Wile, has arranged with the Hanna Theatre for a limited number of seats for the Feb. 22 matinee performance of "Can Can," playing there with the original New York cast. There will be no charge for this extra, which is included in the registration fee.

E. C. Stutz, managing director, Circle, announced he has leased the Standard, which he will operate on an exploitation policy. The house previously was a unit of the Community Circuit. . . . The 1956 Independent Theatre Owners of Ohio convention will be held some time in October, according to secretary Bob Wile. For reasons of expediency, the annual affair has been held in the spring. Now it is returning to the original convention season. As usual, it will be held in Columbus. . . . Jim Levitt, U-I salesman, is devoting his spare time to civil defense work. . . . About 300 industry members are expected to attend the testimonial banquet Feb. 20 in the Statler Hotel to celebrate N. B. Horwitz' 70th birthday and his 45th year as an exhibitor. Among those who have notified committee chairmen Nate Schultz, I. J. Schmertz, and Meyer Fine of their intention to attend are Bill Heineman, Bernie Kranze, and Milton Cohen, United Artists; Ray Moon and Peter Dana, U-I, and Bill Gehring.

Kim Novak, featured with William Holden in Columbia's "Picnic," and Anne Francis, co-star, MGM's "Forbidden Planet" will be special guests at the annual banquet of the National Allied Drive-In Convention on Feb. 23.

Dallas

Bernard Bragar is the new branch manager, Republic, and Al Duren the new sales manager. . . . Stubby Kaye and three of the Goldwyn Girls arrived in advance of "Guys And Dolls." . . . Lucille Ball and Desi Arnaz arrived in behalf of "Forever Darling," at the Majestic. . . . Dick Bond, president, Dallas Colosseum of Motion Picture salesmen and local Paramount salesman, announced that the national convention will be held here, Nov. 9-11, 1956.



These members of the Miami, Fla., IATSE, MPMO, recently received watches from Wometco Circuit co-owners Mitchell Wolfson and Sidney Meyer for 20 years' service or more. Left to right are Wolfson; Meyer; projectionists Byron Huffstutler, T. C. Yearwood, Larkin Webb, Charles Silvers, George Raywood, business agent; Joe Campbell, Ralph Day, and Jack Shafer. Also receiving watches were Bonnard Leavitt and Bill Arnold.

While snow storms struck Dallas and the vicinity, common carriers did not leave for several days. Film carriers, however, drove through snow and over ice-covered highways to deliver entertainment cargo to north Texas theatre owners and operators. . . . G. L. Lutner was elected president, projectionist Local 249. Other officers include Jershel Miller, vice-president; Harvey Hill, Jr., corresponding secretary; C. I. Cross, finanical secretary; and James Blaydes, sergeant-at-arms. . . . A newly-formed auxiliary of Local 249 has been organized and the officers installed. The group will receive a charter at a special affair on Feb. 16. Pauline Schaefer was named president. . . . Charles Weisenburg, president, Texas Drive-In Theatre Owners Association, announced committee chairmen to head the annual convention to be held here Feb. 21-22. Don Douglas heads space and advertising; Harold Brooks, program; E. L. Pack, finance; publicity, Rusty Rust; registration, greeters, and hospitality, Tim Ferguson; and Edwin Tobolowsky, entertainment.

Denver

More than 700 were at the 20th-Fox demonstration of CinemaScope 55 at the Centre. Robert Selig, division manager, Fox Inter-Mountain Theatres, introduced Reville Kniffen, assistant western division manager, who in turn introduced the filmed talk of Darryl Zanuck. Among those present were 78 20th-Fox stockholders, more than 200 exhibitors, and press, radio, and television representatives, together with several hundred public officials, club officials, and others concerned with forming opinion in this region. . . . Robert Perry leased the Mitchell Drive-In, Mitchell, Neb., from Merle Nygren. Perry formerly operated at Lyman, Neb. . . . C. U. Yaeger, Atlas Theatres president, promoted James Ellis from assistant manager, Gothic here, to manager, West, Gunnison, Colo., where he succeeds Mert Martin, who becomes projectionist, Salida, Salida, Colo.

Fred Knill, Gibraltar Enterprises office manager, won $167 and third place from 38 horses in a cutting horse competition at the rodeo recently held here. Knill rode the horse, and the win makes it possible for him to compete in the professional class next year. . . . M. J. Koneman has reopened the Victory, Pueblo, Colo., after leasing it from Westland Theatres. . . . Mrs. Vera Cockrill, managing director, Denham, was placed in the Denver Post Hall of Fame last week because of her having entertained 800 orphans at a screening of Paramount's "The Court Jester."

Bankrupt Film Firm Sought Actor Lovejoy

DALLAS—A Fort Worth, Tex., newspaper stated that Frank Lovejoy, the actor, had a role in the First Colonial Investment Corporation, which was placed in receivership last week as part of the Texas insurance and investment scandal. The newspaper reported Lovejoy had said by telephone that he received $15,000 fee for his services, but that he was an innocent victim.

A glittering scheme to make full length movies and TV shorts at a Lake Dallas studio, with Lovejoy as star and producer, attracted the money of hundreds of investors from over the state. They bought shares at prices ranging from $10 to $30 on First Colonial's claims that it had scores of money making plans, including the movie studios. First Colonial was plunged into receivership and its books seized after 11 stockholders filed a receivership suit charging the company was insolvent.

The actor was paid early last year, to nail down his services until a long term contract could be signed. The option was said to have expired 90 days ago and never picked up, so the contract was null and void. Lovejoy said he spent most of the money on trips to Dallas. He also tried to interest other Hollywood stars in the plan.

Des Moines

Jerry E. Bloedow, manager, RKO-Orpheum, resigned to join a theatre advertising company in Denver. . . . Jim Travis, Strand, Hilford, Ia., is experimenting with a family ticket deal. He now is allowing families to register at the theatre to be admitted every Monday through Friday at $1 for the entire family. He put a seven person limit on the deal. . . . E. S. Tompkins celebrated his 30th anniversary in the theatre business with a free show in the theatre at Washington, Ia. Refreshments and prizes were given, with local merchants joining in with the staff to pay honor to Tompkins. He started with the Princess, Kirksville, Mo., and has managed houses at Fairfield, Knoxville, Winfield, DeWitt, and Washington, Ia. . . . The Iowa-Nebraska Allied group, in its bulletin to members, joined in with Variety magazine in campaigning against long pictures. The association stated it hoped that distribution and production would take note of the facts in the Variety story, as exhibitors have consistently found that the extremely long running time on features is detrimental to boxoffice receipts.

Detroit Labor Deadlock Ends In New Contract

Detroit—Committees representing Detroit exhibitors and the projectionists of IATSE, Local 199, signed a new contract, in effect for four years. Negotiations lasted nearly six months before agreement was reached. A strike vote was called and approved just before the holidays, but state and federal mediators were called in to assist the bargaining committees.

Under the new contract, a six-day week will replace the present seven-day week. In the first year, 13 days will be taken off the working year, without wage adjustment; 26 days in the second year; 38 days in the third year; and 50 days in the fourth year, making a fully effective six-day schedule. Each theatre will give projectionists a two-week paid vacation. Better overtime rates were given, although no general wage increase was granted. Night theatres will grant special increases. Also, a committee will be formed to look into a pension plan, which was a major issue holding up agreement.

Detroit

Allied Theatres of Michigan will hold its annual convention April 4-5 in the Hotel Tuller, it was announced by Ernest T. Conlon, executive secretary. The program schedule is still being planned by the convention committee. A board of directors meeting was to be held shortly to discuss highlights of the convention. New officers will be elected during the convention. . . . Dillon Krepps, managing director, United Artists, announced that the house will open Feb. 20 following the Todd-AO installation. Krepps placed ads in the papers asking for ushers, usherettes, door men, and several girls to fill positions when "Oklahohma!" opens. . . . CinemaScope 55 was demonstrated by 20th-Fox at the Fox for exhibitors and members of the Greater Detroit Motion Picture Council. T. O. McCleaster, central division manager, Cleveland, was here for the event. . . . Rock 'n' Roll stage shows echoed in the Fox for three days, with local disc jockey Mickey Shorr presiding as master of ceremonies. However, with the advent of CinemaScope, the Fox has had a straight screen entertainment policy. . . . Korman Theatres is planning weekly Rock 'n' Roll stage shows at its four houses, National, Duke, Castle, and Booker T.

A director of Allied Theatres of Michigan for 17 years, Harry Hoboth died recently while driving to Florida. He is survived by his widow and a son, who manages the DeLuxe. . . . Leo J. Robinson, 65, well-known Grand Rapids, Mich., showman, died recently after a short illness. Robinson was also operator of a radio station, WOOD, in Grand Rapids. He was a charter member of Variety Club, Tent 27. Surviving are his widow and a daughter. . . . Sol Krim, Krim Theatres, was in the hospital for a checkup. . . . Lucille Ball and Desi Arnaz were in for a short visit. . . . Boris Bernardi, formerly with Midwest Theatres, is now with the Tech, Buffalo.

The initial leg of Columbia's nationwide, 62-city pre-release promotion tour for "The Harder They Fall" recently got underway with Mike Lane leaving in the specially decorated bus for the first stop in Phoenix, Ariz.

The Westown, Bay City, Mich., was reopened last fortnight after being dark for several years. It has been remodeled and equipped with new seats and a wide screen. . . . The Bay, Bay City, was reopened, according to Butterfield manager Jack Tiernan, who disclosed that the Center there is now closed. Tiernan also manages the Regent, Bay City. Jules Leviton, former Center manager, has been transferred to the State, Pontiac, Mich.

Houston

Abe Levy, veteran exhibitor, has taken over the operation of the Avalon here. . . . Ray Hay, manager, Metropolitan, entered Methodist Hospital for a checkup on a kidney infection. . . . Twentieth-Fox was to unveil CinemaScope 55 at the Metropolitan last week. . . . Roger Barbeau has returned from two years in the Army and taken over as assistant manager, Alabama, where he was on the staff prior to entering the service. . . . Bill Safford has been transferred from the Alabama to the Fulton as assistant manager. He, also, recently joined the Interstate Circuit following his discharge from the service. . . . Karl Stroud, manager, King Center Drive-In, returned to work following a trip to Austin, Tex. . . . Augie J. Schmitt, Houston Popcorn Company, was selected again this year to serve as moderator for the concession clinic at the annual convention of the Texas Drive-In Theatre Owners, to be held at Dallas, Feb. 21-22. . . . The Houston WOMPI held their monthly meeting with Laura Knopp, assistant manager, River Oaks, presiding. New booker at Columbia is Barry Campbell. . . . David Ballard, the tallest press agent in the country, was in on behalf of United Artists' "Alexander The Great." . . . Bill Keith, 20th-Fox, was rushed to the hospital following his return from Atlanta. . . . W. E. Hellums, Interstate city manager, Austin, Tex., was in the hospital there undergoing tests. It was understood that he might undergo surgery. . . . The Texas Safety Association invited the Houston Independent Theatre Association to join in efforts to persuade tthe state legislature to pass legislation to outlaw the sale or use of all types of fireworks in the state.

Jack Wrather and his wife, Bonita Granville, were among those in for the opening of Warners' "The Lone Ranger," produced by Wrather. In addition to Clayton Moore, party included Interstate officials Raymond Willie and Frank Starz, Dallas, Warners' representative Bob Quinn, and others. . . . Fred MacMurray and his wife, June Haver, were here in connection with the opening of the Allied Artists' "At Gun Point" at the Metropolitan. . . . The Alley presented the stage version while the Trail Drive-In played MGM's screen version of "The Tender Trap."

Jacksonville

Walt Woodward, veteran distributor, exhibitor, and supply salesman, retired from the Wil-Kin Theatre Supply to live in Miami, Fla. . . . Observance of Brotherhood Week was planned at a gathering in FST's screening room, with Louis J. Finske, FST president, and Cameron Price, RKO branch manager, regional co-chairmen, addressing an industry group. . . . Jack Wiener, MGM publicist, was the main speaker at the February meeting of the Motion Picture Council . . . In Florida to assist Tom Tidwell, 20th-Fox branch manager, and his staff with demonstrations of CinemaScope 55 at the Florida here and at the Carib, Miami Beach, Fla., were Jimmy Gillespie, 20th-Fox advertising executive, Dallas; Paul Wilson, division manager, Atlanta; and engineer Bruce Newburn. . . . Named to the WOMPI's national by-laws committee was Betty Loop, Atlantic Drive-In. . . . The 20th Century Drive-In, Tampa, Fla., passed from the control of C. B. Mosely to Tampa Bay Theatres. . . . Bob Cannon acquired the Swan, Madison, Fla., from Mrs. S. G. Owens. . . . En route from Boston to his home in Miami, George Hoover, international chief barker, Variety Clubs, stopped here briefly to give a pep talk to Tent 44 members at a meeting in the Roosevelt.

MIAMI, FLA., NEWS—The Golden Glades Twin Drive-In was set to open this month. George Hoover, formerly general manager, Paramount Enterprises, Inc., and chief barker, Variety Clubs International, is president, Theatre Associates, Inc., the operating firm. Associated with him are Thomas J. Connors and Max A. Cohen. . . . Florida State Theatres held a press prevue of MGM's "I'll Cry Tomorrow." . . . Employes discovered on arrival at work that the Seminole, Homestead, Fla., had been burglarized. Damage to doors at the back of the house amounted to more than the $100 taken from the theatre office, manager Joel J. Robinson estimated. . . . Exhibitors, 20th-Fox stockholders, and employes from the various circuits in the area attended the CinemaScope 55 screening held at the Carib, Miami Beach, Fla. City officials also were invited to the screening at which Tom Tidwell, 20th-Fox branch manager, and Paul Wilson, southeastern district sales manager, were in attendance.

Los Angeles

Observing his 30th anniversary in show business, Eddie Zabel, general manager, Fox West Coast circuit, received a bouquet of roses from his staff at its weekly planning session. Zabel began as a theatre usher in San Diego and worked way up to his present post. . . . A complete redecorating job has been finished on the Santa Anita, Arcadia, Cal., managed by C. J. Hubley. . . . Temple Israel, Holly-

(*Continued on page 35*)

STUDIO SURVEY

The Editor Speaks

Paul Manning

Today, there is cause for Hollywood to be greatly concerned about censorship problems (even it's own Production Code), while border-line pictures like "The Man With The Golden Arm" and "I'll Cry Tomorrow" are really rocking them at the money windows.

Some producers seem to hold to the belief that one sure way to come through with a winner at the box-office is to start a big censorship hassle. And you know what? More times than not, it works out!

Now this eventually could prove a pretty bad influence for the industry in general. Already little armies of imitators are grinding out cheap and tawdry films on themes of sex, narcotics, and alcohol. Good taste doesn't matter, just so it runs about an hour, has lurid ad sheets, and pulls in a few suckers for the fast buck.

Today, it takes a lot of guts to film a nice, clean, sincere story. More and more, producers are being hurt, and hurt bad, with really good pictures. They're wondering why. They're wondering if censors really reflect public opinion when they scream, "Don't make daring films about sex — frank films about narcotics — or honest films about vicious juvenile problems!"

The whole thing adds up to these basic facts: 1. Motion pictures is a business, not a philanthropic agency. 2. Pictures must make money. 3. In order to do this, people must buy tickets. 4. What kind of pictures will they pay to see? 5. How can we give them their money's worth without forever battling censorship?

This is today's problem—a problem every producer is faced with.

Paul Manning

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 2 February 15, 1956

Motion Picture Exhibitor Laurel Awards Nominations

MGM's

"MEET ME IN LAS VEGAS"

starring

DAN DAILEY and CYD CHARISSE

with

AGNES MOOREHEAD, LILI DARVAS, JIM BACKUS, OSCAR KARLWEIS, LILIANE MONTEVECCHI, CARA WILLIAMS

and

guest stars

JERRY COLONNA, PAUL HENREID, LENA HORNE, FRANKIE LAINE, MITSUKO SAWAMURA

Produced by Joe Pasternak. Directed by Roy Rowland. Screen story and screen play by Isobel Lennart. A CinemaScope production. Color by Eastman Color.

PARAMOUNT's

"ANYTHING GOES"

starring

BING CROSBY, DONALD O'CONNOR, JEANMAIRE, MITZI GAYNOR, PHIL HARRIS

Produced by Robert Emmett Dolan. Directed by Robert Lewis. Screen story and screen play by Sidney Sheldon. A VistaVision production. Color by Technicolor.

WARNER's

"MIRACLE IN THE RAIN"

starring

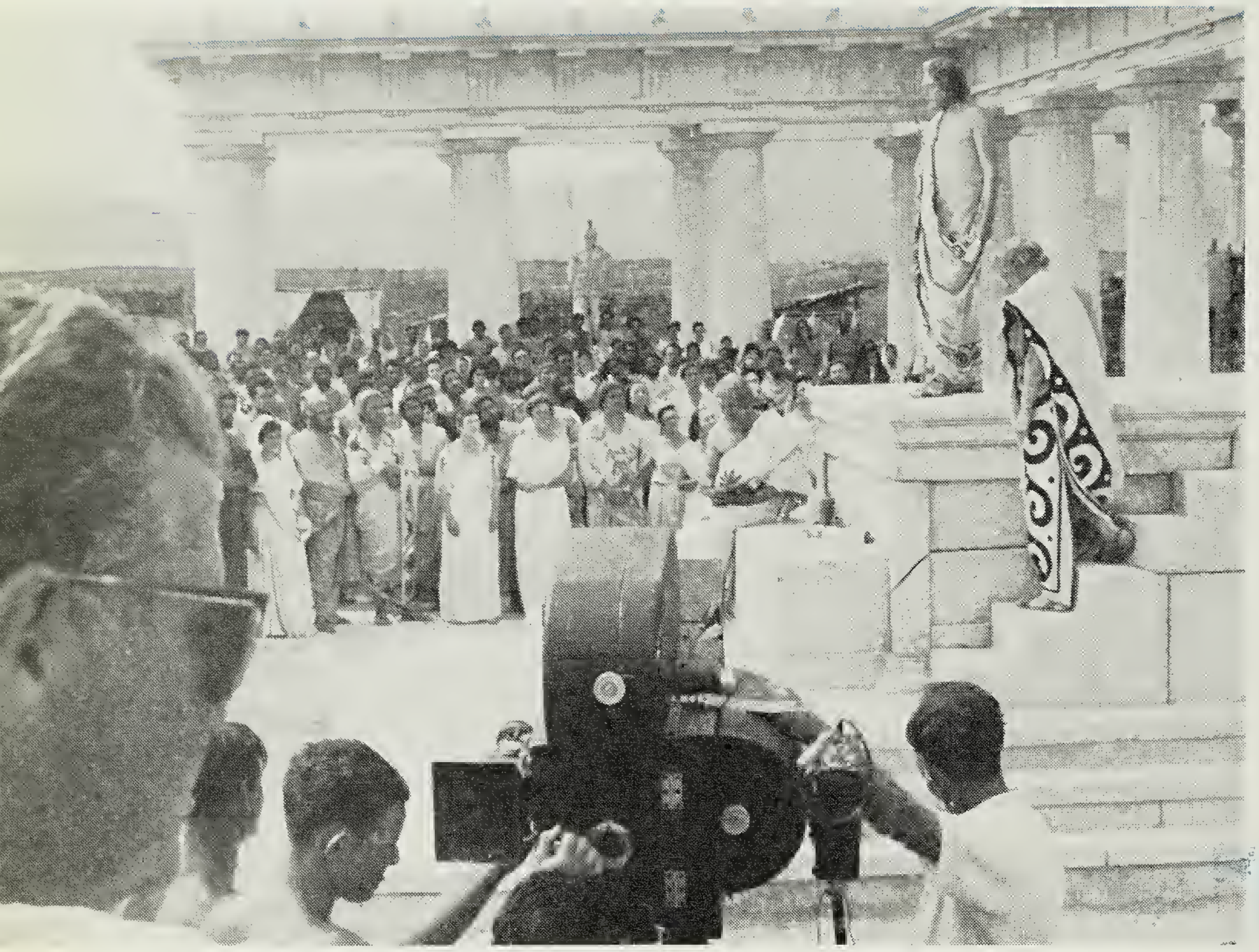
JANE WYMAN and VAN JOHNSON

with

PEGGIE CASTLE, FRED CLARK, EILEEN HECKART, JOSEPHINE HUTCHINSON, WILLIAM GARGAN

Produced by Frank L. Rosenberg. Directed by Rudolph Mate. Novel and screen play by Ben Hecht.

Three Years Research Pays Off For Rossen



In a minutely detailed reproduction of an Athenian temple on the Spanish plain, Robert Rossen, left foreground, directs a dramatic scene from United Artists' "Alexander The Great."

IN bringing his massive CinemaScope production of "Alexander The Great" to the screen, producer-director Robert Rossen invested three years in research, writing, and production. What he has come up with, United Artists believes, will be one of the great boxoffice attractions.

The $4,000,000 spectacle, dramatizing the life of the Greek conqueror, is the end product of infinitely complex planning and preparation that first took shape in 1952, when Rossen began roughing out the huge project and the tremendous roster of cast, costume, sets, and props.

To recreate the exploits of Alexander, a military genius who had conquired most of the known world at the age of 32, Rossen combed museums and libraries here and abroad, then traveled in Italy and Greece for additional background material. Spain was ultimately selected for the location filming because its varied terrain approximated the Greek, Persian, and Indian scenes of the Macedonian conqueror's triumphs. When stars Richard Burton, Fredric March, Claire Bloom, and Danielle Darrieux arrived in Madrid to join an international cast that numbered more than 6,000, a staff of 315 technicians had been at work for six months scouting location sites, building the mammoth recreations of Greek and Persian palaces, and assembling over 11,000 costumes. The result of this colossal production is, of course, virtual authenticity in every detail, particularly in physical settings.

Rossen, seen above with Claire Bloom, co-star, rode a horse to direct the wide-ranging battle scenes lensed outside Madrid. Below, Burton, in foreground, saves the life of his father, played by Fredric March, in the film.

RICHARD BURTON AS ALEXANDER THE GREAT OF MACEDON

"Alexander The Great" Hits The Screen

There were difficult problems of transport and supply for the cast and crew. The permanent transport fleet comprised 20 trucks, 14 buses, five costume vans, two ambulances, nine portable dressing rooms, and a water-tank truck. The property inventory for one battle scene alone included 6,500 spears, 4,000 shields, 430 horses and 42 chariots.

To tell the story of the size, the spectacle, and the dramatic excitement of "Alexander," UA has allocated a production budget of $1,000,000 for the United States and Cananda alone. An uninterrupted flow of newspaper, magazine, radio, and television publicity has reported production activity to millions around the world. The pre-release campaign, building to the world premiere at the Capitol, New York, at Easter, opened with an unprecedented 14-page spread in Life magazine. Other promotions will include athletic contests and art and sculpting competitions.

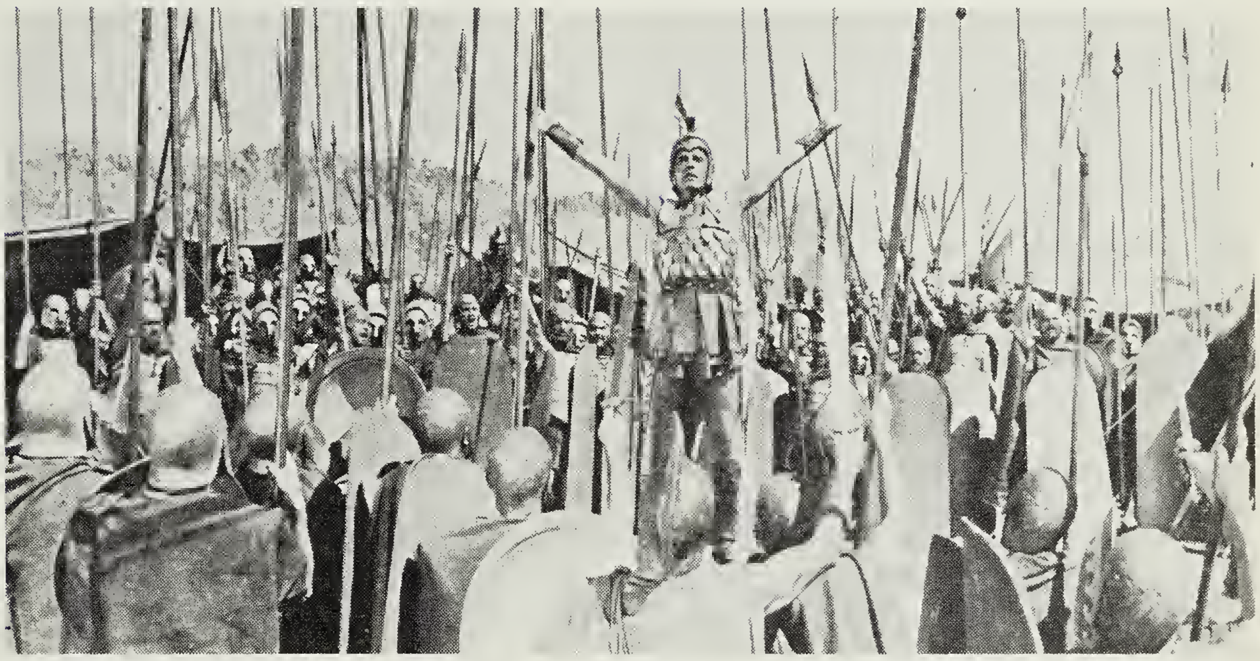
Personal appearance tours by the stars of "Alexander The Great" will cover major cities in every exchange area in the United States and Canada. Backing this ambitious program will be the heavy promotion campaign through every media of communication, aimed at every potential ticket buyer from coast to coast.

Rossen has delivered to UA one of the biggest entertainment packages in its history. The goal is a $20,000,000 world gross, and the Krim company has a record of getting what it goes after.

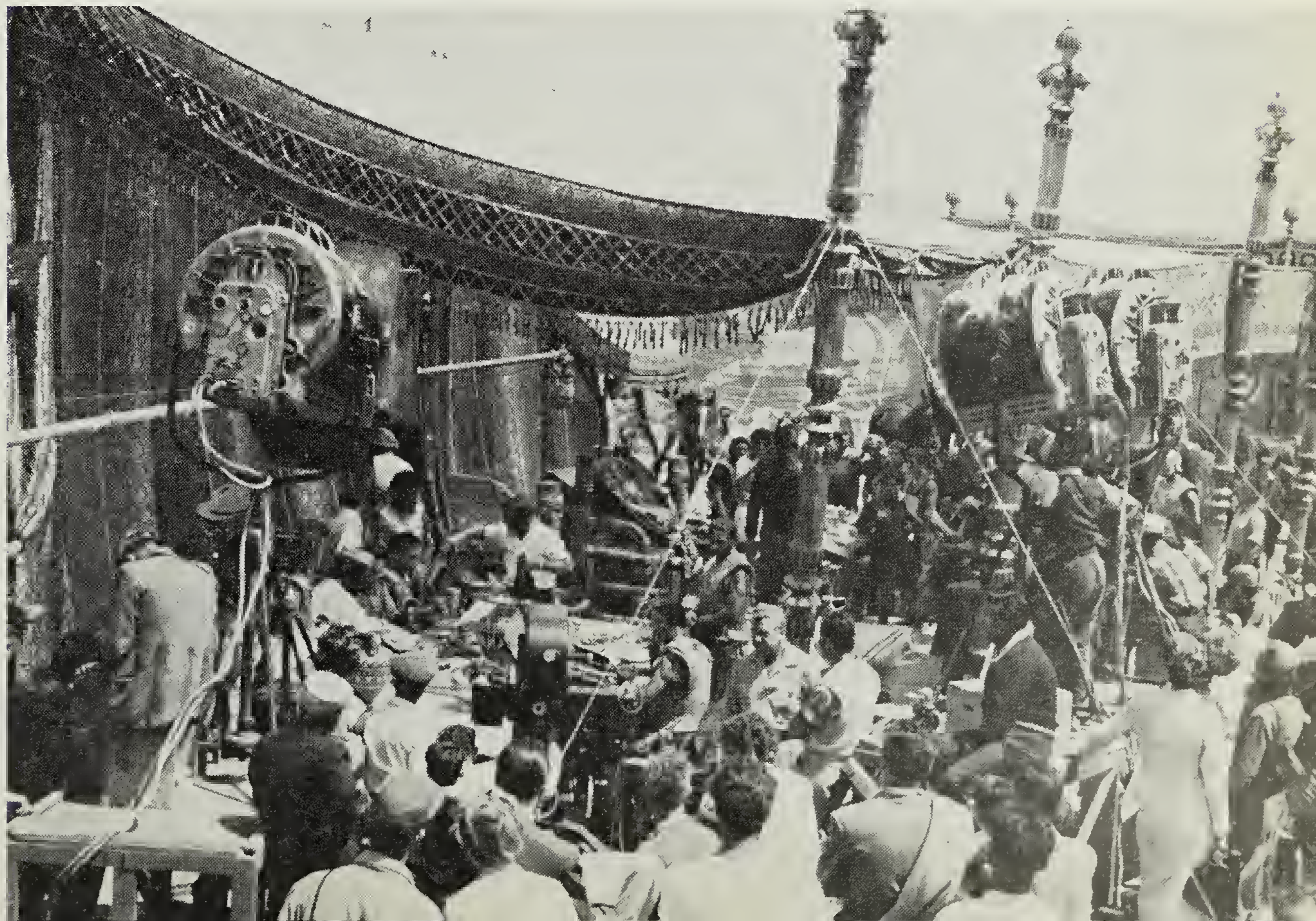
Rossen rehearses Richard Burton for the scene in which Alexander cuts the Gordian knot, portending his conquest of Asia. Below, Rossen discusses another scene with Burton and Miss Bloom while they rest in an idyllic setting.

Rossen and Prince Peter of Greece, technical advisor, examine a replica of a Grecian urn.

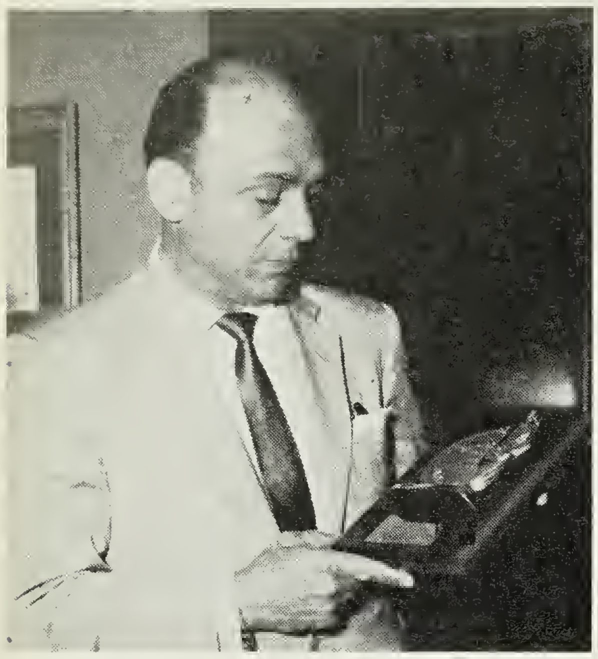
Richard Burton, right, practices the technique of discus throwing for his title role in "Alexander."



Above, Burton as Alexander is proclaimed King of Macedonia before he begins his march of conquest through the Middle East to India; below, another scene from the Rossen epic is filmed on an elaborate set representing a Persian pavilion.



Meet MGM's Johnny Green



MGM's Johnny Green admires his MOTION PICTURE EXHIBITOR INTERNATIONAL LAUREL AWARD, indicating that he has been voted top musical director in the industry.

METRO GOLDWYN MAYERS' top man of music is Johnny Green. The many millions of music lovers who have thrilled to that perennial love ballad, "Body And Soul," can thank this same Johnny Green, for he is the composer. Also, he has written such great tunes as "Cocquette," "I Want To Be Loved," "Easy Come, Easy Go," etc., etc.

JOHNNY is a far cry from the screamingly sensitive sort of character which most people regard musicians as being. He's just plain "Johnny" to his musicians and to the vast army of MGM workers. During the recording sessions, and at MGM they have plenty of recording sessions, Johnny's great understanding of music, plus his ability to get through to each member of MGM's huge orchestra juts what feeling he wants to get into the score, has resulted in magnificent achievements. Three of these scores have won for him the coveted Oscar. These were the scores to "Easter Parade," "An American In Paris," and "The Merry Wives Of Windsor," one of the first musical shorts to be made in CinemaScope.

THE DUTIES of his office are numerous and sometimes carry him to such far-away places as Boston, where at Harvard he has appeared as guest conductor of the famous Boston Pops Orchestra. Closer to home, Johnny has been for many years now a regular guest conductor at the celebrated Hollywood Bowl during their Symphony Under The Stars season.

HE HAS GATHERED around him such able and talented musicians as Miklos Rozsa, Bronislau Kaper, Andre Previn, George E. Stoll, Adolph Deutsch, Conrad Salinger, and Jeff Alexander. With MGM's usual heavy schedule of musicals, Johnny keeps this top level group quartered permanently at the MGM lot. Says he, "A good musical talent is hard to find—especially the kind that doesn't "burn out in one quick flash! so, when I find one, I keep him!" To me this sounds like good executive thinking.

AT PRESENT, he is preparing to score Metro's biggie, "High Society," which boasts of Grace Kelly, Bing Crosby, and Frank Sinatra.—P. M.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

MGM's "Meet Me In Las Vegas"

It looks as though MGM has another Pasternak winner in the lavish musical production, "Meet Me In Las Vegas." Seen, top row, left to right, are scenes from the extravaganza featuring John Brascia, Cyd Charisse, and Liliane Montevecchi in the sizzling "Frankie and Johnny" number, and Miss Charisse with co-star Dan Dailey. Bottom row shows producer Joseph Pasternak and director Roy Rowland.

Let's not quibble about superlatives when it comes to "Meet Me In Las Vegas," a winner from the MGM stable. Here is great, great screen entertainment!

To that shrewd showman-producer, Joe Pasternak, still freshly glowing from his smashing "Love Me Or Leave Me" triumph, should go thanks from every exhibitor who books the picture. And also to Roy Rowland, the director, for a beautiful job of megging.

And now, hail to a great lady and a superb dancer! Hail to Cyd Charisse, a zooming star at MGM, that celestial place.

This writer can only say that Miss Charisse does no wrong, either while dancing (man, oh man!), acting (it's all there!), or keeping all the cash customers happily gaping by simply lighting up the screen. "Cyd, you're becoming a great big wonderful star. Congrats! That lucky Tony!"

Dan Dailey fits his role real snuglike, and we should see more of this very talented and likeable chap. Add a brilliant cast with such players as Agnes Moorehead, Paul Henreid, Jim Backus, Lili Darvas, Cara Williams; also add fine musical contributions by Lena Horne, Frankie Laine, Jerry Colonna, and a brightly talented young Japanese singer, Mitsuko Sawamura; plus the wonderfully-timed "walk-thru" appearances of Tony Martin, Frankie Sinatra, Debbie Reynolds, Peter Lorre, and Vic Damone, and you have what sums up to the grand, grand total of a smash hit for Metro.—P. M.

Tommy Noonan, Top Ten New Male Personality

Barbara Stanwyck, Top Ten Female Star

Los Angeles

(*Continued from page* 30)

wood, reelected Sherrill Corwin, Metropolitan circuit head, as president for the coming year. . . . The Los Angeles Motion Picture Salesmen elected William Wasserman, United Artists, president for the current term. Other new officers are Jules Needleman, Columbia, vice-president; Jules Gerelick, U-I, secretary;; and Jerry Persell, Filmakers, treasurer.

"The Secret Life Of Joe Sweedie" was presented on "Four Star Film," Channel 7, under the auspices of Variety Club Tent 25. The film deals with Variety Clubs International and the Heart Award given Sweedie by the Chicago Tent some years ago for his charitable activities.

Milwaukee

Joseph Reynolds, manager, Towne, was named Personality of the Month by the Better Films Council of Milwaukee for his work in sponsoring and stimulating children's matinee programs, in cooperation with the PTA. . . . Twentieth-Fox demonstrated the CinemaScope 55 process last week for the industry in the Fox-Wisconsin, with an enthusiastic reception. . . . The Variety Club of Wisconsin installed the 1956 crew last week at a buffet dinner. . . . The Fox Uptown is being remodeled, with new seats by American.

Minneapolis

Minnesota Amusement Company sold the 1,100-seat Loring to an evangelistic group. Purchase price was about $25,000. The group formerly met in the loop Alvin, future plans for which have not been disclosed. . . . Lyle Carisch sold the Tonka, Excelsior, Minn., to George Jonckowski, former operator, Falls, River Falls, Wis. . . . Don Reinke completed a lobby renovation at his Roxy, Clarkfield, Minn. . . . George Engekling, who left the booking department, Paramount, to go to the west coast, is now back as manager, Midtown, St. Paul, and the 7 -Hi Drive-In, Minneapolis. . . . Art Gould sold his Gem, Hill City, S. D., to Floyd Crow.

Bill Mussman is the new booker, 20th-Fox, replacing the late Bill Clayson. Mussman at one time operated the Rialto, Aitkin, Minn., and was salesman, Paramount. . . . Frank Hahn, exhibitor, Ashland, Wis., is a candidate for mayor of that city. . . . Earl Wingard, former assistant city editor, Morning Tribune, resigned to join the MGM studio publicity department. . . . F. G. Warden, sold the Gala, Kennebec, S. D., to Gilbert Shald, Presho, S. D. . . . John Branton, chief buyer and booker, Minnesota Amusement Company, was hospitalized with a virus infection.

Sim Heller, new chief barker, Variety Club of the Northwest, met with members of the club auxiliary to plan details of a Valentine party on Feb. 18, to raise funds for the Variety Heart Hospital. The party will be held in the clubrooms in the Nicollet Hotel. . . . William F. Burke, MGM booker, was reelected president, Local 31, IATSE, for his third term. Richard Kolling, Columbia, was named vice-president; Charlotte Silverman, MGM, secretary-treasurer; Alice Kuhlman, Warners, financial secretary; Orville Anderson, Paramount, sergeant-at-arms; and Morrison Buell, RKO, Tom Lutz, MGM, and Clara Eisenberg, U-I, trustees.

Prior to leaving for Europe, where he will make personal appearances at premieres of Howard Hughes' RKO release, "The Conqueror," star John Wayne is seen with Daniel T. O'Shea, left, president, RKO, and Thomas F. O'Neil, right, RKO chairman of the board.

New Haven

Louis A. Radelet, director, Commission on Community Organizations, National Conference of Christians and Jews, addressed the industry meeting at the Crown. Harry Feinstein, zone manager, Stanley Warner, and Henry Germaine, brinch manager, Paramount, are industry co-chairmen for Brotherhood Week. . . . Phil Engel, 20th-Fox, Boston, was busy with preparations for the showing of CinemaScope 55 at Loew's Poli. . . . Al Levy, 20th-Fox's new division manager, was in town. . . . A special screening of United Artists' "The Man With The Golden Arm" was held for police, the FBI, and others at the College Screening Room. . . . Loew Poli New England division manager Harry F. Shaw and publicity director Lou Brown are members, New Haven Advertising Club Annual Awards committee. . . . The Tower, Waterbury, Conn., is now under the operation of Eugene and Cecilia Gasparri, who purchased it from John R. Mahan. Stamps on a warranty deed indicated the purchase price to be approximately $42,500. . . . The Strand, Winsted, Conn., is being renovated. . . . Tht Palace, Torrington, Conn., reopened. . . . Jean DuBarry is now manager, Warners, Bridgeport, Conn., moving from his city manager's post, Springfield, Mass.

HARTFORD, CONN., NEWS—Herman M. Levy, general counsel, TOA, and executive secretary, MPTO of Connecticut, received $300 in lobbying fees from the Connecticut Association of Public Accountants during the recent special flood recovery session of the State Legislature here, according to the Secretary of State's office. Under Connecticut law, lobbyists are required to register with the Secretary of State for each legislative session. . . . Lou Cohen, Loew's Poli, reports plans under way for active participation in the annual Downtown Hartford Shopping Days later this month. . . . The Berlin, Conn., Zoning Commission scheduled a public hearing for today (Feb. 15) at 8 p.m. in the Town Hall on an application to rezone land on the Berlin Turnpike to permit construction of a drive-in theatre by veteran New Britain theatre owner and operator George LeWitt. . . . Fred R. Greenway, Palace, was due home, following Hartford Hospital surgery.

Wald Sees Films, TV Competing For Time

Hartford, Conn.—Jerry Wald, Columbia production executive, believes that motion pictures and television are competing not for money, but for time.

In a telephone interview from Los Angeles with Allen M. Widen, Hartford Times motion picture editor, Wald said, "If the supposed gauge of public interest is the price the spectator pays for this entertainment, then television has the edge on the movies because it's free; and by the same token of absurd logic, ants trooping in and out of their mound will be the curse which eventually knocks out television, because you can buy a ready-made ant hill in most five-and-ten cent stores for a dollar; and, finally, house-flies put on a good show by themselves —for nothing."

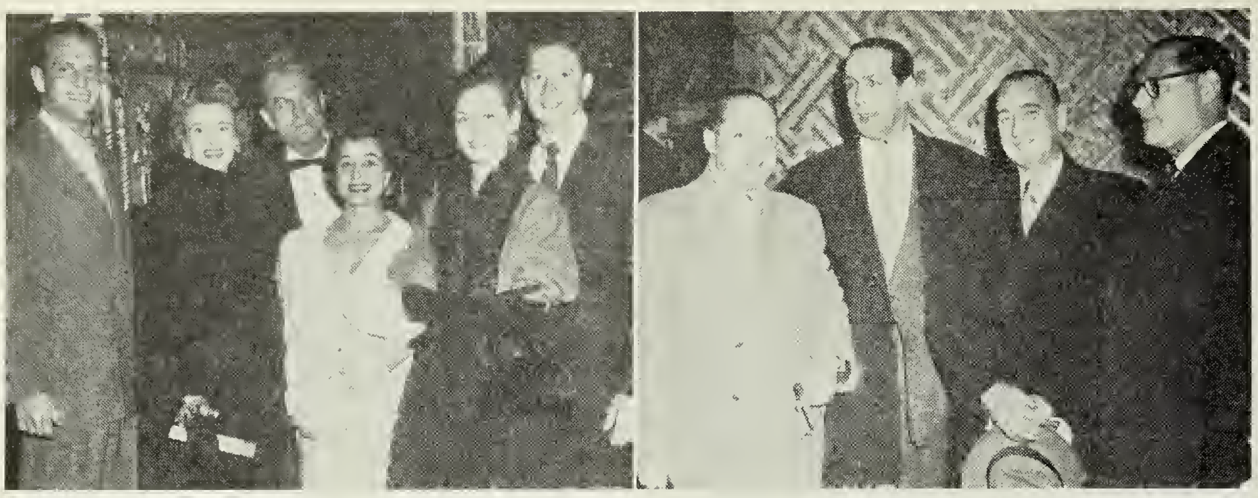
"Shoppers for entertainment are rapidly discovering that if they have two or three hours of time to devote to entertainment, movies offer and will continue to offer more entertainment per amusement hour," Wald continued. "Motion pictures thrive on 50 years of technical know-how, on the combined experience and talent of outstanding creators and on the continued interest of the public in intelligent, eye-appealing entertainment.

"The gloom-spreaders are always with us, and are ever ready to pull down the walls on the industry and themselves as well. In the maentime, between man-made panics, we shall continue to make some great pictures, many good ones and, regretfully, we shall make some mistakes, too—pretty much as book publishers, theatrical producers, radio producers, ice show promoters—and, may we say, television experts, shall do," Wald concluded.

New Orleans

A. L. Royal, exhibitor and co-head, Panorama Pictures, Meriden, Miss., acquired rights to the controversial Look magazine story about the Emmett Till murder case. Royal is negotiating with United Artists for financing and distribution. . . . Lefty Cheramie and Richard Guidry, owners and operators, Jet Drive-In, Cutoff, La., appointed Amos Savoie as general manager of the ozoner and two indoor situations. . . . Andy Bevelo, Exhibitors Cooperative Service booker, advised that the Southern Amusement Company has reopened the Bailey, Bunkie, La., which now is equipped for CinemaScope. . . . Mike Ripps and Ed Fessler, Do Drive-In Theatres, returned from Hollywood, where they conferred on a film to be lensed in and around Mobile, Ala. . . . The WOMPI held a closed business and luncheon meeting last week in the New Orleans Hotel. . . . Twentieth-Fox demonstrated CinemaScope 55 in the Saenger for the industry and the press.

Mrs. Sue Jones asked Transway to suspend service to the Hill Top, Clinton, Mass., until further notice, due to closing. . . . Arthur Bromberg, president, Allied Artists southern exchanges, and Arthur Greenblatt, drive captain, Allied Artists' "March of Progress Drive," were here for discussions with branch manager Henry Glover and personnel, to imple-



Seen at the recent preview of Paramount's "Anything Goes," Loew's 72nd Street, New York City, were, left to right, David Schine; Laura Torin; Hugh Owen, vice-president, Paramount Film Distributing Corporation; Alma Knight; Spyros S. Skouras, head, Skouras Theatres, and Mrs. Skouras; Charles Smakwitz, SW New Jersey zone manager; Sidney Deneau, Paramount western sales manager; Al Suchman, independent theatre owner; and Eugene Picker, vice-president, Loew's, Inc.

Overflow Crowd Aids Brotherhood Launching

Philadelphia—An overflow crowd attended the Brotherhood rally held last week at the RKO projection room.

Co-chairmen Ted Schlanger, Stanley Warner zone manager, and Charles Zagrans, RKO branch manager, greeted the representatives of all 600 theatres in the territory, including Tom Walker, Comerford Theatres; Ben Rosenberg, Penn Paramount Theatres; Ward Kreag, Fabian Theatres; Mort Levine, Varbalow Theatres; Lou Davidoff, Ellis Theatres; Norman Weiss, William Goldman Theatres; and all branch managers and most district managers.

Dr. Andrew Gottschall, permanent local chairman, National Conference of Christians and Jews, outlined the purposes and accomplishments of the National Brotherhood Week campaign.

Schlanger, as exhibitor chairman, spoke of the theatres' important part in all worthwhile endeavors, and outlined the exact duties and methods that theatres in the territory should use to accomplish the educational and material objectives of the campaign.

Zagrans, distribution chairman, explained how his end of the business is working hand in glove with exhibition, and Birk Binnard, local Brotherhood Week publicity chairman and SW publicist, displayed the materials prepared for use in every city and town in the territory, which included a comprehensive press book prepared by the National Conference, and the methods used in raising the funds and spreading the gospel of Brotherhood.

Schlanger closed the meeting on a note of optimism, with the assurance from everyone that this campaign will result in the greatest return yet in this area. Brotherhood committees are publicity, Binnard, Hank Howard, Max Miller, Bob Adelman, Max Gillis; Variety Club, Adelman; Variety American Legion Post, Eddie Gabriel; trucking, Whitey Molitch; concessions, Leo Beresin; construction, David Supowitz; printing and sign work, Miller; supply companies, Mickey Lewis; and independent exhibitors, Sidney Samuelson.

---

ment plans for the campaign. . . . Roy Nicaud was named manager, Harold F. Cohen's Enterprises, Inc. Nicaud was associated with Cohen for 10 years as a salesman and later as manager, Howco Exchange, Atlanta, in which Cohen holds an interest. For the past few months he was back here as manager, Distributors Corporation of America.

New York

The Motion Picture Bookers Club selected "Middle Of The Night," at the ANTA, for its annual theatre party, to be held the evening of March 15. Harry Margolis is chairman of the affair. . . . Don Moore was named to head RKO's eastern story department and Benn Jacobsen was appointed eastern casting and talent representative. . . . The Film Board of Trade's new officers were installed last week at ceremonies in the Hampshire House. . . . Triton Industries, Ltd., is the new owner, 72nd Street Playhouse. . . . The 55th Street Playhouse has been taken over by Brattle Films, Inc. . . . The Howard, Howard Beach, N. Y., is now being operated by Drive-In Theatres Corporation, Irving Fischman, president. Liggett-Florin is doing the buying and booking.

Philadelphia

The RKO Hamilton, Trenton, N. J., is now operating on a weekend art policy. . . . Melvin Fox, head, independent Fox Theatres circuit, was named vice-chairman, Allied Jewish Appeal Trade Council for the industry. . . . Albert and Jeanette Moffa, Allentown, Pa., exhibitors, are now operating the Ritz, Coplay, Pa. . . . Barry Colmer, 68, operator of theatres in New Jersey at Beach Haven, Barnegat Light, and Brant's Beach, died last fortnight. He is survived by his widow and two daughters. . . . Moe Verbin, manager, President, was awarded a plaque for his community enterprises by the South Philadelphia Optimist Club at the Smith Playground, where students of Vare Junior High School received trophies for outstanding work.

READING, PA., NEWS—Exhibitors here cooperated in the March of Dimes campaign, but to date the general committee has received only about $8,000 from all sources toward the goal of $44,812. At this time last year, the receipts were more than $16,000. . . . Samuel B. Mendelsohn, 74, one of the first exhibitors in the area, died suddenly. His son, Clarence, an attorney, is interested in the new Sinking Springs Drive-In.

Pittsburgh

The Penn, Monaca, Pa., operated by G. M. Owen and booked by Vince Corso, has been closed. . . . Ernest Stern, Elmer Hasley, and Jimmy Nash are on the attendance committee for the third annual National Allied Drive-In Convention, to be held Feb. 21-23 at Cleveland. James C. Naughton, National Carbon Company, will attend as district representative for his organization. . . . Mr. and Mrs. Edward Tomajko, Jr., who own a cattle farm at Greensburg, Pa., are building a drive-in on their property. . . . The mother of Ed Heaton, Model, Harrisville, W. Va., died there. . . . J. J. Shannon, manager, reported the reopening of the Newlife, Woodsfield, O., in the Wheeling area. . . . A. M. Fraunlein closed the West End here. . . . Construction of the new 20th-Fox exchange building is progressing and the contractor states that the new structure, adjoining the present quarters, will be ready in March. . . . The Casino, Vandergrift, Pa., featured Gary Weaver Day, turning over proceeds to a fund for a nine-year-old cancer victim. Arrangements were made by Fran Aiello, manager, who conceived the idea to give assistance to the boy. . . . Ken Hoel, formerly with Harris Amusement Company for many years, joined Gateway Marketing Service, owned by Edgar E. Eaton.

Sam Plutis' Olympic, Verona, Pa., dark for a number of months, was reopened recently under the management of Bill Graner. . . . Herman Stahl, Oil City, Pa., theatre owner, continues partially incapacitated following an operation in a Cleveland hospital many months ago. . . . Ernest Stern, Associated Circuit, is preparing to reopen the Linden, Bellevue, Pa., which has been dark four years, as an art house. . . . Increased cost of carbons brought more sighs from exhibitors. . . . New managers appointed by the Associated circuit, which acquired the Hippodrome and the Bellevue, Bellevue, Pa., are Jack Keifer, formerly with Stanley Warner, Bellevue, succeeding John Miller, and Thomas Leech, Hippodrome.

Convention Plans Formed By Gulf States Allied

NEW ORLEANS—The ninth annual convention of Gulf States Allied will be held at the Roosevelt Hotel here, March 12-13, it was announced recently by the exhibitor organization, which stressed to the membership the necessity of keeping abreast of industry changes and readjustments, a review of which will be undertaken by the conclave. Vital subjects will be discussed and important decisions made affecting the independent theatre owner, it was further emphasized, with the assurance that a positive plan of action will be adopted to curb inequitable film selling policies.

Other items on the convention agenda include a full report from the Emergency Defense Committee, concerning the subscription television threat, and discussion of the admissions tax. Besides the usual business sessions, social activities are planned for the exhibitors and their wives, including a style show, a buffet dinner dance, and a banquet to terminate the event.

Among those in attendance at the overflow crowd of exhibitors and distributors at the Brotherhood Week kick-off meeting last week at the RKO Projection Room, Philadelphia, were, top row, left to right, Tom Walker, Edgar Doub, Charles Zagrans, RKO branch manager and distributor chairman; Ted Schlanger, Stanley Warner zone manager, exhibitor chairman; Ward Kreag, Lew Black, and Max Chasen; and Lester Wurtele, Charles Beilan, Maxwell Gillis, Charles MacDonald, Gene Tunick, Edward Heiber, Lester Stallman, and Wm. Mansell; lower row, left to right, Jack Flynn, Leo Beresin, Schlanger, Mort Magill, Stanley Goldberg, Bill Madden, "Whitey" Molitch, Leonard Mintz, Jim Hettel, Lou Davidoff, and Eli Epstein; and Leon Serin, Norman Lewis, Norman Weiss, Dr. Andrew Gottschall, regional director, National Conference; Elmer Hirth, Bill Yurasko, Sandy Gottlieb, and Eddie Gabriel.

Portland

William H. Thedford, San Francisco Evergreen executive, and James Runte, Seattle, also of Evergreen, were here to visit Oscar Nyberg, Portland Evergreen manager. . . . Earl Keate, United Artists exploiteer, was in town working on "Alexander The Great." . . . Willard Coghlan, Warners representative, was here working on "Helen Of Troy." . . . "Hamlet," booked by the Guild six years ago, played its last engagement at the same theatre. Martin H. Foster, managing director, believes his theatre was the first in the United States to play the picture and the last before it is to be withdrawn from circulation. . . . Ronald Reagan was in town to confer with General Electric executives and employes.

"Hell" Off Limits On Air

SAN ANTONIO—When Warners' "Hell On Frisco Bay" plays here, local radio stations, in some instances, will not use the first word in the title. In the past, they substituted the word "heck." The ad agency handling the Interstate circuit account has advised such stations to substitute "death."

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

Stage Settings
Wall Coverings
Painting
Decorating
Murals
Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
•
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
•
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

FOR SALE: 350 Car Drive-In
THEATRE (Room for expansion)
Only theatre in valley located near Gratz, Pa.
ESTON ARTZ
SPRING GLEN, PA. Phone: Valley View 83R13

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation . . . and is not limited only to regular theatre subscribers to MOTION PICTURE EXHIBITOR. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER WANTED for Strand Theatre, Ashville, N. C. Apply E. M. Loew's Theatres, 175 Huntington Ave., Boston, Mass.

MANAGER AVAILABLE, two weeks notice. Age 50, 30 years experience. All phases theatre management, including exploitation, promotion, buying and booking. Excellent references. Philadelphia only. Box B-6, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER—ASSISTANT MANAGER available. **Exploitation minded, campaign samples available. 5 year's experience. 24, married. Worked for Schine, Loew's, Tri-State. Can relocate if necessary. WILLIAM H. BEAN, 660 N. Limestone St., Springfield, Ohio.**

DRIVE-IN MANAGER available, experienced. Early twenties, single. Salary $150. Best references. New York State area preferred, but not necessary. No "Rubber-stamp" type operation! BOX D1241, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

St. Louis

Ray C. Colvin, executive director, Theatre Equipment Dealers Association, terminated a successful three-week schedule of talks on behalf of the COMPO and TEDA public relations program, stressing the importance of a theatre to the community. . . . Area drive-in owners have been in to book for early spring reopenings. . . . The American, Auburn, Ill., owned and operated by Mrs. Ora G. Redford, closed indefinitely. . . . The Norside, Alton, Ill., owned by E. F. Elfgen, was scheduled to close this week. . . . The officers and directors of Missouri-Illinois Theatre Owners are holding their regular monthly meeting today (Feb. 15). . . . A snowstorm interfered with attendance at the industry Brotherhood Week meeting in the S'Renco screening room. Edward B. Arthur, Fanchon and Marco general manager, and Ray McCaffery, Republic branch manager, are co-chairmen. . . . Hall Walsh, Warners district manager, has left DePaul Hospital. . . . The Variety Club sponsored a basketball game between the St. Louis Hawks and the New York Knickerbockers for the benefit of the Club's Heart Fund.

San Antonio

A. C. Coleman has remodeled the Queen, Pilot Point, Tex., and added a marquee which bears its new name, the A. C. Coleman. . . . Marvin W. Woods, 48, Darrouzett, Tex., theatre operator, was killed when the car in which he was riding collided with a train. . . . M. V. French was appointed manager, Sky Drive-In, Waco, Tex., operated by Weisenburg Theatres. French was formerly assistant manager. . . . Tom Sumners, head, Sumners Theatre Circuit, and Bobby O'Donnell, circuit executive, were honored at a luncheon of the Women's Breakfast Club. Members of the club were guests of Sumners at a special showing of Warners' "Sincerely Yours." . . . The Alameda is helping the Latin-American film industry take a forward stride with the current showing of the first Latin American Superscope production, "El Tesoro de la Isla de Pinos." It's a Cub-Mex production and the first of many to be scheduled in the future, according to I. Torres, manager, Alameda. . . . Some of Hollywood's biggest names will be seen in 14 RKO films to be shown on WOAI on a weekday schedule.

Wobbers West will be Best in '56

Eddie Solomon, 20th-Fox assistant exploitation manager, is seen recently addressing executives of Herman Wobber's western sales division, on CinemaScope 55 and product promotion plans. The meeting was held at the Fairmount Hotel, San Francisco. On the dais with Solomon were Wobber, assistant division chief Reville Kniffen, and Frank McCarthy, director of public relations, 20th-Fox.

San Francisco

Eugene H. Emmick, 74, a founder and president, Golden State and T and D Jr. Theatre circuits, died recently of a heart attack. Emmick was a veteran of the industry and operated film exchanges here and in Los Angeles. . . . Stan Pooley was named manager, Grand, North Sacramento, Cal., a Blumenfield unit. He will be under the supervision of Paul David. . . . Harry Gold, manager, Regal, was recuperating from a heart attack. . . . Local F 17, IATSE, elected new officers for the year, including Mickey Carney, RKO, president; Lottie McMurdie, Warners, vice-president; and Ed Jones, RKO, business agent. Those reelected to office were Jesse Wright, Warners, secretary; Joseph Cannon, Warners, financial secretary; and Caspar Kannel, sergeant-at-arms. The membership reinstated the executive board without change.

Seattle

Jack Burk, 20th-Fox branch manager, is retiring March 1, having been with the company since 1941. Chilt Robinett is coming up from the Portland exchange to take over his duties. . . . The Variety Club lounge room on the mezannine of the New Washington Hotel is becoming a popular luncheon rendezvous. It is open daily for food and beverage service. . . . In town last week were Allied Artists' Mel Hulling, western division manager, San Francisco, and Harold Wirthwein, western district manager, Hollywood. . . . Republic branch manager Paul D. McElhinney was in Spokane, Wash., to confer with J. J. Rosenfield, Coast and Riverside operator. . . . Walter Lange, Paramount eastern Washington salesman, was in for a meeting with branch manager Henry Haustein. . . . Recent theatre closures include the K Street, Tacoma, Wash., operated by Chester Nielsen; the Grand, Ferndale, Wash., permanently closed by D. A. Suchoski; the Hope, La Connor, Wash., permanently closed by R. J. Andrew; and the Lee Circuit's Lake, Soap Lake, Wash., closed for the winter.

Alfred Nygaard has reopened his Potlatch, Potlatch, Ida. . . . Ed Arndt, Sterling advertising department, recovered from a week's illness. . . . Permanent club rooms of Variety Club, Tent 46, are now open in the New Washington Hotel. . . . Variety Club's next bingo party is Feb. 20.

Washington

Three personal appearances were made by Danny Kaye, star of Paramount's "The Court Jester," at Loew's Palace, co-incident with the opening of the picture. Kaye met press, radio, and television personalities and packed the Palace for every performance. . . . Clayton Moore, "The Lone Ranger," was to appear on the stage of the Warner Metropolitan in behalf of the Warners feature. . . . The Variety Club membership committee approved for regular membership Robert C. Richards; for associate membership, Mandell J. Ourisman, Charles A. Greenberg, Ray J. Pitsch, Bernard Libby, Littman Danziger, and Saul Greber. . . . Dr. Charles W. Lowry, Variety Club chaplain and chairman, Foundation for Religious Action, is attending conferences in Europe, and expects to return the latter part of this month.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 16

FEBRUARY 15, 1956

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okay lower half entry—62m.—see March 23 issue. (5509)

DIG THAT URANIUM—C—Leo Gorcey; Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—(Leg.: B)—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made In Ireland)—(Technicolor). (5506)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED OR IN PRODUCTION

ATOMIC MAN—Gene Nelson, Faith Domergue. (5612)

CATTLE KING—George Montgomery, Marcia Henderson.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)

DEADLIEST SIN—Sydney Chaplin, Audrey Dalton, John Bentley. (5601)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

INDESTRUCTIBLE MAN, THE—Lon Chaney, Jr., Marian Carr. (5613)

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)

WICKED WIFE, THE—Nigel Patrick, Moira Lister—75m.—(English-made). (5606)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

Associated

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

TO BE REVIEWED OR IN PRODUCTION

BLONDE BAIT—Beverly Michaels, Jim Davis, Joan Rice. (5506)

WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray. (5505)

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Woodland—Okay programmer for dualler—77m.—see Feb. 23 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

SECRETS OF LIFE—True Life Adventure—CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

Columbia

(1954-55 releases from 701)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue—Leg.: B. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made In England) (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England) (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okay programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glenn Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—Leg.: B—(Technicolor)—(CinemaScope). (737)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BLACK MAMBA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

COCKLESHELL HEROS—Jose Ferrer, Trevor Howard, Victor Madden—(Technicolor)—(CinemaScope)—(Made in Portugal).

EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

HARDER THEY FALL, THE—Humphrey Bogart, Rod Steiger, Joe Walcott, Max Baer.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

HOT BLOOD—Jane Russell, Cornell Wilde—Leg.: B—(Technicolor)—(CinemaScope).

IT HAPPENED ONE NIGHT—Jack Lemmon, June Allyson—(Print by Technicolor).

JUBAL—Glenn Ford, Rod Steiger, Ernest Borgnine—(Technicolor)—(CinemaScope).

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

OVER-EXPOSED—Cleo Moore, Richard Crenna, Raymond Greenleaf.

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

RETURN OF CUSTER—Randolph Scott, Barbara Hale.

ROCK AROUND THE CLOCK—Johnny Johnston, Alix Talton, Bill Haley and Comets.

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

SECRET OF TRESAURE MOUNTAIN—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale—(Technicolor).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

URANIUM BOOM—Dennis Morgan, Patricia Medina, William Tolman.

WEREWOLF, THE—Don Megowan, Joyce Holden, Steve Ritch.

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding — (Technicolor) — (CinemaScope) — (Made in Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made In Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: B.

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Arnoldo Tieri, Luiga Pavese—Okay import for art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—Italian-made)—(Dubbed in English)—Leg.: B..

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

TO BE REVIEWED OR IN PRODUCTION

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue—Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FOREVER DARLING—CD—Lucille Boll, Desi Anaz, James Mason, Louis Colhern—Names should help—96m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—(Eastman Color)—(CinemaScope). (622)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about 'Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—134m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made In Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope). (625)

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope). (627)

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—104m.—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson.

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Eastman Color)—(CinemaScope).

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope). (626)

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—Leg.: B—(Technicolor). (5407)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-mode entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO—MD—Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—Leg.: B—(Made in Italy). (5406)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

RUN FOR COVER—OD—James Cagney, Viveca Lindtors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor)—(VistaVision). (5410)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(Vista-Vison). (5414)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 Issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence.

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made In France).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 Issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okay—92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue.

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—86m.—see Feb. 8 issue—(English-made). (606)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

REBECCA—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best seller should do well as reissue—127m.—see Feb. 22 issue—(Selznick).

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—(Superscope).

BRAIN MACHINE, THE—Patrick Barr, Elizabeth Allan, Maxwell Reed—(English-made). (609)

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—111m.—Leg.: B—(Technicolor)—(CinemaScope). (610)

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson.

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—Leg.: B—(Technicolor)—(Superscope). (608)

WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 Issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor).

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441).

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—(Color by Technicolor)—(Made in England)—(Rank).

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5445)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okay for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO—Ralph Meeker, Janice Rule, Paul Henreid.

ADVENTURES OF DANIEL BOONE—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

AND SUDDENLY YOU RUN—Scott Brady, Joan Vohs, Frank Faylen.

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

HIDDEN GUNS—Bruce Bennett, John Carradine, Angie Dickinson—66m. (5534)

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

JAGUAR—Sabu, Chiquita, Barton MacLane—66m.—(5531)

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Noturamo)—(Made in Portugal).

MAGIC FIRE—Yvonne De Carlo Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made in Germany).

MAN IN THE ROAD—Ella Roines, Derek Farr—65m.

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brody, Mory Murphy—90m.—(Trucolor)—(Naturoma).

STRANGER AT MY DOOR—Macdonald Carey, Patricia Medino, Skip Homeier—87m.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—73m.—(English-mode). (5533)

WHEN GANGLAND STRIKES — John Hudson, Marjie Millar, Raymond Greenleof—70m.

ZANZABUKU—African odventure documentory—71m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Mosina—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactary British camedy far the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossono Brazzi—Okay programmer—81m.—see May 11 issue—B—Filmed in Italy. (511)

BOTTOM OF THE BOTTLE, THE—MD—Von Johnson, Joseph Cotton, Ruth Roman—Nomes will have to carry sermon against drink—89m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 Issue—(Color by De Luxe)—(CinemaScope). (515)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemoScope)—(Made in England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Forley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Calor by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stock, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly Interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles far the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has ongles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed In Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobsan, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nav. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has ongles—94m.—see June 1 Issue—Leg.: B—(Eastman Calor)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly Inspirationol film will need selling—119m.—see April 9 Issue—(Color by DeLuxe)—(CinemaScope). (509)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectocle has names and ongles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, Interesting odventure yorn—103m.—see Sept. 21 Issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly omusing comedy shauld do better business—105m.—see June 15 Issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong). (514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosay, Dennis Urice—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Goad trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Calarful entry has names ond angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope) (507)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly Interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly Interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

WHITE FEATHER — OMD — Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

TO BE REVIEWED OR IN PRODUCTION

CAROUSEL—Gordon MocRae, Shirley Jones, Cameron Mitchell—127m.—(Color by De Luxe)—(CinemoScope). (604)

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCorlo, George Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemoScope).

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).

MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—Clifton Webb, Gloria Grohame, William Russell—103m.—(DeLuxe Color)—(CinemaScope). (603)

MOHAWK—Scott Brady, Rita Gom, Neville Brand—(Pathe Color).

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith, John Hodiak — 95m. — (Color)—(CinemoScope). (605)

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryon—(Color)—(CinemaScope).

REVOLT OF MAMIE STOVER, THE—Richard Egon, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Howoii). (608)

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okay progrommer—82m.—see March 23 issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Pawerful, obsorbing drama about Hallywood will commond wide ottention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, Gearge Raft, Audrey Totter—Okay programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okoy progrommer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okoy progrommer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower holf entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical hos curves ond angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower holf—75m.—see Dec. 28 Issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should da okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 Issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer hos names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lawer half—67m.—see Oct. 5 Issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillone entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musicol romance moy benefit from Flynn name—72m.—see Jon. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rotina for the ort and specialty houses—98m.—see July 28 Issue—(English-made)—(Rank)—(1.66-1).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made Interesting entry—83m.—see Oct. 19 issue—(Galdwyn, Jr.).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Rolond Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastmon Color)—(Lopert).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleonor Parker, Kim Novak—Off-beat dromo on narcotics theme is pocked with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming droma—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry bosed on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmizatian of popular best-seller should wind up In the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art ond speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernord Lee—Well made, interesting entry—100m.—see April 6 issue—(Technicolor)—(Filmed in Burma)—(Bryon).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Potrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wollace—Okay progrommer—88m.—see Dec. 28 issue—(Theodora).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program entry—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage ploy filmization has angles——99m. — see June 15 issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made In Italy)—(Lopert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sora Shone, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Muborak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair pragrammer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachory Scott — (Eastman Color) — (CinemaScope)—(Made in Mexico)—(Bandido).

BED OF FEAR—Sterling Hayden, Vince Edwards, Marie Windsor—(Harris-Kubrick).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BROKEN STAR, THE—Howard Duff, Lita Baron, Bill Williams—(Bel-Air).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made In Mexica)—(Krueger).

CREEPING UNKNOWN, THE—Brian Donlevy, Margia Dean, Jack Warner—(Hinds).

CRIME AGAINST JOE, THE—John Bromfield, Julie London—(Bel-Air).

EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).

FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

HUK—George Montgomery, Mona Freeman—(Made In The Philippines)—(Pan Pacific).

JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith — (Eastman Color) — (CinemaScope) — (Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).

LUCKY KID—Celia Johnson, Diana Dors, David Kossoff—(Eastman Color)—(London Films).

MANFISH—John Bromfield, Lon Chaney, Jr., Victor Jory.—(DeLuxe Color)—Leg.: B.

NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

PATTERNS—Van Heflin, Everett Sloane—(Harris-Myerberg).

PISTOLERO—Jack Palance—(Philip Waxman).

QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting dramo—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower holf—75m.—see Oct. 19 issue. (5603)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okay programmer or art house entry—82m.—see March 9 issue—Leg.: B—(Print by Technicolor)—(Filmed in New Zealand)—(Rank). (509)

LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okay series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okay western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat autdoor action entry has the angles—89m.—see March 9 issue—Leg.: B—(Technicolor). (520)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

REVENGE OF THE CREATURE—MD—John Agar. Lori Nelson, John Bromfield—Meller has angles, especially In 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.

THIS ISLAND EARTH—SFD—Jeff Morrow; Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BACKLASH—Richard Widmark, Donna Reed—82m.—(Technicolor).

BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.

CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.

CRY INNOCENT—Merle Oberon, Lex Barker.

DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).

GENTLE WEB, THE—Esther Williams, George Nader.

GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.

KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.

NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor). (5613)

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

RAW EDGE—Yvonne DeCarlo, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

STAR IN THE DUST—John Agar, Mamie Van Doran—(Technicolor).

TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope).

HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 2B issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okay in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry — 105m. — see June 29 Issue — Leg.: B—(WarnerColor) — (CinemaScope) — (English-made) — (Filmed in Egypt and Italy). (419)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Sept. 7 issue — (WarnerColor)—(CinemaScope). (501)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (413)

NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okay program entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

OUR MISS BROOKS—Eve Arden, Gale Gordan—85m. (515)

RIVER CHANGES, THE—Rosanna Rory, Harold Maresch—91m.—(Made in Germany). (513)

SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).

SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Technicolor)—(VistaVision).

SERENADE—Mario Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

STEEL JUNGLE, THE—Perry Lopez, Beverly Garland, Walter Abel—86m. (514).

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m. —see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m. —see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor) —(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m. —see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 Issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue —(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: (Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry —94m.—see Dec. 28 issue—(Continental).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue — Leg.: C — (French-made) — (English titles)—(Continental).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made) —(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C —(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made) —(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m. —see Feb. 8 issue—(Eastman Color)—(German-made) —(English titles)—(Casino).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman Color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 Issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope) —(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed In Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue — (German-made) — (English titles) — (Grand Prize).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue —(German made)—(English titles)—(Casino).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m. —see June 15 issue—(German-made)—(English titles) —(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made) —(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made) —(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue —(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made) —(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B —(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica, —Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

UMBERTO D.—D.—Superior import for art houses—89m. —see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel			
		COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes And Blues	G	16½m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
		CINEMASCOPE MUSICAL TRAVELARK			
		(Technicolor)			
	(............)	Wonders of Manhattan	E	16m.	4075
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	
8405	(Feb. 2)	Creeps		16m.	
		CANDID MICROPHONES (6)			
		(Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	
		COLOR FAVORITES (15)			
		(Technicolor)			
		(Reissues)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	
8607	(Feb. 6)	Boston Beanie	G	6m.	
8608	(Feb. 23)	Swiss Tease	F	6m.	
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
		MR. MAGOO (4)			
		(Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
		CINEMASCOPE CARTOON SPECIALS			
		(Technicolor)			
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	
		SCREEN SNAPSHOTS			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	
8856	(Feb. 23)	Hollywood Small Fry			
		THRILLS OF MUSIC (6)			
		(Reissues)			
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (16)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will Ta Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)		7m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jon. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)

(Technicolor)

(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Draopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story Thot Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Mavles	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mor. 9)	Caurtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quock-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Soved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)

(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos ond Arraws	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Ploy		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot ond Cold Glides, Slides ond Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(Moy 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nav. 18)	A Nation Of Athletes	G	9m.	
R15-3	(Feb. 3)	Animol-Sports Quiz		9m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Hermon	G	6m.	4095
H15-2	(Feb. 24)	Mouseum		6m.	

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Haund	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Yo	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Cor-ozy Drivers	G	6m.	4051

(1955-56) (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nav. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't Sa	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Poramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistoVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavisian Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVision Visits Japan	E	17m.	4075

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHE SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamaur	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nav. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groon And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Triol	G	8m.	4088
64205	(Jan. ! 6)	Her Honor, The Nurse		8m.	
64206	(Feb. 3)	Fortune Seekers			
64207	(Mar. 2)	We Never Sleep			
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mort			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Banefish And Barracuda	G	8m.	4057
64304	(Nav. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers		8m.	
64307	(Feb. 17)	Ski-Flyings			

WALT DISNEY CARTOONS

(Technicolar)

C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nav. 12)	Flying Squirrel (D)	G	7m.	3887
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043

WALT DISNEY CINEMASCOPE CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep	E	7m.	4042
54114	(Sept. 2)	Beezy Bear	E	7m.	4042

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gouchito	E	8m.	4009

WILDLIFE ALBUM

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
	(Apr.)	Adventures Of Frank And Jesse James	G	13ep.	

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Lond Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Postimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holidoy (DeLuxe)	F	10m.	3991
7512	(Moy)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jomboree (DeLuxe)	G	10m.	4009
7517	(June)	Valcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Cariaca Carnival (DeLuxe)		9m.	
7524	(Nov.)	Lady Of The Golden Door (DeLuxe)			
7525	(Dec.)	Queen's Guard (Tech.)		17m.	

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)		9m.	
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(Moy)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphany	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5631	(Jan.)	Park Avenue Pussycat		7m.	
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yakahama Yankee	E	7m.	3933
5505	(Feb.)	Terry Beors In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep Far Percy	F	7m.	3991
5510	(July)	Phany News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mause Of Hamlin		7m.	

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Two Reel

MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2651	(Nov. 28)	Ralph Materie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 25)	Lianel Hampton And Herb Jeffries	G	15m.	4103
2654	(............)	Tennessee Plowboy	F	14m.	4103

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2600	(Dec.)	Nat King Cole Musical Stary	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2671	(..............)	Pacific Sparts			
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	

WALTER LANTZ CARTUNES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Gaes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Broaklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Broaklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Two Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	

SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3910	(Jan. 1)	24 Hour Alert	E	31m.	4074

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	
3006	(Mar. 3)	Copters And Cows	G	18m.	

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade			

One Reel

ANAMORPHIC SPECIALS
(WarnerColor)

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1223	(Feb 1)	Sportsmon's Holiday	E	9m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	
3221	(Dec. 10)	Springtime In Holland	E	9m.	
3222	(Sept. 1)	Ski Valley	G	9m.	
3223	(Mar. 17)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)
(Reissues)

(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Fogharn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	

BUGS BUNNY SPECIALS (8)
(Technicolar)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3723	(Oct. 1)	Knight-More Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3275	(Jan. 14)	Bugs Bannets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny		7m.	

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3401	(Oct. 29)	So Yau Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?			
3404	(Mar. 10)	Sa You Want To Be Pretty	G	10m.	

MELODY MASTER BANDS REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked			
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	
3710	(Feb. 11)	Weasel Stop	F	7m.	
3711	(Feb. 18)	The High And The Flighty	G	7m.	
3712	(Mar. 10)	Rocket Squod		7m.	
3713	(Mar. 24)	Tweet And Sour		7m.	
3714	(Mar. 31)	Heaven Sent		7m.	

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them			
3503	(Feb. 18)	Green Gold	G	10m.	

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster			
3604	(Mar. 17)	A Neckin' Party		9m.	

Miscellaneous

Title	Rating	Running Time	Page Reviewed in Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
On The Twelfth Day—(Eastman Colar)—(Metear)	E	22m.	4095
Pantomimes—(Marcel Marceau)—(Metear)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Allbritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver	**Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**A Man Alone** (Trucolor) Ray Milland, Mary Murphy **The Twinkle In God's Eye** Mickey Rooney, Coleen Gray **Mystery Of The Black Jungle** Lex Barker, Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell, Sheree North	**The Big Knife** (Wilder) Jack Palance, Ida Lupino **Man With The Gun** (Goldwyn, Jr.) Robert Mitchum, Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth	**Running Wild** William Campbell, Mamie Van Doren **Tarantula** John Agar, Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle	**Two Gun Lady** (Associated) Peggy Castle, William Talman **The Last Of The Desperadoes** (Associated) James Craig, Margia Dean **The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lona Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Over-Exposed** Cleo Moore, Richard Crenna **Uranium Boom** Dennis Morgan, Patricia Medina	**I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth	**The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylor, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak, Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones	**Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr. **The Killer Is Loose** (Crown) Joseph Cotten, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Andrews, Nestor Paiva	**There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson, Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rossana Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **Miracle In The Rain** Van Johnson, Jane Wyman **The River Changes** (Made in Germany) Rossana Rory, Harald Maresch **The Steel Jungle** Perry Lopez, Beverly Garland	**The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** Trans-Lux) (EC) (English-made) Mai Zetterling, Terence Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

Columbia's

FURY AT GUNSIGHT PASS

"...may well be a sleeper!"

–Daily Variety

Fast-paced! Plenty of action! They'll love it!
–Motion Picture Herald

One of the better westerns!
–Showman's Trade Review

Different! Dramatic! Tension-laden!
–Boxoffice

Goes to the head of the class!
–Film Daily

Highly distinguished!
–Hollywood Reporter

FURY AT GUNSIGHT PASS

starring

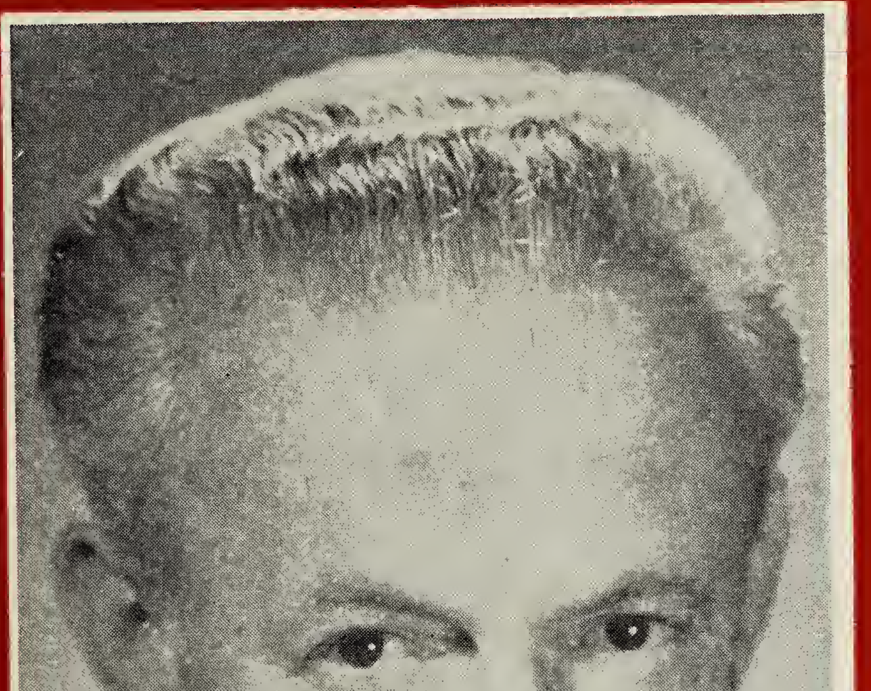
David BRIAN · Neville BRAND · Richard LONG

Story and Screen Play by DAVID LANG · Produced by WALLACE MacDONALD · Directed by FRED F. SEARS

...another sure-shot from Columbia!

MOTION PICTURE
EXHIBITOR

FEBRUARY 22, 1956 VOLUME 55 NUMBER 17
IN TWO SECTIONS • THIS IS SECTION ONE



N.Y. City Council Asks Toll-TV Ban

(page 6)

"Dedication To A 'Big' Man"

(editorial)

AND FEATURING: THE SERVISECTION

Robert J. O'Donnell, Interstate Theatres, Dallas, is currently heading the industry's campaign for repeal of the federal admission tax, standing at 10 per cent.

"WE'LL TELL THE WORLD!"
HOMEWARD BOUND FROM M-G-M's WORLD WIDE HOLLYWOOD CONFERENCE

When those cheering M-G-M representatives from overseas reach home, they'll say:

"IN ANY LANGUAGE, HAPPY DAYS ARE HERE AGAIN!"

"We saw **'MEET ME IN LAS VEGAS'** (CinemaScope-Color) It's everything we heard, truly a Gold Mine of Entertainment. Cyd Charisse becomes the screen's new darling!"

The Cast: Dan Dailey, Cyd Charisse, Agnes Moorehead, Lili Darvas, Jim Backus, Oscar Karlweis, Liliane Montevecchi, Cara Williams, The Four Aces, and Guest Stars: Jerry Colonna, Paul Henreid, Lena Horne, Frankie Laine, Mitsuko Sawamura.

"We saw **'I'LL CRY TOMORROW'** It will capture the heart of the world just as it has won fame and fortune in America!"

The Cast: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton.

"We saw **'TRIBUTE TO A BAD MAN'** (CinemaScope-Color) Cagney is even better than in 'Love Me Or Leave Me.' This picture has everything it takes for a BIG HIT!"

The Cast: James Cagney, Don Dubbins, Stephen McNally, Vic Morrow, Irene Papas.

"We saw **'THE SWAN'** (CinemaScope-Color) Imagine! With a sure-fire picture, and all that Grace Kelly publicity! WOW!"

The Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Agnes Moorehead, Jessie Royce Landis, Brian Aherne, Leo G. Carroll, Estelle Winwood, Van Dyke Parks.

"We saw **'THE LAST HUNT'** (CinemaScope-Color) Strong, red meat all the way. Powerful as a love and action drama. The buffalo stampede is terrific."

The Cast: Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn.

"We saw **'GABY'** (CinemaScope-Color) Oh what a wonderful love story. Leslie Caron leaps to the top of the star parade!"

The Cast: Leslie Caron, John Kerr, Taina Elg.

"We saw **'FORBIDDEN PLANET'** (CinemaScope-Color) It's amazing! The most unusual drama ever made about outer-space. The effects have never been equalled."

The Cast: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, and introducing Robby, The Robot:

"We saw **'THE RACK'** Not since 'Caine Mutiny' has there been anything so powerful about servicemen. Right out of the headlines, sizzling!"

The Cast: Paul Newman, Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin.

"We saw **'LUST FOR LIFE'** (CinemaScope-Color) Masterpiece is the word for it. The native backgrounds, the drama of a life story are overwhelming!"

The Cast: Kirk Douglas, Anthony Quinn, James Donald, Pamela Brown, Everett Sloane.

MOTION PICTURE
EXHIBITOR

FEBRUARY 22, 1956
VOLUME 55 NUMBER 17

DEDICATION TO A "BIG" MAN

We hope that Matty Fox, now president of the C and C Television Corporation that bought the 740 old films from RKO, doesn't live to regret his "big man" mouthings before a press conference at his Park Avenue penthouse recently.

It doesn't take a long memory to recall the days when Matty was a buyer and booker for Skouras Theatres in New York. Since that time, the motion picture industry has been very good to him. By his own admission, his Realart venture with old Universal pictures grossed a pittance of $22,000,000, of which he paid Universal only $7,000,000. One of the original partners in the currently successful United Artists, his recent sale of his stock holdings must have given him a similarly satisfactory bundle. On 3-D gadgets and glasses he may have lost a buck; but, on the whole, Matty Fox has reason to be grateful to the motion picture industry. It has certainly provided him with a lush pasture for his promotional appetites.

But here is a sample of the warmhearted gratitude and good will of Matty Fox.

Bragging about his accomplishments, and forecasting his future successes with pictures that obviously had no further theatre value, Mr. Fox envisioned an extensive national exploitation campaign to take place during the late spring and summer, and utilizing the slogan, "See a movie tonight—at home!" And Mr. Fox is quoted as saying, according to trade press reports, that when his campaign, and the TV showings, got under way, the local theatremen would "drop dead twice."

There is a speech calculated to make the hearts of theatremen glow with appreciation for the monetary success of Matty Fox.

At any rate, TV customers and associates of Matty Fox now know what to expect from his big generous nature when he moves on to some other promotion that may be diametrically opposed to their best interests.

We hope he doesn't live to regret it!

HEY, GIUSEPPE! WE HAVE A JOB FOR YOU!

A current AP story in the newspapers, bearing a Rome dateline, states that Giuseppe Brusasca, cabinet undersecretary for the department which deals with Italy's entertainment, has appointed a committee "*to recommend a top limit for movie star pay*," to be included in new legislation regulating the cinema. Mr. Brusasca is quoted as stating that present salaries were "*incompatible with the economic condition of the Italian movie industry, and of the country as a whole.*"

The story goes on to guess at last year movie earnings of $600,000 to Gina Lollobrigida, and of $700,000 to equally pulchritudinous Sophia Loren, and to state that this is "*higher than Hollywood.*"

We agree with Giuseppe Brusasca that such sums are ridiculous, and "incompatible" with the economic condition of any industry or of any country, particularly in view of the highly specialized talent and mental genius of the actresses in question. We also believe that many of Hollywood's salaries and "participation deals" are equally rediculous, particularly in view of the economic conditions in the nation's theatres.

And some of the bundles of cash being paid to authors and playwrights for sexsational properties, that have little or no movie potential until completely rewritten, seem to exceed the ridiculous, and border on the insane.

So let's get Giuseppe over here. And let's see if he can't do something about Hollywood, too. If he could just get our "guys" and "dolls" to be satisfied with their big movie earnings, and not compete with what the movie business bought by too frequent appearances on TV for comparative peanuts, his would be a big accomplishment.

GRIN OF THE WEEK

Theatres that use guarantees that patrons will enjoy the show or "money will be cheerfully refunded" should be careful how they say it. We see by the papers that out in Los Angeles, where such a guarantee was advertised, a gunman walked up to a theatre cashier and said: "I didn't like the show. Give me *everybody's* money back!"

Just a technicality; but he got $212.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Mannina, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BEVERLY HILLS, CAL.

As a faithful subscriber to MOTION PICTURE EXHIBITOR I wish to protest your lumping of "Garden of Eden" and "Striporama" into the same category in your Jan. 25 editorial ("THE THEATREMAN'S BURDEN"). "Striporama" was made to enflame the passions and earn "the fast buck" which we both agree. "Garden of Eden" is a message picture, endorsed by the American Sunbathing Association after careful assistance in its production.

The Fall River (Massachusetts) closing is the second incident that I know of in two years of exhibition (the other in Enid, Oklahoma). Before general release it was shown before many critical groups and passed with flying colors. Here in Southern California, it played in both ozoners and gilted hardtops, and is coming back for rerun. No age limitations as far as I know.

I have nothing to gain financially in defending the reputation of the film "Garden of Eden," but I proudly claim years of membership in the American Sunbathing Association. The nudists have only been in this country 26 years, so we can see that such august persons as you editors may not be fully informed as to their health and moral objectives.

JOHN E. EDWARDS

EDITOR'S NOTE: Our editorial reference dealt with an actual news event in which a theatre was closed by the local law enforcement officers. We have no grudge against nudism,—in others. But we don't like that crack insinuating we're so old we wouldn't have observed anything like that in the last 20 years. Harrumph!

From RICHLAND CENTER, WIS.

SHOWMANSHIP SWEEPSTAKES is a wonderful incentive for exhibitors to work harder in all departments of theatre operation. I like to think I keep pitching without extra outside inducements; but with your contest as an extra goal, I'm afraid I find myself digging just a little harder. And, whether one wins or not, the added effort has been well worth while in what it does to your self appraisal, as well as to the boxoffice.

W. BERKLEY, Manager
Richland Center Theatres, Inc.

EDITOR'S NOTE: It takes a good sport to so sincerely acknowledge a rejection. So far, Mr. Berkley has not been a winner of one of the $100 Weekly Prizes. But with spirit like this, he must win eventually!

From OAKVILLE, CONN.

Every year since 1949 I have received from you the large ANNUAL BOOKING CALENDAR which I have always posted above my desk for easy viewing. I have found it to be most useful! However, for some reason, I didn't receive a copy for 1956. If you have one available will you kindly send it along. I'm lost without it!

RAYMOND A. ELLIS

EDITOR'S NOTE: We were able to fill Mr. Ellis' request promptly. And, for the benefit of any others who didn't get their copy, we still have a small supply left. But, first come first served! We only ask that you ask for it!

From BELFIELD, N. DAK.

We would like to have you know that we think your pink "SERVISECTION" reviews in MOTION PICTURE EXHIBITOR are tops!

MIKE OLIENYK
Belfield Theatre

EDITOR'S NOTE: Thanks, Mike! We think our theatre executive readers are pretty "tops," too! We try to tell "the truth and nothing but the truth" in our reviews, just as in our news and editorial views. Maybe that is why you will find our reviews to be the least quoted in distributor advertising copy.

About "The A-MAN Corner"

From BOSTON, MASS.

Terrific! The A-MAN Corner is one more free theatre-wise service for theatre owners from MOTION PICTURE EXHIBITOR. Thank you!

JOHN SCULLY, JR.
E. M. Loew's Theatres

From FOND DU LAC, WIS.

You are doing the industry a great service by setting up The A-MAN Corner as a clearing house for personnel. The announcement in your Feb. 8 issue is a wonderful offer. Theatremen should be grateful.

JOHN P. ISELY
Fond du Lac Theatre

EDITOR'S NOTE: The above are typical of scores of letters, from theatremen from Coast to Coast, applauding the addition of The A-MAN Corner to the many new and exclusive feature services found only in MOTION PICTURE EXHIBITOR. We again repeat: MOTION PICTURE EXHIBITOR is the only really different theatre weekly in the trade field!

From MULESHOE, TEX.

Please accept this as a "blank check" order for two "AT-A-GLANCE" Theatre Bookkeeping Systems. I have searched and searched through every copy of MOTION PICTURE EXHIBITOR, including the pink "SERVISECTION" reviews and the yellow "CHECK-UP" indexes, for the past four years and can't find a price anywhere. I need them badly!

MRS. A. H. COX
Cox Drive-In

EDITOR'S NOTE: Call it a blindspot we suppose, but a complete descriptive catalog and price list has been forwarded to Mrs. Cox, covering all of the score or more Theatre Operating Forms and Systems that are available to the purchase of our subscribing theatres, as a "Plus Service."

From ROTAN, TEX.

For years I have enjoyed MOTION PICTURE EXHIBITOR, and even though I have been in showbusiness since 1920 I find it is the one best way to keep up with what is going on. Because I am associated with Rowley-United Theatres, I buy MOTION PICTURE EXHIBITOR through their office, but I want to wish you good luck in the great job you are doing.

LANCE M. DAVIS
Lance, Ritz, and Sundown Drive-In

EDITOR'S NOTE: As one "old timer" to another, we're very proud of your letter, Mr. Davis. We try our best, but we never know how we are doing unless we hear from you, our valued readers. Thank you!

From WEST PALM BEACH, FLA.

I have enjoyed reading your editorials all of the past year. You certainly have pointed out many of the ills of this business. Maybe some heed will be taken of the danger signs.

BILL DUGGAN
Forida Theatre

EDITOR'S NOTE: Thanks, Bill! It's nice to know that the "men-on-the-firing-line" agree with our sincere views. As "men-on-the-firing-line" ourselves, it is probably a case of the same perspective.

From ALLENTOWN, PA.

I miss the FILM EXCHANGE AND DEALER LISTING that you formerly published. I would value it as often as possible, for it is our only way to keep current on personnel, addresses, and phone numbers on Philadelphia's Vine Street. How about it?

W. B. KREAG, Resident Manager
Fabian Theatres

EDITOR'S NOTE: A very opportune request, Mr. Kreag. A current complete listing was arrived at only last week and even contains emergency phone numbers in case you ever need them. It will be run in an early issue, and should be saved because we will repeat it only about every eight months.

BROADWAY GROSSES

(As of this Monday)

Openings Bring Traffic

New York—All Broadway houses did well last weekend due to the traffic stirred up by the Roxy and Radio City Music Hall openings. All houses, with the exception of the above mentioned, had holdover attractions.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Court Jester" (Paramount). Paramount claimed $41,000 for the third week.

"Carousel" (20th-Fox). Roxy, with the first film in CinemaScope 55, plus an ice show, opened to a sensational $67,531 for Friday through Sunday, with $135,000 anticipated for the first week.

"Picnic" (Columbia). Radio City Music Hall, with stage show, likewise had a sensational opening with $100,0000 reported for Thursday through Sunday, and $165,000 sure for the first stanza.

"Helen Of Troy" (Warners). Criterion was sure of $27,000 on the fourth week.

"Guys And Dolls" (Goldwyn-MGM). Capitol wound up the last four and a half days of the 16th week with $23,000.

"Three Bad Sisters" (UA). Globe claimed $10,000 for the second week.

"The Lone Ranger" (Warners). Mayfair announced $17,500 for the second week.

"The Rose Tattoo" (Paramount). Astor expected $22,000 for the 10th week.

"The Man With The Golden Arm" (UA). Victoria held up well with $28,000 in sight for the 10th week.

"Forever Darling" (MGM). Loew's State dropped to $20,000 for the second week.

Warners Officers Named

New York—At a meeting of the board of Warners last week in the company's home office, the following officers were elected:

Harry M. Warner, president; Albert Warner, vice-president and treasurer; Jack L. Warner, vice-president; Herman Starr, vice-president; Stanleigh P. Friedman, vice-president; Samuel Schneider, vice-president; Benjamin Kalmenson, vice-president; Mort Blumenstock, vice-president; Robert W. Perkins, vice-president, secretary, and general counsel; Samuel Carlisle, assistant treasurer and controller; Cyril H. Wilder, assistant treasurer; Harold S. Bareford, assistant secretary; Edward K. Hessberg, assistant secretary; Roy Obringer, assistant secretary; Thomas J. Martin, formerly auditor, assistant treasurer; and Walter Meihofer, formerly assistant controller, auditor.

Admission Tax Repealed

Wilmington, O.—This city has repealed its three per cent admission tax retroactive to Jan. 1. The campaign to achieve this was started a year ago when the Independent Theatre Owners of Ohio appeared before the City Council. Since that time, Bill Reisinger, manager, Murphy, has kept at it and his efforts were finally crowned with success.

In a recent New York press conference, Michael Myerberg reported to trade press representatives, including MOTION PICTURE EXHIBITOR's Mel (The Pipe) Konecoff, on his forthcoming United Artists release, "Patterns." Myerberg plans two "live" features a year, plus one film annually using his Kinemins puppet process.

NEW YORK

By Mel Konecoff

TENT 35, the New York Variety Club, announced last week at a membership luncheon meeting the program and lineup of events for the forthcoming international convention of Variety Clubs to be held May 9 through May 12. A few climactic events include a deluxe boat ride around Manhattan, dinner and dancing on board as well as entertainment to be hosted by the Coca-Cola Company on Thursday, May 10; a "Mardi Gras" evening on Frid [illegible], at the Waldorf will feature dinner, dancing, and entertainment courtesy of Pepsi-Cola; and finally the grand event, the Humanitarian Award dinner on Saturday night.

Ko [illegible]

This is, of course, in addition to luncheons, special events, convention meetings and plenty of outside activities throughout the four days. Early reservations were suggested. Incidentally, if you would like a schedule of events, drop a note to Variety Club, 229 West 42nd Street, NYC, 36.

Martin Levine, convention chairman, outlined the program and events while others who spoke included Harold Klein, chief barker; Larry Morris, luncheon chairman; actress Jayne Mansfield; Bernie Kranze, Jim Velde, and Al Gorson, executive director, Tent 35's Epilepsy project. The latter outlined the expansion plans of the charity which has become affiliated with the Albert Einstein Medical Center. He announced that a film will get started this month at 20th-Fox, courtesy of Spyros P. Skouras, on epilepsy, "The Dark Way," which is expected to play the nation's theatres by convention time.

Philip Cohen entertained.

(*Continued on page* 16)

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Warners board reelects officers (page 5).

Proxy fight prospect for Loew's stockholders' meeting is dispelled (page 7).

Distribution

David A. Levy, veteran U-I New York district manager, announces retirement (page 7).

Arthur M. Loew, Loew's president, tells representatives from 38 countries that he plans no executive changes (page 14).

Exhibition

Ohio Allied's Horace Adams keynotes the Allied drive-in convention in Cleveland (page 6).

International

Canadian exhibitors to actively participate in Academy Awards contest (page 14).

Legal

Chicago officials take issue with a court decision in favor of "Game Of Love" exhibition (page 6).

Legislative

New York City Council unanimously approves a resolution asking FCC refusal of approval to toll-TV (page 6).

Mel Konecoff

Variety Clubs International reveal plans for their 1956 convention in New York; producer Michael Myerberg tells of his future undertakings (page 5).

Organizations

Allied-TOA spokesmen see Justice Department officials about production by circuits (page 7).

INDEX

Volume 55, Number 17 February 22, 1956

Section One

Editorial 3
Letters 4
New York By Mel Konecoff 5
Showmanship Sweepstakes 10
The International Scene 14
This Was The Week When 16
Feature Article: "CinemaScope 55 Launched In '56" 20
News Of The Territory 18

Section Two

The Servisection .... SS-1—SS-8

23 Feature Reviews on "Cockleshell Heroes" (Columbia); "Please Murder Me" (DCA); "The Glass Tomb" (Lippert); "The Last Hunt" (MGM); "Northwest Passage" (MGM); "The Stratton Story" (MGM); "The Three Musketeers" (MGM); "The Yearling" (MGM); "The Brain Machine" (RKO); "One Minute To Zero" (RKO); "Slightly Scarlet" (RKO); "Doctor At Sea" (Republic); "The Man Who Never Was" (20th-Fox); "The Broken Star" (UA); "Manfish" (UA); "Never Say Goodbye" (U-I); "Red Sundown" (U-I); "Our Miss Brooks" (Warners); "The River Changes" (Warners); "His Excellency" (Brenner); "Boris Godunov" (Artkino); "For Do's Sake" (Grand Prize); "Suicide Attack" (Brenner).

N. Y. City Council Asks Toll-TV Refusal

Unanimous Vote Urges FCC To Reject Pay-As-You-See; Three Advocates Boycott Hearings As Waste Of Time

New York—Subscription television suffered a significant setback last week in its quest for approval by the Federal Communications Commission when the City Council here passed by an overwhelming vote a resolution proposed last winter by Council president Abe Stark urging the FCC to withhold approval of the controversial system. A copy of the resolution, approved by 19 of the Council's 25 members, of whom 22 were present and three abstained from voting, was formally dispatched to the FCC, with notification of the action taken.

Proponents of toll-TV were branded industrial "pirates" at an open hearing on the issue conducted by the rules committee preceding formal action by the full body, when committee chairman John J. Merli presided. The hearing was boycotted by the three major companies seeking approval of their toll gadgets from the FCC. In addressing that gathering, Stark asserted that FCC approval of pay-as-you-see television would harm retail trade, create unemployment, and deprive the city of essential tax revenue. He charged that the proposed system violates "the spirit and intent" of the 1934 Communications Act, labeling it an "unwarranted invasion" of the home, and urged the public to spare no effort in combatting it. Stark further accused the toll advocates of being a small sect of monopolists trying to do away with free TV, ignoring millions of Americans unable to afford luxury entertainment. Supporting his contentions were Morris Iushewitz, secretary and treasurer, local CIO Council, and James Quinn, secretary and treasurer, Central Trades Labor Council, who stated that organized labor across the country is opposed to toll-TV.

Marcus Cohn, counsel, Committee Against Pay-to-See TV, charged that it was an insult to the dignity of the Council that representatives of the toll proponents, Zenith Radio Corporation, Skiatron Television and Electronics Corporation, and International Telemeter Corporation, has absented themselves on the grounds that they had had insufficient time to prepare briefs. He said that the fact that the public is enjoying free television is "irritating" to the manufacturers of toll equipment. Skiatron general counsel James M. Landis, in a letter made public, advised Mayor Wagner that the hearing was a waste of time and the taxpayer's money.

Other representatives who were heard at the hearing, in opposition to toll television, included Bud Collyer, first vice-president, American Federation of Television and Radio Artists; Louis Hausman, vice-president, Columbia Broadcasting System; Oliver Nicols, National Broadcasters Guild official; C. J. McInery, Broadway Association; George Meade, American Legion; Herman Gelber, president, Projectionists' Local 306; Solly Pernick, IATSE stagehands; and Arnold Knopf, Local 802, musicians union.

Chicago Challenges Master's Blow At "Game Of Love" Ban

CHICAGO—"The Game Of Love," turned down by the police censor board but given the green light by Master-in-Chancery David Shipman, to whom the suit to show the picture was referred by Federal Judge Samuel Perry, is now before the judge for arguments.

Answering Shipman's findings, Chicago Corporation Counsel John Melaniphy reported to Judge Perry a series of objections. The city attorney held that Shipman was wrong in finding that the picture is not obscene, and that his recommendation that it not be shown to those under 18 supports the city's position. Objection is also made to the statement that the film had been shown in 150 U. S. cities and that it would not arouse sexual desire. Error was also contended in that the Times Film Corporation, the distributor, was directly damaged by refusal of the Chicago permit.

City attorney Melaniphy also held that Master Shipman should have held to the Supreme Court's decision on the definitions of "immoral" and "obscene."

Allied Drive-In Meet Keynoted By Adams

Cleveland—The National Allied Drive-In convention was launched here this week with a keynote address by Horace Adams general convention chairman and president, Independent Theatre Owners of Ohio, who, himself a pioneer drive-in operator, traced the development of outdoor situations up to their current prominence, a position which, he warned, is precarious without unity in the ranks of exhibition.

As examples of such harmful discord he called the attention of the gathering to the recent drive-in price wars in Toledo, O., and Rochester, N. Y., which resulted in theatre operations "at an absolute loss, and . . . no one increased their attendance with the reduction of . . . admission price." He warned exhibitors that in such circumstances, "You are only destroying yourself and everyone else in your particular location."

Enlarging on the theme of exhibition unity, Adams asserted that only through theatre organizations can relief results be secured, and pleaded with theatremen to join local associations. National Allied, he asserted, has brought about most of the national benefits accomplished for exhibition in the last 25 years, none of which could have been realized by any single local group. He further took issue with the "Napoleonic geniuses" of the industry who seek to benefit from playing "doubtful films," declaring that such irresponsible exhibitors ruin themselves and the reputation of the business in general. Drive-ins, Adams said, are patronized 90 per cent by families looking for good treatment and the best of product.

In conclusion, Adams called attention to the fact that outdoor theatre operators are the "young blood" of the industry, responsible for between 20 and 25 per cent of the domestic revenue of the film companies, a percentage which, he said, will continue to grow. He urged, therefore, that drive-in exhibitors close ranks, earn respect, avoid the mistakes of the past, and not try to "outsmart" each other.

Paramount Ups Two

New York—Managerial promotions at two Paramount branches were announced last week by Hugh Owen, vice-president, Paramount Film Distributing Corporation.

Edmund C. DeBerry has been elevated from Buffalo branch manager to Cincinnati branch manager. He succeeds Herb Gillis, who has taken over as Washington branch manager.

DeBerry joined Paramount 15 years ago as assistant booker in Charlotte. He was successively head booker and salesman before being named Buffalo branch manager in 1951.

Hugh Maguire was named to succeed DeBerry as Buffalo branch manager. Maguire, who was promoted from sales manager at the Philadelphia branch, joined Paramount in 1931 as clerk and shipper in the New Haven branch.

UNSOLICITED* LETTERS

furnish a true gauge of Reader Interest and Reader Reaction. While the limitations of space permit the publication of less than 10% of all such letters received . . . MOTION PICTURE EXHIBITOR is proud of them . . . and proud of the intelligent thinking contributed by most Readers.

Yes! MOTION PICTURE EXHIBITOR has the whole trade talking! And all because it is the ONLY "really different" theatre trade paper.

*Check the page of LETTERS in this issue. You'll see what we mean!

Proxy Fight Prospect For Loew's Dispelled

New York—The prospect of the anticipated Loew's proxy fight at the annual stockholders meeting set for tomorrow (Feb. 23) in the home office was obliterated last week when Howard Stein, representing Wall Street brokerage firm of Dreyfus and Company and Loew's stockholders, announced that his group would support the management of the company.

He explained that his statement was intended to dispel rumors of the impending proxy battle for additional representation of Stein's adherents on the board of directors, and that his recent talks with president Arthur M. Loew had satisfied the Dreyfus group that a "sounder management policy will be enforced," for the time being at least.

In discrediting reports that the stockholder group represented by him was about to undertake a proxy fight, Stein declared that his position of the "loyal opposition" was assumed "in the best interest" of the group which, he said, controls a considerable block of Loew's stock.

It was understood that this block represents 500,000 shares, although the figure was questioned in some quarters as being an exaggeration. The directors of Loew's, as of this date, are said to hold 79,982 shares; the Music Corporation of America, 60 to 70 thousand shares; and Judge Louis Goldstein, Leon Lowenstein Foundation trustee, 35,000. There is a total of 5,142,615 shares outstanding.

U-I's Levy Retires

New York—David A. Levy, U-I metropolitan New York district manager and New York branch manager since 1939, a veteran of more than 35 years in the industry, is retiring, effective March 2, it was announced last week by Charles J. Feldman, vice-president and general sales manager.

Levy will be succeeded by Joseph B. Rosen, U-I, branch manager in Detroit since November, 1953, and formerly associated with 20th-Fox in various branch manager capacities for 11 years.

Rosen in turn will be succeeded as branch manager in Detroit by Richard B. Graff, sales manager in Chicago since 1952. Graff started with U-I in Chicago in 1946 as a student booker and was promoted to the post of salesman in 1948 and to sales manager in 1952.

After an extended vacation in Florida, Levy plans to return to New York and continue industry activities on a limited basis. He started in distribution in 1920 with Paramount as a salesman and in 1923 moved to Educational Pictures as a sales and office manager. In 1925, he joined Loew's, Inc., as New York branch manager for MGM and held that post for the next 14 years until he joined U-I in 1939.

Comerford House Burns

Kingston, Pa.—Comerford's Kingston burned last week. Firemen believed they had extinguished the blaze, but it flared up again and completely ruined the building. Only a week-end operation, no one was on the premises at the time.

Allied, TOA Spokesmen See Justice Dept. About Production By Circuits

Washington—The Department of Justice's stand against film production by the divorced circuits remained unchanged last fortnight after exhibitor spokesmen formally presented the suggestion that the circuits be authorized to reenter that field of operation, from which they were barred by the Paramount consent decree. Conferring for more than two hours with Justice anti-trust division attorney Morris Silverman were Theatre Owners of America president Myron N. Blank and Herman Levy, general counsel, and Allied States Association head Rube Shor with Abram F. Myers, board chairman and general counsel. The exhibitor representatives were following up earlier informal talks with Justice officials, implementing a decision made by TOA and Allied last month to make common cause on the issues of film rental arbitration and circuit production and distribution, points on which they hitherto had been at odds.

The industry spokesmen declined comment on the conversation with Silverman and declined to state whether there would be a future meeting. Silverman, in turn, would not enlarge on the situation, but offered minor encouragement by stating that the subject had been discussed at length and that he believed exhibition knows "the kind of basis we could go ahead on." He commented that the proposal for circuit production is not a new one, it having been advanced by the late Charles Skouras and other interests, although the joint TOA-Allied move is the strongest effort toward a formal petition.

The position of exhibitor executives in the Justice talks was a somewhat contradictory one inasmuch as they are not, and will not become, petitioners for the relief they seek. In the long run, the circuits, not the theatre owners associations represented by the spokesmen last fortnight, will be the interested parties in any petition submitted, with exhibitors standing to benefit. A TOA-Allied resolution dated Jan. 18 stated that Allied and TOA will join forces to urge the Justice Department and the Senate Select Committee on Small Business to permit the divorced circuits to undertake production and distribution.

Oscar Doob, "Socker" Coe To Launch New TV Series

PALM BEACH, FLA.—Charles Francis (Socker) Coe, former vice-president and general counsel, Motion Picture Producers Association, then known as the Will Hays Office, and nationally famous as a short story writer and novelist, last week signed a contract which will transform him into a TV star.

Theodore Granik, producer of TV shows, announced that he had secured Coe's agreement to appear as a raconteur on a weekly network TV series entitled "The Living Story." The deal also includes access to Coe's vast storehouse of literary properties. He has authored some 250 published short stories and some 40 or 50 novels. His stories exposing the inner workings of the gangster underworld during Prohibition skyrocketed his literary career and started the fiction vogue for gangster stories and movies. In Hollywood, Coe wrote and produced many mvies.

Associated with Coe in his TV adventure is another Broadway movie expatriate, Oscar A. Doob, who resigned as an MGM executive last September and is living in Palm Beach.

N. Y. Tax Campaign Group Is Appointed

New York—Emanuel Frisch, president, MMPTA, and Harry Brandt, president, ITOA, who are co-chairmen, Federal Tax Campaign Committee for the metropolitan area, have appointed the members of their respective boards of directors as the area tax campaign committee. In addition, Max Fellerman, Walter Higgins, and Spyros S. Skouras, who are unaffiliated, also have been appointed and agreed to serve.

MMPTA members of the committee include Herman Becker, Leo Brecher, Walter Brecher, Russell V. Downing, Harry Goldberg, James F. Gould, Philip F. Harling, Bernard Helfand, Murray Lenekoff, Harry Mandel, William L. Miller, Martin Newman, Eugene Picker, Samuel Rinzler, Arthur Rosen, Samuel Rosen, Robert C. Rothafel, Donald S. Rugoff, Leslie R. Schwartz, Sol A. Schwartz, Robert K. Shapiro, M. O. Strausberg and Solomon M. Strausberg.

ITOA members of the committee include Max A. Cohen, William Namenson, Julius Sanders, Abraham Leff, Leon Rosenblatt, Edith Marshall, John C. Bolte, Jr., Richard Brandt, Samuel Einhorn, Norman Elson, Sam Freedman, Jack Hattem, Ben Knobel, Larry Kurtis, Murray LeBoss, Martin Levine, Al Margolies, Melvin Miller, Irving Renner, Ray Rhone, Jack Rochelle, Al Shubat, David Weinstock.

Campaign committees for other areas are also being setup by the national organization.

Casablanca Wins UA Test

New York—The grand cash prize in United Artists' 1955 International Blockbuster Sales Drive, honoring board chairman Robert S. Benjamin, was won by the Casablanca branch, it was announced by drive co-captains Arnold M. Picker, vice-president in charge of foreign distribution, and Louis Lober, foreign department general manager. Casablanca, managed by Andre Aubouet, topped 95 UA overseas branches on five continents that competed in the contest.

Picker and Lober concurrently announced that the grand prize in the exploitation phase of the campaign has gone to Germany, whose publicity manager is K. H. Scheffler. The Denmark office, headed by Jorgan Engekstoft, won first prize for the year in administration.

MATCHING HIS MEMORABLE
PERFORMANCES IN "MAGNIFICENT OBSESSION"
AND "ALL THAT HEAVEN ALLOWS"...

Rock Hudson

Universal-International presents

ROCK HUDSON

Miss
CORNELL BORCHERS

GEORGE SANDERS

Universal International

"Never Say Goodbye"

Directed by JERRY HOPPER · Screenplay by CHARLES HOFFMAN · Produced by ALBERT J. COHEN
Based on the screenplay by BRUCE MANNING, JOHN KLORER and LEONARD LEE
From the Play "Come Prima Meglio di Prima" by Luigi Pirandello

PRINT BY TECHNICOLOR

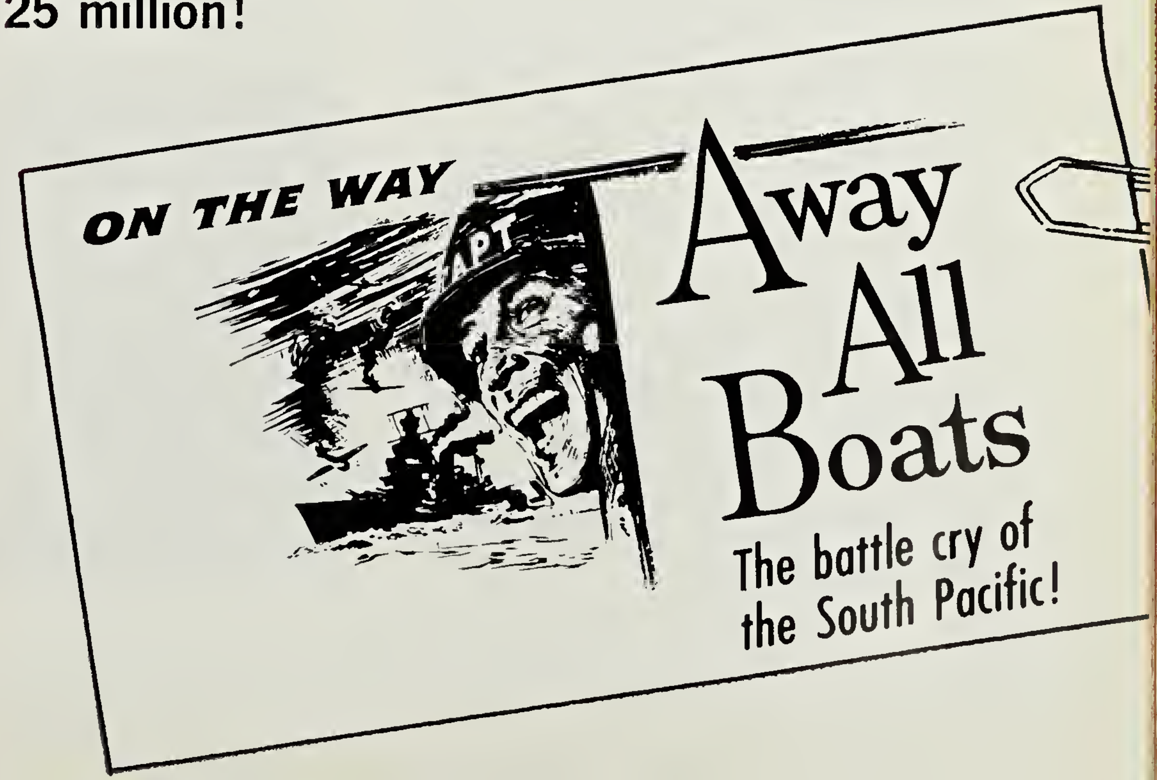
AN EXCITING NEW STAR...
A GREAT AND TALENTED
NEW SCREEN PERSONALITY...

Miss Cornell Borchers

LOOK
Redbook
UNIVERSAL INTERNATIONAL Presents
"Never Say Goodbye"
TECHNICOLOR
"Never Say Goodbye"
TECHNICOLOR
ROCK HUDSON
Miss CORNELL BORCHERS
Family Circle
HATED BY THE CHILD WHO WAS HER OWN
...yet forbidden to say "I am your Mother"
WOMAN'S DAY
"Never Say"
WOMAN'S HOME COMPANION
ROCK HUDSON
CORNELL BORCHERS
True Story
PHOTOPLAY
True Confessions
Silver Screen
"Never Say Goodbye"
TECHNICOLOR
"Never Say Goodbye"
ROCK HUDSON
Miss CORNELL BORCHERS
GEORGE SANDERS
Motion Picture
BORCHERS SANDERS
MOVIELAND

PRE-SOLD!

a national magazine ad campaign aimed to reach maximum readership... Eleven leading publications with a combined circulation in excess of 25 million!


ON THE WAY
Away All Boats
The battle cry of the South Pacific!

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 34

George Nonamaker
Editor

Pancho Villa's Treasure Was Never Like This As Leg Is Won On $500

PHILADELPHIA—James B. Myers, Jr., Bluebird, Petersburg, Va., by being adjudged the winner of SHOWMANSHIP SWEEPSTAKES' contest 34 and receiving from MOTION PICTURE EXHIBITOR $100, this week becomes first in line toward also winning the $500 RKO has posted as an exploitation-publicity incentive on "The Treasure Of Pancho Villa."

RKO's offer expires on April 11, and other contestants planning to make entries on this film are urged to do so well in advance of the final date to allow adequate time to process the material.

WINNING ENTRY

"THE TREASURE OF PANCHO VILLA"

Submitted by James B. Myers, Jr.
Bluebird, Petersburg, Va.
610 seats • 70 cents top admission
Small town patronage.

Our exploitation campaign for this film was put together like a recipe for a gourmet's delight. First we took the picture, added a little glamour that appeals to women, then added a touch of the word "treasure" and then sprinkled heavily with "diamonds."

We made arrangements with the Greyhound Bus Lines to use cooperative ballyhoo. We had two attractive ladies walk through the streets of the business section carrying suitcases with signs attached that read "We arrived via Greyhound Bus Lines to see Rory Calhoun in 'The Treasure Of Pancho Villa' opening today at the Bluebird Theatre." In return, the Greyhound Bus Lines announced on their public address system at the bus station all day, using this type of announcement: "The next bus to . . . . . is in 2½ hours. This will give you enough time to see 'The Treasure Of Pancho Villa' now showing at the Bluebird Theatre on Sycamore Street."

Arrangements were made with the leading furniture store to make a window display of Lane Cedar Chests. We had posters made which read "Give Her A Lane Cedar Chest. It will be her most TREASURED possession." A companion card read "See The 'Treasure Of Pancho Villa", etc. Stills of the picture were also used in the window.

Opportunity Rarely Knocks Twice

PHILADLPHIA—With this week's issue (Feb. 22), the $500 Republic had posted as an extra distributor cash prize with SHOWMANSHIP SWEEPSTAKES on "The Last Command" expired without a single entry getting into the win column.

Our judges did give "honorable mention" to Floyd Stawls, National, Richmond, Va., for his entry, but there was no winner of MOTION PICTURE EXHIBITOR'S weekly $100 prize involved. Hence, no winner of Republic's additional $500.

A word to the showmen of the U. S. and Canada should be sufficient. Don't overlook such an opportunity again!

In one of our leading shoe stores, we had a poster made which read: "If you TREASURE your feet . . . Our experts will always give you a perfect fit." A companion card read: "See The Treasure Of Pancho Villa . . . etc." Stills of the picture were also used in this window.

Our top tie-up was made with a jewelry store. They ordered 1500 gems for a give-away. Of these gems, there were four diamonds worth $200. They put a display in their window and a sign which read "You will have an opportunity to select a free diamond in the lobby of the Bluebird during the showing of 'The Treasure Of Pancho Villa,' etc." These diamonds and zircons were given to every adult when they come into the theatre. The patrons were told to take them to the jewelry store and have them appraised.

The instructions were printed on special envelopes printed by the store. This read: "We'll be perfectly frank. We don't know if this is one of the zircons or one of the diamonds. You might take it to a jeweler and have it appraised." It was a tie-up that the jewelry store was anxious to make and they were assured of a good traffic through their store. We carried a tag-line on all of our ads making mention that "Free Diamonds Are Being Given Away In Our Lobby." The jeweler used stills from "The Treasure Of Pancho Villa" in his window. The theatre ran a short special trailer announcing that "You can get some of 'The Treasure Of Pancho Villa' As Free Diamonds Were Being Given Away In The Lobby, etc."

We also used a new type pocket card for the week's attraction. From our printer, if we buy 25 window cards, they make a tiny reproduction for the pocket card. For example, twenty-five 14x22 window cards are $3.50 and 1,000 pocket cards are an additional $2.50, total $6.00.

The entire cost of our campaign for posters, trailer, window cards and pocket cards was about $18.00.

RUNNER-UP NUMBER 1

"THE LADY AND THE TRAMP"

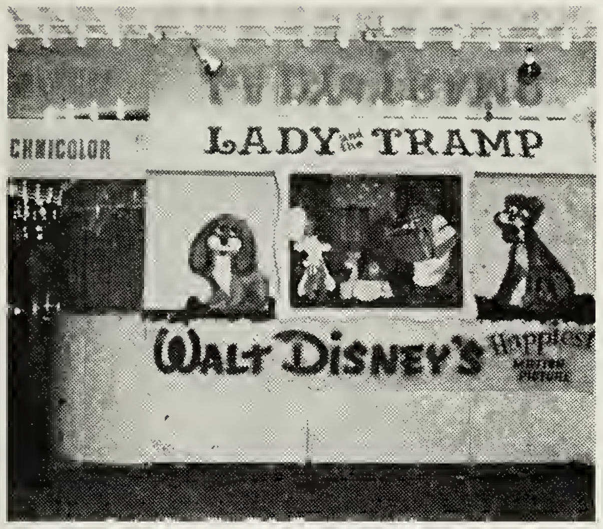
Submitted by Wilson Elliott
Jewel, Mount Clemens, Mich.
1200 seats • 90 cents top admission price

In addition to our regular newspaper advertisement and publicity write-ups, we had our front decorated with animated figures with blinking lights as twinkling stars, etc.

A dress shop, a shoe store and a furniture store lent merchant cooperation. Each went in for co-op ads and each offered a free pass to any child under 12 years of age for any purchase. Each merchant was given 100 tickets, which they ran out of the second day, and were willing to buy more, which we sold to them. The shoe store became so enthused over the promotion that he advertised in the local paper, putting in a one column, three inch ad on four separate pages, directing the public to a surprise gift mentioned in his regular advertisement which ran three columns by 10 inches. The Jewel and the picture were mentioned in each advertisement. The furniture company took a whole page advertisement, locating the picture of "Lady And The Tramp" in the center. The dress shop just had a nice coop ad.

Radio was covered by WDOG and WXYZ. On WDOG the show was annouced three days in advance on 10 different spots. During the performance the Walt Disney promotion record was used; and we carried one 10-minute show with spots during the day. Bob Milton also interviewed the manager of the theatre and some of the radio fans over the telephone asking them if they knew the names of all the characters in "Lady And The Tramp," and he gave them passes if they knew half of them. Dick Osgood's Show World gave the film a very nice plug and recommended that everyone see it, the date, the time, and the place. WXYZ is a 50,000 watt station in Detroit.

Television was utilized for more pro-



motion. Three days on Channel Seven, WXYZ-TV has a children's hour long program in the mornings called "Wixie Wonderland" and a contest was used having children under 12 give a small animal a name. The first 100 letters received a free pass to see the film. A reported 2,000 letters were received in the first two days of the contest and came from as far as 50 miles away. The 100 letters were given to the theatre, which mailed out the passes to the winners.

Results were capacity houses, with standing room only for the first four matinees. The number of seats filled was the highest in the theatre's history and close to the highest amount of money taken in, as the children greatly outnumbered the adults, with their admission price set at 20 cents.

The cost of the entire promotion, not including regular newspaper advertising, was $100 plus 400 passes for children.

RUNNER-UP NUMBER 2

A DRIVE-IN SELLS A WESTERN

Submitted by Stephen Topley
Hillside Drive-In, Hillside, Md.
715 car capacity • 60 cents top admission
Town patronage.

When Allied Artists' "Shotgun" was booked into my drive-in first-run in the Washington metropolitan area, I pulled several stunts that not only attracted the folks in general territory around the spot, but also garnered space in the columns of the drama critics of all three Washington, D. C., dailies. Most of these stunts could be applied to any western.

Routine advertising consisted of display space in the Washington papers, in addition to extra space in the neighborhood movie guide. I distributed 150 window cards over a 30 mile radius, and put out 5,000 heralds house-to-house and in apartment developments. A 24-sheet was posted on our fence facing busy Marlboro Pike, which carries a big segment of Washington's beach traffic, and also posted special double three sheets on special boards erected in front of my boxoffices.

Two Iver-Johnson 12-gauge shotguns were promoted from a gunsmith shop near the theatre, and we gave these away on the last night of the engagement. This netted us our biggest receipts for a Monday night. The gunsmith, whose store is in a busy shopping area, also had an unusually fine window display for two weeks prior to the engagement, featuring both the picture and the shotgun giveaway.

For a week prior to the engagement, our carhops were attired in western outfits, and plugged the feature to all incoming patrons.

However, the stunt that attracted the most attention and brought out the photographers was the attendance on opening night of members of the "Lazy 'S' Riding Club," clad in full western attire and riding their horses right into the theatre. We roped off the first ramp for the members, who hitched their horses to the speaker posts. While the riders sat atop their steeds munching popcorn, the horses were fed hay by one of our attractive cowhops. This really had the cameras clicking.

Because of the attention attracted by the campaign, "Shotgun" proved one of the most profitable engagements of our season.

RUNNER-UP NUMBER 3

ANOTHER MERCHANT TIE-UP PAYS OFF

Submitted by Ed Linder
Villa, Rockville, Md.
633 seats • 75 cents top admission
Town patronage.

In a town of 25,000 population considered the fastest growing town in Maryland, this enterprising manager worked out with local merchants, a movie plan that hit the front page recently of The Montgomery County Sentinel.

The gist of this was: "Want to see a good movie for practically nothing? You can if you do your shopping in Rockville. The Rockville Board of Trade and Victor Orsinger, owner, new Villa, Rockville, have come up with an idea permitting movie fans to enjoy an afternoon at the theatre seeing first-run pictures. It works like this:

"First, you must shop in Rockville. Your participating Board of Trade merchant wil lgive you a sales slip, cash register receipt, bank deposit slip or any type of proof that you have made a purchase. One sales slip will admit your whole party to week-day matinees Monday through Friday. Special prices for this arrangement will be 10 cents for the kids and 25 cents for adults. You must attend between one and five p.m.

"Do your shopping in the morning, lunch downtown, and have fun at the movies in the afternoon."

The Rockville Shopper, local paper, recently printed the following editorial at the request of the theatre: "What's the matter with you people? Have you forgotten we have a splendid, new movie house here? We mean, the Villa down in Court House Square. So everyone squawks and bellers because there's nothing to do in Rockville. And when we get something to do what do you do? In the matter of the Villa, you sure as you-know-what are not patronizing it the way you should. Daily matinees have been going on, starting at one p.m., ever since the place opened. These matinees are just about to become a thing of the past— and will unless you attend once in a while. All top level movies have been brought in—movies that cost the management a whale of a lot to show. Expect to sit around until economic pressure forces the management to bring in the old junk that used to play here? Even movie houses cant' exist on your good intentions."

These are several examples of getting 'em in by cashing in on connections with your local Board of Trade and your local newspaper.

RUNNER-UP NUMBER 4

STEALING TV'S THUNDER

Submitted by Mel Jolley
Century, Hamilton, Ontario, Canada
858 seats • 85 cents top admission
General patronage.

We recently stole the thunder from television by utilizing their costly animated electrical display for our use and

(*Continued on page* 16)

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

WORLD BEA

ER!

All around the globe from New York to New Zealand and from Buffalo to Bombay, Warner Bros. is making box-office history with

Helen of Troy

WB

STARRING
ROSSANA PODESTA AS HELEN
JACK SERNAS AS PARIS
CINEMASCOPE AND WARNERCOLOR

ALSO STARRING SIR CEDRIC HARDWICKE STANLEY BAKER · NIALL MacGINNIS
NORA SWINBURNE · ROBERT DOUGLAS · TORIN THATCHER MUSIC BY MAX STEINER
SCREEN PLAY BY JOHN TWIST AND HUGH GRAY DIRECTED BY ROBERT WISE

The International Scene..........

Canada

Exhibs Rally Around Oscar Contest Banner

Toronto—Hottest promotion in years for the Canadian Motion Picture Industry is the Academy Awards contest, arranged by the public relations committee, Motion Picture Industry of Canada, with a top prize of an Oldsmobile 88 Holiday coupe being offered in the Toronto area. The same prize is being sought for three more cities, Montreal, Winnipeg, and Vancouver. In the smaller cities, valuable prizes are being sought by theatre operators and managers for the contest.

Heading up the promotion in Canada is Charles S. Chaplin, who has urged Canadian exhibitors to take advantage of the opportunity to stimulate business that the contest provides. Information is available from provincial and regional exhibitors' associations to anyone for the asking.

Voting will be on a zone basis, since some pictures have as yet played only a few regions, and there will be no national prize.

The Telegram will sponsor the contest in Toronto, where committee co-chairmen Mort Margolius, Famous Players, and Jim Hardiman, Odeon, have lined up more than 90 of the city's 125 theatres. The Winnipeg Tribune, already acquainted with the setup through its sponsorship of similar contests with Famous Players during past years, will sponsor in that city, and newspaper sponsorships are being arranged in other cities.

Ballots will be available following announcement by the Academy of Motion Picture Arts and Sciences on Feb. 18 of the players who have won nominations. Public will be able to vote by picking up their ballots at designated spots, as well as using the ballot that the sponsoring papers will carry. Trailers will be available from Associated Screen News. Tabulation will follow the announcement of official winners on March 21.

Canadian Comment

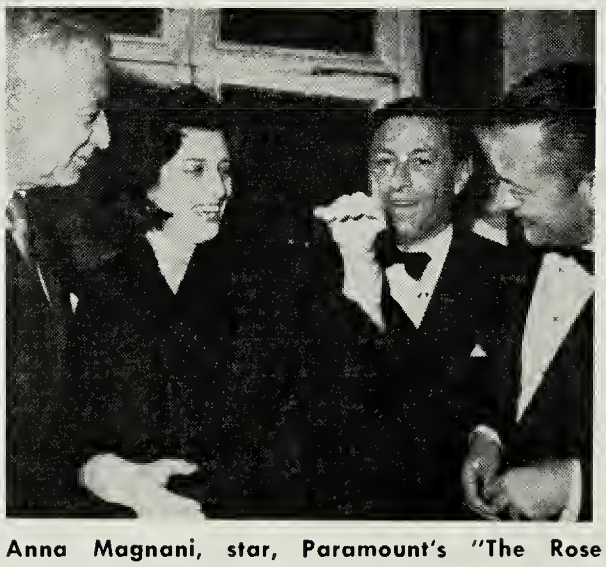
Meet Mr. Local Exhibitor, your butcher, baker, and candlestick-maker, who through the Board of Trade or Chamber of Commerce underwrite theatre operations in many communities of Canada. These theatres, operated on a non-profit basis as a public service by local social and service clubs, represent a substantial portion of the business, according to the Dominion Bureau of Statistics. In 1954, according to the DBS, there were 645 such theatres, with 144,172 seats. Receipts were $1,800,794 from 5,269,925 admissions, exclusive of amusement taxes, for an average admission price of 34 cents. These operations are categorized by the DBS as theatres, although they are operated as a come-on in small towns and villages to draw the rural resident in for shopping sprees and an evenings' entertainment. Although Alberta and Saskatchewan passed up the amusement tax on such operations for a long period, since they were operated on a non-profit basis, objections from operators of theatres on profit incentive cut loose this premium.

Bientôt
REX NORMANDIE MOULIN ROUGE
Helene de Troie
CINEMASCOPE
CINEMASCOPE

A replica of "The Trojan Horse" with "Miss Helen Of Troy" are seen recently in front of the Arch of Triumph as street bally for Warners' "Helen Of Troy" in Paris, France.

CINE CHATTER: Two major houses in Toronto, Loew's Uptown and Loew's Yonge Street, will feature, day-and-date, "The Benny Goodman Story," handled in Canada by Empire-Universal Films, Ltd. If successful, this will inaugurate a new policy to be adopted by the theatres. . . . John Allen, Thorold, Ont., exhibitor, has become district representative for Draper, Dobie and Company, Toronto brokers. . . . Gene Autry, Gail Davis, and Gisele MacKenzie will head this year's ONE Grandstand Show, being produced by Jack Arthur. . . . Lone Ranger will make a personal appearance for the opening of his picture in Montreal and Toronto. . . . Curtain at 8.30, put on monthly by Ed Jette in his Sunland, Osoyoos, B. C., theatre, and termed "Sunland Soiree," is reported to be going over far beyond expectations. Seats are reserved, films are the art-show type, and Jette uses flowers and an onstage organist to make it a "special" evening. . . . Myer Nackimson, RKO Toronto branch manager, is one of three winners of engraved plaques from Liberty Mutual Insurance Company in the sales and booking contest on "Devil Take Us," a short about traffic safety released in 1955. . . . The film-theatre community in Vancouver honored G. Perry Wright, Empire-Universal branch manager, until his promotion to head the Toronto office, with a luncheon sponsored by the Film Board of Trade. Owen Bird, president, British Columbia Motion Picture Exhibitors' Association, presented Wright with a briefcase. Some 45 persons from all branches of the industry attended. . . . Tommy Cleary, advertising and publicity chief, Consolidated Theatres, and a past president, Quebec branch of the Canadian Pictures Pioneers, will be saluted by his friends on his recent marriage. His friends have designated him as "Our Man Of The Year." . . . J. Lapointe has reopened the 200-seat Riviera, Mont Louis, Quebec. . . . Max Shnier, formerly of IFD, and Harry Saifer have acquired the DeLuxe, Emerson, Manitoba, from I. Wightman. . . . Candy bar thrown by a 10-year-old youngster tore the $1,200 screen at the Cinema, Swift Current, Saskatchewan.

—Harry Allen, Jr.



Anna Magnani, star, Paramount's "The Rose Tattoo," recently displayed in Rome the gold medal, "A Life For The Industry," award she received from the Italian trade press. Pleased observers are, left to right, Russell Holman, Paramount eastern production manager, visiting from the U. S.; Pilade Levi, Paramount's general manager in Italy; and Sandro Pallavincini, Italian producer.

Dore Schary To Stay, Loew Tells Conference

Hollywood—Arthur M. Loew, newly elected president, Loew's, Inc., closed the company's conference of representatives from 38 countries last week by dispelling in most emphatic terms rumors to the effect that Dore Schary was preparing to sever his connections with MGM as head of the studio.

He added that no other executive changes were planned and called attention to the MGM product lineup as evidence that all was well at the Culver City lot. He referred to the pictures screened for delegates as "the finest group of MGM pictures in the company's history," calling particular attention to "Tribute To A Bad Man," "Bhowani Junction," "The Rack," "The Fastest Gun Alive," "High Society," "Somebody Up There Likes Me," "Forbidden Planet," "I'll Cry Tomorrow," "Meet Me In Las Vegas," "The Last Hunt," "The Swan," "Lust For Life," and "Gaby."

The selling of films on an individual basis, backed by the promotion resources of the domestic and international markets, was stressed at the close of the worldwide conferences by Charles M. Reagan, vice-president in charge of distribution, and Howard Dietz, advertising-publicity vice-president, who said that the competition in the market today, when revenues from abroad account for a "tremendous" portion of company income, requires selling impact that will reach around the world.

UA, Harmon Sign Pact

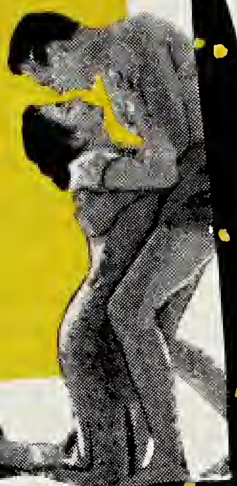
New York—Producer Sidney Harmon has concluded an agreement with United Artists for the latter to finance and distribute 10 pictures to be produced by Harmon's Security Pictures, Inc., marking one of the most extensive pacts entered into by United Artists with an independent production company.

20TH SWEEPS THE ANNUAL PHOTOPLAY AWARDS!

The Gold Medal Picture of 1955

LOVE IS A MANY-SPLENDORED THING

Award to
BUDDY ADLER
Producer



Play it again!

The Most Popular Actor of 1955

WILLIAM HOLDEN

He's hot now for your "Many-Splendored" repeats!

The Most Popular Actress of 1955

JENNIFER JONES

Winner of Audience Awards and National Critics Poll Too!

For Easter opposite Gregory Peck in "The Man in the Gray Flannel Suit"!

THE PHOTOPLAY MAGAZINE MEDAL

One of the Ten Most Popular Pictures of 1955

A MAN CALLED PETER

Bring it back for Easter!

The Most Promising Actress of 1956

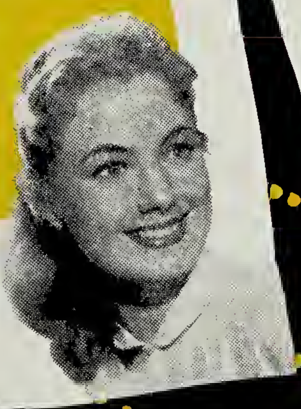
JOAN COLLINS

Star of "The Girl in the Red Velvet Swing"!

THANKS to the readers and editors of PHOTOPLAY!

One of the Most Promising Actresses of 1956

SHIRLEY JONES

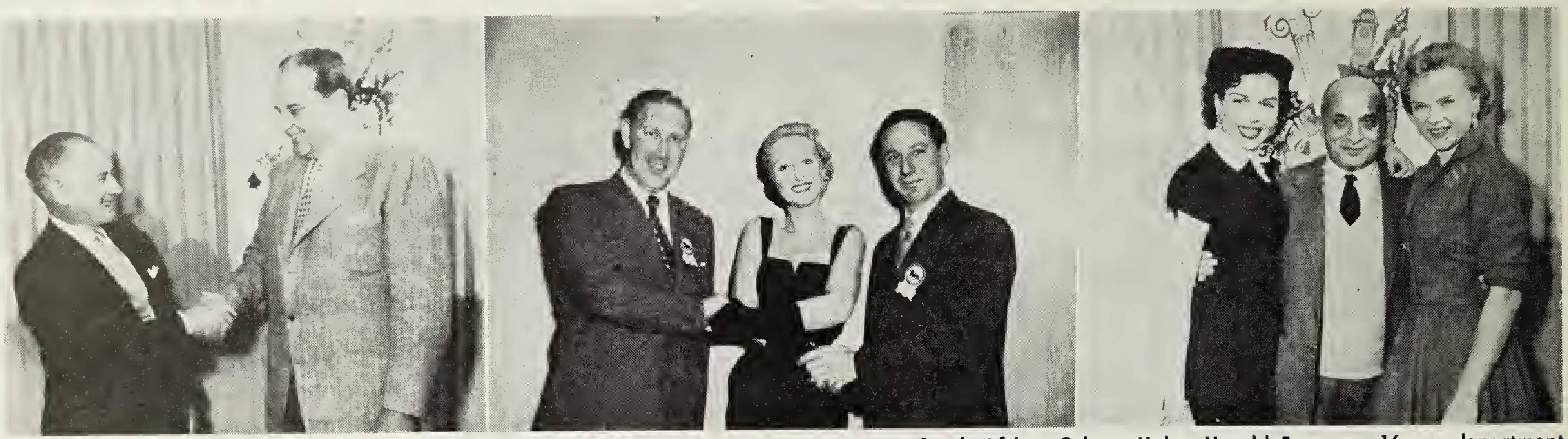


Becomes a great star in "Carousel"!

One of the Most Promising Actors of 1956

RICHARD EGAN

Soon co-starring with Jane Russell in "The Revolt of Mamie Stover"!



Loew's International recently held a world-wide conclave at the west coast studios. Seen above, left to right, are Morton A. Spring, New York, first vice-president; Carlos E. Niebla, manager, Mexico; Derrick Stayne, sales manager, South Africa; Celeste Holm; Harold Freeman, 16mm. department in South Africa; and E. Lapinere, France, ad-pub chief, flanked by Ann Miller and Anne Francis.

Konecoff

(*Continued from page 5*)

PRODUCER SPEAKS: Producer Michael Myerberg, whose last film production was "Hansel And Gretel" in puppet form, had a number of things to say last week at a press conference.

(A) He may do two pictures annually in addition to one puppet feature each year for at least the next three. His next will be "Line Of Duty" based on the TV play, "Incident In An Alley," which could be the first of a series on American life by writer Rod Serling. This should get started late in April. Another feature, subject of which is secret, will be started in the fall with Van Heflin, and UA may distribute both. In addition, a puppet feature, "The Borrowers," will be in the works for release in 1957. Two others in that medium will be "Aladdin" in 1957 and a science-fiction entry in 1958.

(B) He has just finished making "Patterns," a behind-the-scenes drama of big business starring Van Heflin, which is the first film to be made entirely in the east in some time. This, too, was based on a Rod Serling TV play that was shown twice to wide acclaim. It runs 84 minutes as compared to the TV version of 53 minutes.

(C) He opined that TV was only a trailer for the real entertainment to be found in theatres, and he didn't anticipate any adverse reaction from the public over the TV showings. TV, he said, was a great breeding ground for talent and has also ruined the star system as we know it. He offered to prove that more stars can be seen on TV in any locality any day than can be seen in any motion picture in any theatre, and since "names" are no longer a draw, it is up to the dramatic and story content to draw the public into theatres.

(D) Producers seek stars to primarily satisfy the demands of exhibitors who are reluctant to work on a film unless there are "name" values present. Stars on TV do help in the selling of a feature, he admitted. He thought that exhibitors have to be educated to allot proper playing time and an advertising budget on films of merit and this is a "helluva job." They are "lazy," he added, preferring to follow a set pattern in their picture activities. Exhibitors not "on the ball" will lose a lot of theaters.

(E) He thought that stars are on the way down, lessening their values via overappearance, and he predicted that the next 10 years will see them disappear from the scene altogether. He did admit that the public will turn out to see stars in person.

ATTENTION, PLEASE: Sam Rinzler, prominent exhibitor and famed industry wit, is in Florida recuperating from buying pictures and receiving awards.

Showmanship Sweepstakes

(*Continued from page 11*)

benefit in plugging 20th-Fox's "The Girl In The Red Velvet Swing" and plugging the theatre's BIG SCREEN entertainment.

RCA Victor TV, for publicity purposes, uses a costly replica three-dimensional TV set in all their dealer stores. Featured with it is a girl in a swing, which moves back and forth.

The local Sheraton Royal Connaught Hotel uses RCA Victor TV sets exclusively in all their guest rooms—so there's our three-way co-op tie-up.

As a background on the monitor we pasted the cover from the press book of "The Girl In The Red Velvet Swing." The swing was painted red and signs plugged the theatre.

The display is located in a most prominent location in the main lobby of the hotel where it attracts a great deal of attention.

There was no cost to the theatre for this effective tie-up.

SEE HAMILTON'S FINEST LARGE SCREEN ENTERTAINMENT
NOW AT THE CENTURY
NOW AT THE CENTURY
ANNOUNCEMENTS
THIS HOTEL FEATURES RCA VICTOR TV EXCLUSIVELY
OUSE PHONES

Kalmus Award Judges Set

HOLLYWOOD—A six-member committee to select the 1956 winner of the Herbert T. Kalmus Gold Medal Award of the Society of Motion Picture and Television Engineers was appointed last fortnight, it was announced by Dr. John G. Frayne, president. The presentation of the award will be made at the Society's 80th convention in Los Angeles in the fall, honoring a major contributor to the scientific progress of color in motion pictures.

Committee members are Dr. Deane R. White, chairman, of DuPont, Parlin, N. J.; Dr. C. R. Daily, Paramount, Hollywood; William F. Kelley, Motion Picture Research Council, Hollywood; Dr. H. H. Duerr, Ansco, Binghamton, N. Y.; Frank N. Gillette, General Precision Laboratories, Pleasantville, N. Y.; and Dr. Cyril J. Staud, Eastman Kodak Company.

This Was The Week When.......

Cecil B. DeMille received the first Torah Award of the National Women's League of the United Synagogues of America, Pacific Southwest branch, in Hollywood ceremonies. . . . The world premiere of Columbia's "Hot Blood" was slated for today (Feb. 22) in the E. M. Loew's, Hartford, Conn. . . . The American premiere of J. Arthur Rank's "Touch And Go" was set by U-I for New York's Guild, following the current attraction there. . . . Spyros P. Skouras, 20th-Fox president, was named chairman, Greater New York Motion Picture Committee, 1956 Red Cross campaign for members and funds.

Jean Renoir's "French-CanCan" was set for an American premiere in the Fine Arts, New York, following the current "Diabolique," it was announced by Richard Davis, United Motion Picture Organization head. . . . Omnifilms acquired United States distribution rights to "Wishing Well Inn," according to Aaron Sloan, sales director. . . . Loew's, Inc., directors declared a common stock dividend of 25 cents a share, payable March 31 to holders of record March 9. . . . The Heart Fund and Trans-Lux Theatres, New York, set a special Leap Year Heart Fund premiere of Rank's "Doctor At Sea," in the Trans-Lux 52nd Street, Feb. 28. . . . Actor Lance Fuller signed with American Releasing Corporation to star in 10 features over two years.

POINTS TO SENSATIONAL BUSINESS!

The first 208 engagements—in big and small cities—in the Loew's Circuit—in big and small theatres—are *SMASH! SMASH! SMASH!*

AND IT'S STILL GOING GREAT IN NEW YORK (VICTORIA)—LOS ANGELES (FOX BEVERLY)—CHICAGO (WOODS)

Now Watch The Other Dates Pour In!

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

in OTTO PREMINGER'S **THE MAN WITH THE GOLDEN ARM**

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone, George Mathews, Leonid Kinskey, Emile Meyer, Shorty Rogers, Shelly Manne. Screenplay by Walter Newman & Lewis Meltzer. From the novel by Nelson Algren. Music by Elmer Bernstein. Produced & Directed by Otto Preminger.

A UA RELEASE

NEWS OF THE TERRITORIES . . .

New York Legislators Consider Industry Bills

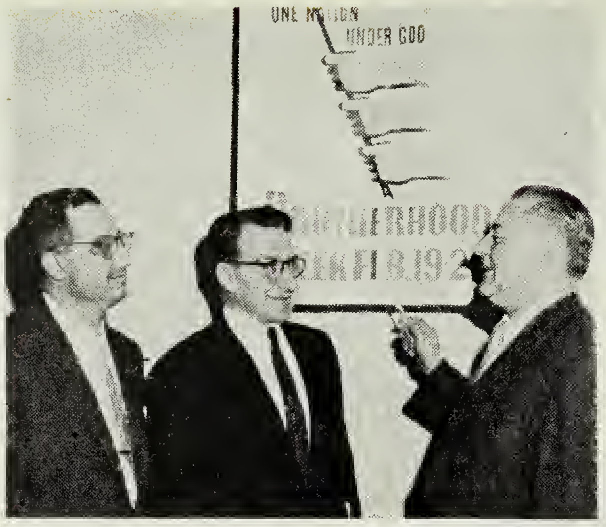
ALBANY—A review by the Supreme Court, with jury trial, would be permitted in lieu of the present one by Board of Regents, when the Motion Picture Division, State Education Department, refuses to license a motion picture, under terms of a bill introduced in the legislature by Senator Fred G. Moritt, Brooklyn. The measure provides that the applicant for a seal could institute a special proceeding against the Regents in a country where it conducts business. If, after viewing the film, the court or jury found it "not indecent, obscene, or inhuman," an order would be entered directing the Regents to issue a license forthwith. The bill also stipulates that Motion Picture Division shall send applicant a written report of the reasons for refusal, within 30 days.

A proposal for changes in license fees collected by Motion Picture Division again has been advanced in the Legislature. Assemblyman Leo P. Noonan, Cattaraugus County Republican and co-sponsor of last year's measure, submitted a draft to amend the law to make the charge four, instead of three, dollars for each one thousand feet of original film, and four dollars for each additional "entire" copy of "an original film for which a license or permit has been issued." Present rate is two dollars per thousand feet for each copy or print.

The bill, which originally did not contain the word "entire," which was added for purposes of clarification, passed in the Assembly, but hit stormy seas in the Senate, which defeated it. Opponents charged that the measure would cause a substantial loss of revenue to the Motion Picture Division, through the cut in fee for copies, although on the surface it appeared to increase the fee. The State Education Department and Budget Division reportedly opposed the bill, but the Motion Picture Association favored it for reasons of economy.

Albany

The realignment of Fabian managerships following the death of Guy A. Graves put Phil Rapp in Schenectady, N. Y., as city manager; sent Lou Rapp from the State and Erie there to the Plaza; and moved Gene Ganott from assistant, Palace here, to the State and Erie, Schenectady. Ganott's successor at the Palace was to be Stanton Patterson. The changes were announced by division manager Elias Schlenger. . . . William Morgan is the new assistant booker, Columbia. . . . The Fabian Grand was closed last week permanently. It had been under lease to Paul V. Wallen, who will continue to operate the Leland, initiating a first-run policy there. . . . The Appellate Division, Third Department, reserved decision in the appeal brought by Capitol Enterprises, distributor of "Mom And Dad," from the Board of Regent's approval of the censor's banning of the film. The court is expected to announce a ruling next month.



The New England industry's part in Brotherhood Week was launched recently at an area meeting conducted by co-chairmen William Kumins, Warners branch manager; and Charles E. Kurtzman, northwestern division manager, Loew's Theatres, Inc. Seen with them are Francis McElroy, regional executive director, National Conference of Christians and Jews.

Atlanta

Helen McGahee is now a booker, Columbia, as is Bill Jones. . . . The WOMPI February board meeting was held in the Variety Club. The project of the group for February is a donation to the March of Dimes. . . . Louis and Stanley Rosenbaum announced the acquisition of the theatre at Muscle Shoals, Ala., formerly owned by Mrs. Nettie E. Sudekum, Nashville, Tenn. . . . Marvin Reed, former assistant manager, Loew's Grand, was named manager, Riviera, Miami, Fla. . . . Howard Whitworth is the new owner, Franklin, Lavonia, Ga., from the Co-At-Co Theatres. . . . Jim Hart, office manager, Columbia, resigned as president, IATSE, Local F 49, and was succeeded by Sam McCook, MGM booker. . . . Will B. Wood, 72, retired exhibitor, Gadsden, Ala., died after a long illness. . . . The Highway 80, Montgomery, and Victory Drive-Ins, Savannah, Ga., collected more than $500 for the March of Dimes. . . . James Hill has been transferred from the Victory Drive-In, Savannah, to the Neptune Drive-In, Daytona Beach, Fla. . . . E. H. Geissler has been appointed general sales manager, Wil-Kin Theatre Supply Company. He replaces the late Nash Weil. . . . P. D. Bryan is the new owner of the Victory, Savannah, Ga.

The Ken, Kenton, Tenn., was destroyed by fire which damaged the house beyond repair. . . . The Memphis office of Kay Film Exchange has been consolidated with the New Orleans office, to eliminate duplication of work in handling accounts. . . . Mr. and Mrs. Marvin Anderson are the new owners of the Grand and Screven, Sylvania, Ga., from N. L. Stephens, Savannah, Ga. . . . W. H. Griffin, owner, Gibson, Gibson, Ga., and Columbia, Harlem, Ga., is now doing his own booking and buying. . . . The Center, Oak Ridge, Tenn., closed. . . . Russell Parham, former owner, 80 Drive-In, Kingsport, Tenn., was appointed sales representative, Kay Exchange. . . . Mack Grimes and H. Spears, Bailey Theatres, are back in the office here after attending the opening of their new Sunset Drive-In, Fort Lauderdale, Fla.

Accident Brings Suit For $100,000 Damages

NASHVILLE, TENN.—Two damage suits for $100,000 have been filed in Circuit Court, Nashville, naming the Crescent Amusement Company and the owners of the Colonial and Bel-Air Drive-Ins as defendants, along with Noel Ball, Jr., local disc jockey who makes advertising tape recordings for the theatre, and Lou Lusky, Jr., an associate of Ball in connection with an accident Feb. 8, 1955, in which two girls were drowned.

The theatres are implicated because Lusky, with the girls as companions in Ball's car, was delivering tape recordings to the theatres at the time of the accident. The presentment holds that the driver for Ball was "on their business" when the accident occurred.

Code Under Attack In Boston Editorial

BOSTON—The Sunday Herald recently editorially attacked the Motion Picture Association's Production Code, citing as an example of its shortcomings the Otto Preminger United Artists release, "The Man With The Golden Arm," which, the newspaper noted, was playing in a downtown theatre without arousing the concern of the city fathers or the public. The Preminger production was denied a Code seal of approval because its theme is narcotics addiction.

"Boston has come a long way on censorship," the Herald said, averring that the film is a "restrained and adult one" containing "a powerful moral message." The picture was further defended as one of better quality than most that the public is permitted to see, with the result that there would be no excuse for banning it, even in this city, the "one-time capital of censorship." But Hollywood, it was pointed out, unofficially banned the film under the Production Code which, it was charged, is "out-moded and ridiculous," proscribing, "apparently at the insistence of the Federal Bureau of Narcotics," narcotics addiction from screen treatment.

The Herald's editorial concluded by demanding, whether the narcotics theme is constructive or not, who the MPAA is to determine what shall be shown on the screen, noting that no similar censorship applies to television, which frequently discusses the narcotics problem, books, or periodicals. The popularity of "The Man With The Golden Arm," the Herald said, should shake Hollywood out of its "see-no-evil" attitude toward self-regulation, and the Production Code should be rewritten or discarded "before a seal of approval becomes a seal of mediocrity."

Boston

The long-closed Fine Arts in the Loew's State Theatre Building is being converted to a legitimate theatre. . . . Changes at Warners include the transfer of Vergil Jones, salesman, to the sales staff, Albany, with Walter Allmon promoted from booker to Maine salesman. His booking position is taken by Phil Prager, while

Fred Hartwick, veteran projectionist, Loew's Ohio, Columbus, O., holds the Loew's employees retirement fund check he recently received after nearly 28 years of service at the theatre. One of the oldest projectionists in the country, he plans to move to a new home in Miami, Fla.

Robert Davis has come in from National Screen to the shipping department. Branch manager Bill Kumins and eastern division manager Ralph Iannuzzi took in the eastern division sales meeting in Philadelphia, conducted by Jules Lapidus. . . . At 20th-Fox, three girls who had been absent for surgery returned. They are Pauline Vallas, contract clerk, Barbara Brown, maintenance clerk, and Marie Madalina, bookkeeper. . . . The Strand, Fall River, Mass., owned and operated by Norman Zalkind, was ransacked, with extensive damage to the manager's office and basement. The safe in the office was demolished and the robbers escaped with about $1500.

George Gould has given title to his Brunswick, Maine, Drive-In to Albert B. Lourie, who will operate the theatre this spring after minor improvements in the concession stand. . . . Gasper Urban, branch manager, Paramount, has been named chairman, entertainment division, 1956 Red Cross fund campaign. . . . Arnold Berger, formerly with Smith Management Company, and Cosmo A. Debonis are the developers of the new Merrimac Shopping Center, North Andover, Mass. It is not known whether there will be a drive-in on the property as the Route 114 Drive-In of the Minasian brothers is being built not far from the shopping center. . . . Francis P. L. Cronin, 46, theatrical press agent who handled the publicity for the Kenmore and other theatres, died suddenly in the Wyman Hospital, Cambridge, Mass. Funeral services were held from St. Joseph's Church. He is survived by his widow and a son, Sean.

PROVIDENCE, R. I., NEWS—Paul Tighe, Majestic manager, was temporarily absent from the local scene, being in Scranton, Pa., on a business trip. . . . The Rhode Island premiere of "The Sheep Has 5 Legs" took place at the Avon Cinema. . . . Rhode Island showmen are eyeing the recent announcement of the transit company that Saturday and Sunday service would be curtailed. Lack of riders is blamed by transit officials for the decision, but theatremen and businessmen alike claim the present service is inadequate, and fares too high, especially from suburban areas. . . . While reports are still coming in, indications point to another record-breaking March of Dimes collection, with the movie houses exceeding their anticipated goal.

Film Splicing Cement Real Success Story

Buffalo—One would expect cement for splicing motion picture film would come from big film manufacturers, or from major chemical firms, but 80 per cent of the world's supply comes from a small laboratory and manufacturing plant on Mt. Read Boulevard in Rochester, N. Y. Its inventor is a former projectionist, Ray J. Fisher, 68, who says, "I don't go by the book. I'm a practical putterer."

In his youth, some 50 years ago, Fisher worked in Thomas Edison's laboratory for several years. A projectionist most of his career, he became the first president, Rochester Operators Union, and recalls that he showed the first talking picture in Rochester with the Edison Kinetophone in the Temple in 1913.

Through the years, Fisher tinkered with chemical formulas, but usually didn't have money to push products he thought had possibilities. After retiring about 10 years ago, he learned that the new acetate safety film base was giving trouble in splicing, since the cements formerly used were not 100 per cent effective on it. He developed his own formula for a new cement, borrowed $300 on his automobile to finance production, and the new product became an immediate success. Demand spread all over the world, and Fisher Manufacturing Company now ships it to Japan, Germany, Italy, Africa, South America, and to 80 theatre supply dealers from coast to coast in the U. S. and Canada.

Recently, DuPont developed its new nylon-like Cronar film, which is expected to be ready for marketing next fall. This, too, however, proved unsuitable for ordinary spliciting. Du Pont then developed a sticky tape for splicing, but Fisher came up with a new formula and a simple splicing machine, which he says provides the strength needed. He already has demonstrated his produce to Du Pont officials and says he wouldn't sell his formula for half a million dollars, because no other manufacturer of film cement has been able to produce one that will make a holding splice.

Buffalo

Dick Smyth, treasurer, Paramount, was named assistant manager, Center. Fran Kinzie succeeded Smyth at the Paramount, while Leo LaVigne was named treasurer, Center. . . . Lester Pollock, manager, Loew's, Rochester, N. Y., is president, Circus Saints and Sinners Tent there. . . . It was reported that the Shea Amusement Company, Jamestown, N. Y., purchased the Pic-17 Drive-In on the north shore of Lake Chautauqua. . . . The Kensington has been sold by the Kensington Theatre Corporation, headed by Menno Dykstra, to a plumbing company, which will remodel the building for use as a service center. . . . "The Lone Ranger" was promoted by Clayton Moore from the stage of the Center when the Warners' feature opened. . . . Variety Club bookkeeper Evelyn Kraft's statement for 1955 shows the Tent to be in good financial condition. . . . The U-I exchange, under branch manager Stanley Kositsky, is setting its sights on a share of the $50,000 prize money to be awarded during the company's 37th anniversary drive. . . . Lewis J. Lieser, former head, Lieser Distributing Company, joined IFE's sales force. He takes over the Buffalo and Pittsburgh areas from Sal De Gennaro, who moved to the IFE Washington office. . . . The legitimate Erlanger was sold by Dipson Theatrical Enterprises to an investor who will raze the building during the summer. The reason given for the sale was unprofitable operation.

Seen at the recent world premiere of U-I's "The Benny Goodman Story," Balaban and Katz's Chicago, Chicago, were, left to right, Benny Goodman and Steve Allen with John Balaban, left, and Dave Wallerstein, general manager, Balaban and Katz.

Charlotte

The Variety Club drive for the Heart Fund and the Children's Clinic was launched at a membership meeting at which new members were introduced by chief barker J. Francis White. . . . Damage estimated at $500 was suffered by the closed Monroe Drive-In when vandals destroyed neon lights and concession stand windows. Mrs. N. C. Fowler is the owner of the property, leased to R. C. Saunders. . . . The Visualite was admitting Boy Scouts free during Jamboree Week.

The Diane 29 Drive-In, near Gastonia, N. C., was robbed by a gunman who escaped with $90, the second holdup within two months there. Police claimed to have apprehended the bandit. . . . The Morehead, Morehead City, N. C., was destroyed by fire. Manager O. J. Morrow said $150,000 would be a conservative estimate of the loss. A Stewart-Everett unit, Morrow said the house was insured for about 70 per cent of value. . . . Charles H. Lewis, manager, Center, Durham, N. C., awarded the Center's annual prizes to the most valuable players on the Duke University and Durham High School football teams.

Chicago

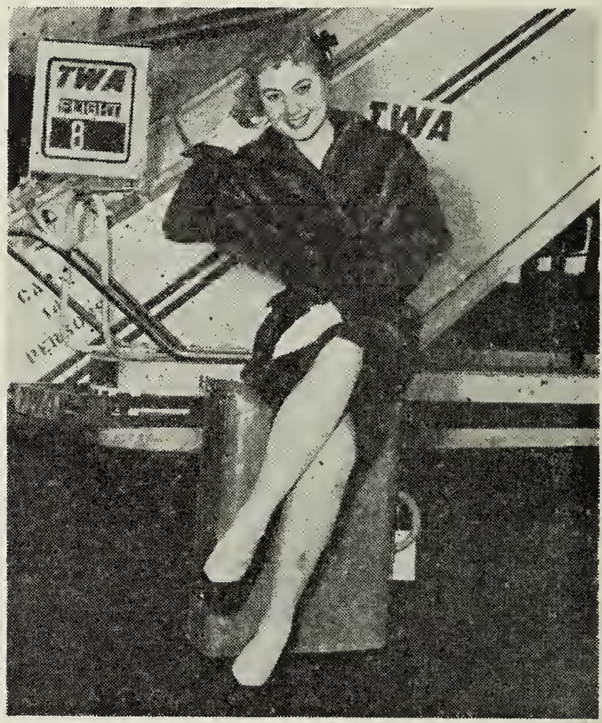
Downstate theatres are expected to benefit from a $415,000,000, 193-mile highway, starting from this area, on which work has begun. . . . John Rector was promoted by B and K from Uptown assistant to Howard manager. Dale Hammer, State Lake, took his place at the Uptown. . . . A memorial dinner to the late Richard J. Finnegan, La Rabida Sanitarium trustee and newspaper publisher, will be held in April. . . . B and K's Nate Platt, who returned to his desk after plastic

(*Continued on page 22*)

CinemaScope 55

IN demonstrations in key exchange cities and others across the country during the past few weeks, 20th-Fox presented to the industry and interested citizens its new CinemaScope 55 process by screening sequences from the forthcoming Rodgers and Hammerstein "Carousel" and "The King And I," the first releases utilizing the new technique. More than 300,000 exhibitors, stockholders, and prominent figures from other communications media attended the series of showings, a program which exceeded the scale on which CinemaScope itself was launched with "The Robe" a little over two years ago.

The special demonstration reel contained narration by Darryl Zanuck, studio production head, who explained that the decision to use 55mm. film followed extensive tests over a period of months, including experimentation with all sizes of film, 70mm., 65mm., and 55mm. The 55mm., providing four times the area of the frame on 35mm., was finally selected as the best, he emphasized, and the result provides complete focus and definition at all times on the film, the negative of which can be reduced to a 35mm. print



Shirley Jones, star of "Carousel," arrives in New York for the world premiere of the first film in CinemaScope 55.

LOS ANGELES

In the Westwood, Elmer Rhoden, National Theatres president, Sheree North, and 20th-Fox president Spyros P. Skouras talk together following the CinemaScope 55 demonstration.

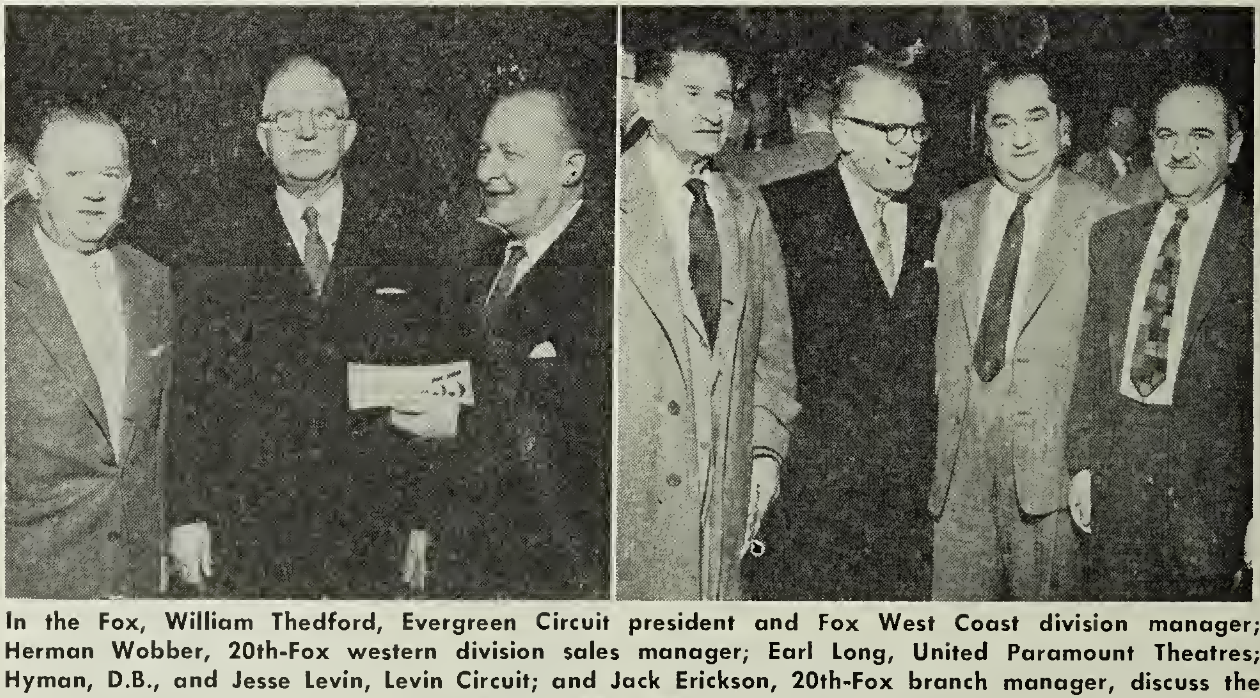
BOSTON

In the lobby of the RKO Memorial are seen Fisher and Bob Zeitz and Ben Williams, exhibitors; Al Levy, 20th-Fox northeastern division sales manager; William C. Gehring, 20th-Fox executive assistant general sales manager; and Mort Zeitz, Arthur Lockwood, and Al Daytz, exhibitors.

JACKSONVILLE

At the Florida, T. P. Tidwell, 20th-Fox branch manager; LaMar Sarra, Florida State Theatres vice-president; and Paul S. Wilson, 20th-Fox southeastern district manager, discuss new process.

SAN FRANCISCO



In the Fox, William Thedford, Evergreen Circuit president and Fox West Coast division manager; Herman Wobber, 20th-Fox western division sales manager; Earl Long, United Paramount Theatres; Hyman, D.B., and Jesse Levin, Levin Circuit; and Jack Erickson, 20th-Fox branch manager, discuss the CinemaScope 55 demonstration.

Launched in '56

with complete fidelity. Theatres, Zanuck said, will not require any new equipment whatsoever to take full advantage of the new process. He further stressed that although 20th-Fox plans to exhibit certain big attractions in specially equipped theatres on full 55mm. projection, the main objective of the development is to bring perfect CinemaScope projection into theatres throughout the world.

On these pages are a few pictures of the pleased reaction produced by CinemaScope 55 at various demonstrations throughout the country. In addition to Zanuck's filmed talk, the viewers in each location heard top 20th-Fox executives address them concerning forthcoming product, enlarging on the CinemaScope 55 process. Led by president Spyros P. Skouras, who received plaudits from every quarter for his foresight in sponsoring the new film technique, company officers including William Gehring, executive assistant general sales manager, vice-president Charles Einfeld, distribution head Al Lichtman, division managers, and branch managers traveled the country to introduce the revolutionary process.

WASHINGTON

At the demonstration in the Palace are seen Joe Margolis, Loew's Capitol; C. G. Norris, 20th-Fox eastern sales manager; and Jack Foxe, Loew's Theatres publicity; right, Nathan D. Golden, center, Commerce Department Motion Picture Division director, and his staff. Bottom, seen, left to right, are George Crouch, Stanley Warner zone manager; Norris; Marvin Goldman, Kogod Theatres; Ira Sichelman; Orville Crouch, Loew's Theatres division manager; Norris; Jay Gordon, Virginia exhibitor; Martin Moskowitz, 20th-Fox Atlantic division sales manager; and Bobby Levine, Levine Theatres, Norfolk, Va.

PHILADELPHIA

In the Fox, Al Lichtman, 20th-Fox director of distribution, is seen, far left and far right, with Mrs. Henrietta Kravitz, Varbalow Theatres; William Goldman, Goldman Theatres; 20th-Fox executive William Gehring; and Mrs. Arman Loeb, Philadelphia Motion Picture Preview Group.

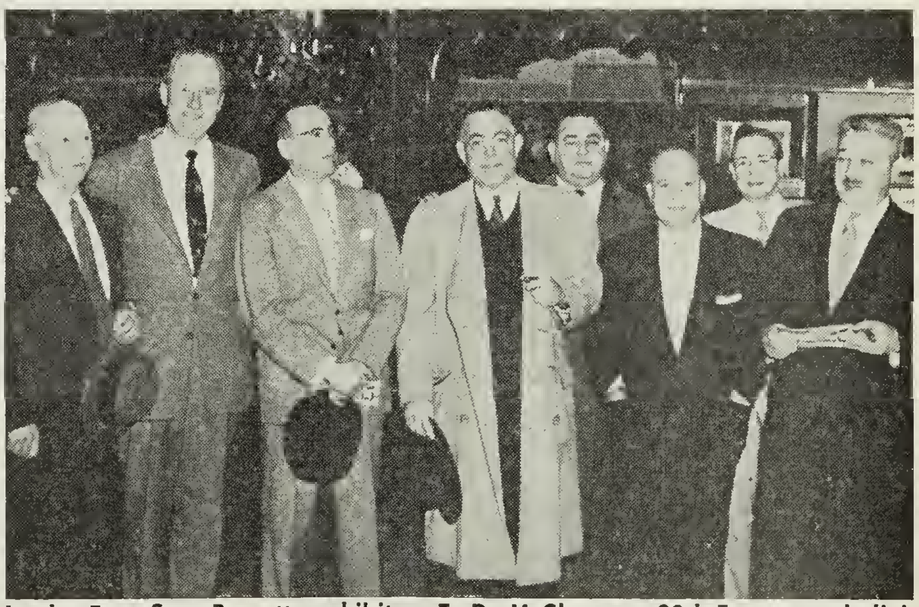
CINEMASCOPE
55

Miss CinemaScope 55 was selected by the management of the Palace, Washington, in advance of the demonstration.

CHICAGO

In the Uptown are seen Tom Gilliam, 20th-Fox branch manager; George and Jim Marchesi, Amboy Circuit; Jack Rose, Manta and Rose Circuit; Jack Kirsh, Allied of Illinois head; Alex Harrison, 20th-Fox western sales manager; and Harry Lustgarten, B and K circuit.

DETROIT



In the Fox, Sam Barrett, exhibitor; T. D. McCleaster, 20th-Fox central division sales manager; Dan Lewis, exhibitor; J. J. Lee, 20th-Fox branch manager; and Fred Saurback, Max Gealer, Bud Kilbride, and Milton Herman, exhibitors, get together at the demonstration.

Warners' Midwest Managers In Chicago

CHICAGO—John F. Kirby, Warners midwest division sales manager, opened a two-day meeting of the company's district and branch managers of the midwest division at the Blackstone Hotel here last week. The highlight of the talks was a discussion of Warners' forthcoming product through the end of the summer.

District and branch managers attending included midwest district manager Robert H. Dunbar, headquarters Chicago; branch managers George Lefko, Chicago, Joe Baringhaus, Detroit, and Frank Reimer, Milwaukee; north prairie district manager Art W. Anderson, headquarters Minneapolis, and branch managers H. T. Bloss, Des Moines, M. B. Adcock, Minneapolis, and F. J. Hannon, Omaha; south prairie district manager Hall Walsh, headquarters St. Louis, and branch managers R. C. Borg, Kansas City, and Lester Bona, St. Louis.

Home office executives present at the meetings included Bernard R. Goodman, coordinator of field sales activities; Robert A. McGuire, auditor of exchanges; and Charles Baily, assistant to Norman H. Moray, short subjects general sales manager.

Chicago

(*Continued from page* 19)

surgery, said the Chicago probably would not return to stage shows until summer. . . . Producer Otto Preminger is taking legal steps to force Milwaukee to show, uncut, "The Man With The Golden Arm." . . . The mild weather encouraged the Harlem Outdoor to reopen. The Starlite remained open, had good winter attendance, and is swinging into the spring season without interruption. Other drive-ins will reopen March 2. . . . City curfew laws will be raised a year to 16 for teenagers if a recommendation by State's Attorney Gutknecht to the Chicago Youth Commission is put in force.

Herb Elisberg, veteran movieman, was named by Essaness Theatre Corporation to manage its Halsted Drive-In, opening in March. . . . At a reminiscent luncheon, Benny Goodman thanked Jonas Perlberg, veteran industry magazine correspondent, for the help he had given him at the start of his musical career. . . . Joe Swedie, who brightens the lives of children at La Rabida Sanitarium with movies and was awarded a plaque by Variety Club, was lauded in the story of his life on a national television broadcast. Jack Kirsch, Variety chief barker, sent advance reminders of the show to members. . . . Kim Novak came to discuss her role in Columbia's "Picnic," which opened at the State Lake. . . . A third generation Lubliner, Larry, one of whose forebearers was of the pioneer Lubliner and Trinz organization, has started in the movie business. He is beginning as an usher at the Clark, under the tutelage of his father, Howard Lubliner. . . . Miles Salsburg, 55, stationary engineer, Balaban and Katz, died in Mt. Sinai Hospital. His widow, two brothers, and a sister survive. . . . The growing ranks of Allied Theatres of Illinois, Ins., was increased by the membership of the Belmont.

Steve Cochran, Republic star of "Come Next Spring," is seen in Dallas with Republic branch manager Bernard Brager; John Rowley, president, Rowley United; R. J. "Bob" O'Donnell, general manager, Interstate Circuit; and Al Duren, assistant to Brager.

Cincinnati

All officers of the Theatre Owners Corporation were reelected at an annual meeting in the Hotel Sheraton-Gibson. They are Herman Hunt, president; Willis Vance, first vice-president; Maurice Chase, second vice-president; Frank W. Huss, Jr., secretary; Gordon Pape, treasurer; and James McDonald, general manager. . . . Robert F. Morrell, general manager, S and S Amusement Company, and member, convention advisory board, drive-in division, National Allied, is conducting the "Large Town Clinic" at the Cleveland convention. . . . Sam Weiss, former 20th-Fox salesman, Columbus, O., who was transferred to Cleveland as sales manager, was guest of the Colosseum at a testimonial dinner in the Hotel Metropole. His wife, who has been active in the Ladies Auxiliary, Tent Three, Variety Club, was a dinner guest of that group the same night at the Caproni Restaurant. . . . E. C. DeBerry, Paramount branch manager, Buffalo, has been named branch manager here, and William A. Meier, acting branch manager, has been reassigned to his former position as sales manager. . . . The ladies' auxiliary, Variety Club, staged a dessert bridge in the clubhouse in the Hotel Metropole, with proceeds going to Tent Three's Heart Fund. . . . Ella Metcalf has been transferred from the 20th-Fox Indianapolis exchange to the local branch, replacing Shirley Berry, booker's clerk, resigned.

Texas Ranch Provides New Production Location

DALLAS—The Mayan Ranch Film Production Service has been organized here with its main office at Bandera, Tex., on the Mayan Ranch, site of a complete oldtime western frontier town. E. A. Hicks, ranch owner, is chairman of the board. Other officers are Felix C. Tanco, Dallas, president; Don Hicks, Bandera, secretary-treasurer; Harry Preston, Dallas, director of audio-video operations; Norman Kramer, Hollywood representative; and Mrs. Bertha Klausner, New York representative.

The organization was formed to provide motion picture companies with full production facilities for shooting films for both theatres and television.

COLUMBUS, O., NEWS—Columbus is one of the 40 cities being considered for the proposed American National Theatre and Academy 40-theatre circuit. The Hartman here would be part of the circuit, which hopes to revive the days of solid 40-week stage bookings throughout the country. Admissions would be scaled from one dollar to $2.50, with lower students' admission. These prices would compete with first-run and art houses. . . . Manager Walter Kessler, Loew's Ohio, acted as stand-in for stars Lucille Ball and Desi Arnaz of MGM's "Forever Darling" in the presentation of trophies to the boy and girl chosen "Mr. President" and "Madam President" at the Presidential Ball of Sigma Theta Pi sorority. . . . Republic's "The Divided Heart" is the first attraction under the new art house policy of the neighborhood Indianola, leased by Charles Sugarman from Frank Marzetti. Sugarman said the acquisition of the Indianola will enable him to give faster playoff to a backlog of art films booked by the World, which Sugarman also operates.

Cleveland

The Cincinnati Variety Club staged a testimonial dinner for Sam Weiss, 20th-Fox salesman there promoted to sales manager here. . . . George Wakeley, Limelite, Woodsville, O., is recuperating from his recent operation. . . . Mrs. Marvin Harris, wife of the manager, Paramount, is well along to complete recovery after a heart attack. . . . Richard Campbell, who leased the Sylvan, Sylvania, O., from Ernest Walters, installed CinemaScope and planned to have the theatre open at an early date. It had been closed since last August. . . . In Toledo, O., Urban Anderson, manager, has introduced special Saturday children's programs at the Colony, with success largely due to co-operation of the schools and the PTA. . . . Claudia Astrum closed a nine year chapter wtih Columbia to join Milton Mooney's Co-operative Theatres of Ohio as office manager and secretary, replacing Stella Smetanka, who resigned.

Bill Twig, Warners branch manager, attended a district meeting in Philadelphia. . . . The Homestead, a unit of the Associated Circuit, has been redecorated and held a gala unveiling. Manager Kalmen Erdeke says the redecoration put new life in the 25-year-old theatre. . . . When Paramount's "The Court Jester" played the Valentine, Toledo, O., manager Abe Ludacer made a tie-up with the local American Legion chapter to bring inmates of local orphanages to a matinee performance. American Legionnaires provided all transportation. . . . Milt Mooney, Co-operative Theatres of Ohio, brought home from his Mediterranean trip photos of himself and Mrs. Mooney taken with Pope Pius, with whom they had an audience in Rome. . . . Ray Essick, Modern Theatres, will shortly be moving into the Halle mansion in Cleveland Heights which he purchased recently.

Dallas

About 700 Oak Cliff children were evacuated from the Heights when 30 youngsters were stricken with mysterious headaches and nausea. Three were taken to hospitals as firemen and Dallas Emergency Corpsmen administered oxygen to a score of others. Bill Godfrey, manager, said that when three or four youngsters became ill, the heating system was shut off the exhaust fans turned on, and the children evacuated. Gas experts found no leaks. It was believed that the sickness was caused by "too much heat and candy counter sweets." . . . Robert J. O'Donnell, national admission tax relief drive chairman and Interstate executive, was to speak at the noonday luncheon yesterday (Feb. 21), the opening day of the Texas Drive-In Theatre Owners Assciation convention. The speaker for the luncheon today was to be Dr. Marvin Sandorf, Indianapolis, who operates a 2,700-car drive-in there. Augie J. Schmitt, Houston, was to be moderator of a concession forum, assisted by Dan Lawson and Charles E. Darden. Charles Weisenburg is president of the group.

Joe Noble, manager, Big D Drive-In, returned to work despite the fact that he still is on crutches after an 18-foot fall into the theatre seats at the Palace, Cisco, Tex., where he was aiding in putting the house into first class condition. . . . Al Burks, Warners southwest district field exploiteer headquartered here, died at his home in Rock Hill, S. C. . . . Rowley United Theatre managers and partners gathered at the Statler Hilton Hotel for a two-day convention. The meeting featured a screening of Columbia's "Picnic," a luncheon talk by U-I divisional manager H. H. Martin, and a major address by Al Sindlinger, COMPO statistician, New York. . . . William Lundigan, film and television star, is here to be master of ceremonies of the Dallas Automobile Show, being held at the State Fair of Texas. . . . Southewestern Theatre Equipment Company and Steco Wholesale Distributors held open house at their new home for exhibitors and their friends. J. Oakleigh Hill is manager.

Denver

The resignation of Pat McGee as general manager, Cooper Foundation Theatres, caused the Foundation to move its headquarters from Denver to Lincoln, Neb., where most of its offices are located. Kenneth Anderson, Lincoln attorney, and now general manager, named George Gaughin, formerly with TOA, as film buyer and booker. Cooper will, for the present, maintain an office here with Connie Wuebbenhorst in charge. . . . Paul Thompson moved from his bookkeeping post, Service Theatre Supply, to a similar post at the Denver Shipping and Inspection Bureau, where he succeeds Mrs. Evelyn Benson, who resigned. The company is adding a two-story addition to the present building, which will give it triple the amount of floor space. . . . J. J. Morgan, branch manager, National Theatre Supply, and Mrs. Louise Ferguson, office manager, both with the company 30 years, were given wrist watches, as a memento of their service, by Walter Greene, president. . . . Earle Peterson, salesman, United Artists, has been moved to the northern division of the Denver area, causing William Sombar to be moved to the central area. . . . Because of increased business, United Artists added an additional telephone trunk line and is modernizing exchange equipment.

Tom Tidwell, left, branch manager, 20th-Fox's Jacksonville office, is seen recently with Wometco co-owner Sidney Meyer at the CinemaScope '55 screening held at the Carib, Miami Beach, Fla.

Des Moines

The Iowa-Nebraska Allied group, in its bulletin, cautioned members on 20th-Fox's new CinemaScope 55. The bulletin stated, "Let us be forewarned from past experience that a new screen process does not make a boxoffice attraction. It would be advisable for all exhibitors to carefully analyze the forthcoming Fox product before making their yearly deals. Those exhibitors who have optical sound had better take warning that those new 55-35mm. CS prints will not be made available at the same time that their new magnetic one track clip on head prints are available, and there are strong indications that Fox will take its good natured time in making available optical sound prints on these pictures."

Reinbeck, Ia., is now without a movie theatre for the first time since the depression years. George Thacker announced he had cancelled all film contracts and had no plans for the building. . . . The Iowa, Madrid, Ia., has been reopened by William Farrell. Farrell had been operating a theatre at Scranton, Ia. . . . The Valley, Eddyville, Ia., has been closed due to poor attendance. . . . Bill Curry, Iowa United, is recuperating from an emergency appendectomy at Mercy Hospital. . . . George Mullare has resigned as manager, Clarion, Clarion, Ia., to take over the Collegian, Ames, Ia. Bob Nicholson, Eagle Grove, Ia., will take over the Clarion.

Houston

Bill Keith, office manager, 20th-Fox, left the Methodist Hospital and expected to be back at work shortly. . . . It was reported that Loew's Theatres, Inc., plans to build a new drive-in near the new Sharpstown development. . . . The Lincoln and Rainbow, Bijou Amusement Company units, managed by W. B. Goodrich, presented a special four unit show, complete with a stage revue, which did excellent business during its run at both theatres.

Jacksonville

"Your Sheriff's Office," an 18-minute documentary film, has been produced here by Public Service Films under the direction of Glen Lambert and photographed by Bender Cawthon. . . . George Krevo, Palace manager, conducted the popular Miss Jacksonville Beauty Pageant at his theatre. A packed house witnessed the selection of Betty Repoff, former June Taylor dancer on Jackie Gleason's show, as Miss Jacksonville in the Jaycee-sponsored event. . . . Danny Deaver is booking for George Hoover's Golden Glades Drive-In, Miami, Fla., from his local office. . . . Arthur Devis, sole distributor located in Miami, was here to offer his product to booking offices. . . . Jack Courtney, former organist, Florida, who once headed the British Organists Guild, died here after an illness. . . . Hal Stanton, Edgewood manager, left for a new theatre post in the Miami area. . . . Roy Smith was displaying new lines of gas and electric concessions equipment from the Star Manufacturing Company. . . . LaMar Sarra, FST vice-president and attorney, was the only one of Florida's lawyers to rate special mention in the 1956 Florida Governmental Guide. The book's editor devoted an entire page to praise of Sarra's private and public life. . . . . Carl Carter, Variety Club chief barker, launched a series of Friday night stag parties in the Hotel Roosevelt clubrooms.

MIAMI, FLA., NEWS—Square dancing was a feature of the opening of George Hoover's Golden Glades Drive-In. . . . Invitations to a preview of Columbia's "Picnic" were extended by officials of Loew's new Riviera, South Miami, Fla. . . . Lew Ayres made appearances with his religious films at the Dade County Auditorium. . . . Gordon Spradley, manager, Cameo, Miami Beach, Fla., had a comprehensive campaign in connection with the world premiere there of "Singing In The Dark," produced by Joey Adams. . . . William A. Hoffhire is now manager, Brandt's Lincoln, Miami Beach, with Robert E. Baker as assistant. Hoffmire once owned the Plaza, Donna, Tex., and prior to that was manager, Lindenhurst, Lindenhurst, N. Y. Baker was a Wometco employe in Florida recently, prior to his appointment to this position at the Lincoln.

MGM's Gaddoni Dies; Was K. C. Branch Head

Kansas City—Funeral services were conducted last week at the Steine McClure Funeral Home and special mass was held at St. Anne's Church, Prairie Village, Kans., the following day for William D. Gaddoni, 42, MGM branch manager, who died from a heart attack at Research Hospital. Interment was to be at New Rochelle, N. Y. He is survived by his wife, Alice, a son, William L., and a daughter, Patricia Ann, in addition to his father, a brother, and two sisters.

A native of Italy, Gaddoni came to the U. S. as a youngster, when his father settled in New Rochelle. A graduate of New York University, he joined MGM in 1936 as a student. The same year, he was assigned as second booker, then promoted to head booker, and to salesman, Albany. He served in the Navy during World War II and, on his return, he resumed the sales post at Albany, being transferred to Chicago in 1946. Two years later he was promoted to branch manager, Omaha, and in 1951 he was named head of the company's Kansas City office.

Special Tax Rate Is Ruled Constitutional

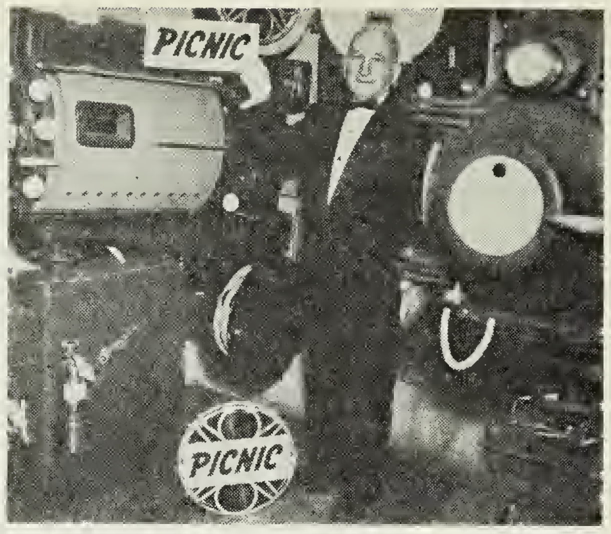
New Orleans—Chief Justice Harvey McGehee, Mississippi Supreme Court, ruled that a special tax rate on circuit-operated theatres is constitutional, a measure which the state legislature withdrew last year because of its doubtful constitutional status. He made the ruling in a decision to the effect that Paramount Gulf Theatres is not entitled to recover $27,000 in taxes from the state paid under the special tax from July 1, 1952, to May 1, 1955.

The additional three per cent rate placed on tickets sold by circuit theatres operating 10 or more theatres was made into a law in 1952, along with a two per cent rate on all other movies. Last year, the state legislature took off the extra circuit tax and fixed a rate of three per cent for all theatres, inasmuch as the special tax was ruled a violation of the equal protection clause of the 14th amendment to the U. S. Constitution, as set forth by the Hinds County chancery court in a case brought against the state by Paramount Gulf.

The state supreme court reversed the lower court ruling without a dissenting opinion.

Los Angeles

Off to New York on business was Fred Stein, head, Fred Stein Enterprises. . . . The Desert Inn, Las Vegas, Nev., was selected as the site of the first annual western regional conference sponsored by the Popcorn and Concessions Association, formerly the International Popcorn Association. The conclave will be staged Feb. 29, with Arthur Unger, veteran west coast popcorn jobber, and Harold F. Chesler, Salt Lake City, as co-chairmen. . . . Dan Johnson, who operates the Escondido Drive-In and the Ritz, Escondido, Cal., has begun construction of a 1200-car drive-in at Vista, Cal., with completion date set for June. The investement represents an amount between $125,000 and $150,000. . . . Bob Bernhard, salesman, Favorite Films, resigned to join the Manhattan Films office. . . . Paul Flowers, whose highly publicized "Good Old Days" parade has become an annual event in Santa Monica, Cal., was re-elected president, Wilshire West Business Association, a division of the Santa Monica Chamber of Commerce. Flowers is district manager in the bay area for Fox West Coast and a veteran of 14 years with that circuit. . . . A visitor here was Hong Chan, Korean theatre owner, who is planning to study Hollywood motion picture techniques and also to buy equipment. He plans to build a studio in Seoul upon his return there.



When Hy Chapman, Columbia's branch manager in Minneapolis, recently told Bill Murphy that "Picnic" was so good he should dress up to show it, he didn't expect the above result. Murphy, who has been projectionist with Minnesota Amusement for 35 years, donned his "soup and fish" when Chapman brought around the print of the picture.

Milwaukee

Ray and Oliver Trampe and Stanley Warner gave a luncheon for Fred MacMurray in the Athletic Club while he was here on behalf of Allied Artists' "At Gunpoint." . . . Robert Gronert, manager, Alhambra, was substituting at the Warner during the illness of Al Meskis. Ralph Krause, Milwaukee, took over at the Alhambra also. . . . Mary Disch, wife of Jake Disch, former operator, Majestic, Cudahy, Wis., died. . . . Victor Manhardt, RCA Theatre Equipment Supply, purchased the Blue Dahlia night club. . . . Benny Benjamin, Screen Guild, was in New York on business. . . . The PTA-approved children's shows were to start this month in the Fox-Wisconsin Oriental, Tower, and Century.

NO. 1265
B'NAI B'RITH

B'nai B'rith's Hillel Foundations and the gravity of the situation in Israel were the topics of the Cinema Lodge membership luncheon meeting held recently at Toots Shor's, New York City, and presided over by executive vice-president Robert K. Shapiro. Seen seated, left to right, are Manny Sonnenreich, director of membership of District Grand Lodge Number One; Irving Greenfield, past president; Saul E. Rogers, past president; S. Arthur Glixon, past president; Martin Levine, past president; Dr. Arthur Lelyveld, national director, Hillel and principal speaker; Shapiro; Rabbi Bernard Birstein; Jack H. Levin, past president; Samuel Rinzler, charter member; and Jack H. Hoffberg, treasurer.

Minneapolis

The Minnesota Amusement Company closed the State, Virginia, Minn. The circuit will continue to operate its first-run theatre there. . . . Burlesque will return to the Alvin March 1. Edward Ross, burlesque operator in Kansas City, has leased the theatre for two years from Ted Mann, who operates the World. Ross also operates the Folly, Kansas City burlesque house. . . . Ben Marcus, Columbia midwest district manager, was in. . . . M. A. Levy, 20th-Fox midwest district manager, attended a CinemaScope 55 demonstration in Milwuakee. Exhibitors from throughout the territory, who were in for a demonstration of CinemaScope 55 at the Radio City here, were generally enthusiastic about it. . . . Miss Universe, who was in for "The Benny Goodman Story," was a recent visitor at the U-I exchange. . . . Kenny Adams, U-I sales manager who broke his ankle recently, is back at work with cast and crutches. . . . Martin Storholm has purchased the Mondovi, Mondovi, Wis., from H. G. Sletter.

New Haven

Drive-Ins throughout the state are planning on mid-March reopenings. . . . Lee Kissner, former office manager, RKO, is now office manager and booker, Republic. . . . George Somma's Republic branch is gaily decorated for the current Republic 1956 Dick Altschuler Salute Drive. . . . The engagement of Sylvia Sirica, daughter of John Sirica, Lido, Waterbury, Conn., to Lieutenant James Conroy, Chelsea Naval Hospital, was announced recently. . . . Sam Germain, 20th-Fox salesman, is a grandfather of a boy, first male youngster of Germain family. . . . Louis Levy, 79, retired projectionist, Bridgeport, Conn., died recently. . . . Irving Hillman has two bands booked on the stage of the Roger Sherman for March 9, Louis Armstrong and Woody Herman.

HARTFORD, CONN., NEWS—Another daily newspaper, the Hartford Courant, is increasing its amusement advertising charges. Effective March 1, the morning daily will charge $3.64 per column inch daily, and $4.62 per column inch Sunday, attributing the change to constantly-rising operating costs. . . . The Sampson-Spodick-Bialek circuit's Fine Arts, Westport, Conn., which was hoping for the March world premiere of 20th-Fox's "The Man In The Grey Flannel Suit," lost out to New York. The film company reports a prior commitment for a March of Dimes benefit performance in New York. Part of the drama was filmed in Westport.

New Orleans

Arthur Adams, projectionist, Gretna Green Drive-In, was fatally stricken by a heart attack at his home. . . . Jack Dumestre, Jr., Southeastern president, was here for the opening of the company's new office space. . . . Former RKO head James R. Grainger was the guest of Gaston Dureau, Jr., over Mardi Gras. . . . A. C. Liles closed the Liles, Crowville, La. . . . Cecil Kelly reopened the Cil, Stamps, Ark., for weekend operation. . . . Warners home office executives W. O. Williamson, Jr., Larry Leshansky, and Charles Bailey were in for a one-day sales conference with the southern district sales staff, including Ed Williamson, Dallas;

Ed Rosenbaum, veteran press agent, with more than 50 years of service with the film companies and the legit stage, was recently tendered a surprise luncheon at the Poor Richard Club, Philadelphia, by area press agents. Seen are, seated, left to right, Ted Vanett, William Goldman Theatres; Bob Pryor, a WCAU vice-president; smiling Eddie; Mike Weiss, Paramount; and Stan Lee Broza, executive of TV station WPTZ. Standing in the rear from the left are Sam Serota, WIP; Harry Freeman, Fox; Si Cohen, The Daily News; Hank Howard, RKO; Reggie Beauchamp, special events director, The Evening Bulletin; Irving Blumberg, Warners; Milt Young, Columbia; and George Fishman, Warners.

Midnight Clambake Launches "Carousel"

New York—Governor Edmund S. Muskie of Maine was host and 20th-Fox "Carousel" stars Shirley Jones, Cameron Mitchell, Robert Rounseville, and Claramae Turner headed a celebrity and press gathering of 200 attending a midnight clambake last week in The Lobster Restaurant.

The event was a welcome to the first CinemaScope 55 production, which world premiered in a benefit performance at the Roxy for the New York Medical College. Representing the state of Maine in which, at Boothbay Harbor, important sequences from the Rodgers and Hammerstein musical were photographed, Governor Muskie came to New York especially for the festivities.

Among the other personalities present at the clambake, the first authentic one held in the Times Square area, were Rod Alexander, "Carousel" choreographer; John Raitt, star of "The Pajama Game"; and Jayne Mansfield, star of "Will Success Spoil Rock Hunter?" To maintain a genuine "down east" flavor at the clambake, not only lobsters and clams were flown from Maine, but rock and authentic Maine seaweed as well.

Grover Livingston, J. D. Woodard, Carroll Ogburn, and Barney Ross, Atlanta; Arthur Sklar and J. W. Kirby, Charlotte; and John Tomlinson, Jacksonville, as well as Lucas Connor, New Orleans.

C. J. Briant, resident manager, Loew's, Inc., hosted an invitational private showing of MGM's "Meet Me In Las Vegas," which opened at the Imperial. . . . Raymond Gremillion, Southeastern sales and service reprsentative, reported that the company has installed wide screens in the local Arabi, the Grand, Grand Island, La., and in two situations in the Leper colony, Carville, La. . . . Roy Nicaud now heads Harald F. Cohen Enterprises, formerly Lippert Pictures of Louisiana.

New York

Herman Fialkoff, Fialkoff Theatrical Agency, has arranged a coast-to-coast tour of three stage shows, and has announced he is booking them into movie houses. The shows have Broadway casts, carry their own scenery, publicist, etc., and Fialkoff says he is planning to book several vaudeville units on the same basis. He is of the opinion that live entertainment, if sold properly, is a staple entertainment item and may make profits for some houses about to close because of feature film shortages. . . . Mike Simons, MGM customer relations director, returned from the Oklahoma City convention of United Theatre Owners of Oklahoma. . . . MGM sales development manager George Maurer became the father of a boy. . . . Mrs. Elaine Klinger, Lopert Films, announced the marriage of her daughter, Elaine, to Sidney Goldstein. . . . Roxy managing director Robert Rothafel unvieled a group of 30 "Ice Roxyettes" on the Roxy stage, in a new revue, "Springtime." . . . Reginald Armour, Republic executive vice-president, returned after six weeks in Europe. He will depart shortly for Rio de Janeiro. . . . Loew's Theatres executives Joseph Vogel, John Murphy, Harry Moskowitz, Ernie Emerling, and Jim Shanahan were in Miami for the opening of the circuit's first roofed situation there, the Riviera.

In Oklahoma City recently for a personal appearance with Columbia's "The Last Frontier" at the Center, Kathryn Grant became the first woman admiral in the Oklahoma navy. James Stromm, secretary to the governor, is presenting the commission.

Philadelphia

David E. Brodsky, head of the theatre decorating firm, was reelected president, Downtown Jewish Orphan Home, for his sixth consecutive term. . . . Lester Price, superintendent, Custer State Park, Sioux Falls, S. D., was here on behalf of MGM's "The Last Hunt." . . . Veteran film salesman Leon Behal celebrates his 75th birthday on March 24. On April 15, he and his wife celebrate their 50th wedding anniversary. Those wishing to congratulate the Behals can reach them through the Motion Picture Associates. . . . Mrs. Edna Greiner, formerly with Columbia, became the mother of a girl at University Hospital. . . . The Ridge Theatre Coporation purchased the Roxy and Jefferies from Harry Waxmann. The deal was pending for several weeks. . . . The former Patricia Anne Benn, now Mrs. Samuel Dennis, became the mother of twin girls in Jefferson Hospital.

William V. Bethall was in the American Oncologic Hospital, badly in need of blood. Motion Picture Associates sent ut an S.O.S. for volunteers. . . . Sam Diamond, branch manager, 20th-Fox, announced that the local exchange hopes to have the 20th-Fox trademark on every area screen every day during the week of March 25-30, which has been designated as Spyros P. Skouras "appreciation week," celebrating his birthday.

HARRISBURG, PA., NEWS—Twentieth-Fox unveiled CinemaScope 55 at a special showing in the State recently. In attendance were upwards of 1,500 stockholders, central Pennsylvania exhibitors, operators, members of Parent-Teachers

William Goldman Will Head Phila. Amusement Group

PHILADELPHIA — William Goldman, head, William Goldman Theatres, last week was installed as president of the Theatre and Amusement Association of Philadelphia, a group which supplants the former Philadelphia Theatre Association, chairmanned by Morris Wax.

In effect, the revitalized Association will embrace all facets of the local entertainment industry and act as a business man's association group. Lawrence Shubert Lawrence, Shubert Theatres, a member of the board of governors of the old group, took an active part in the reorganization.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER AVAILABLE, two weeks notice. Age 50, 30 years experience. All phases theatre management, including exploitation, promotion, buying and booking. Excellent references. Philadelphia only. Box B-6, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

EXPERIENCED DISTRICT and City Manager. Booking. Has managed all runs metropolitan and experienced in towns 2½ thousand to ten. Family man. Presently employed. Box D276, c/o M.P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER—ASSISTANT MANAGER available. Exploitation minded, campaign samples available. **5 year's experience. 24, married. Worked for Schine, Loew's, Tri-State. Can relocate if necessary. WILLIAM H. BEAN, 660 N. Limestone St., Springfield, Ohio.**

DRIVE-IN MANAGER available, experienced. Early twenties, single. Salary $150. Best references. New York State area preferred, but not necessary. No "Rubber-stamp" type operation! BOX D1241, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER WANTED for Strand Theatre, Ashville, N. C. Apply E. M. Loew's Theatres, 175 Huntington Ave., Boston, Mass.

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

Associations, Women's Clubs, service clubs, and representatives of the press, radio, and television. Harrisburg's Mayor Nolan F. Zeigler also was present, together with a number of State officials, including Secretary of the Commonwealth Henry E. Harner, representing Governor George M. Leader, who was on the sick list.

Manager E. G. Wollaston welcomed the group and introduced Martin Moskowitz, Atlantic division sales manager, 20th-Fox, who spoke before the screening. Hal Marshall, Eastern publicity, Sam Diamond, Philadelphia branch manager, and George Condon, salesman, also represented 20th-Fox. . . . The late William K. Meyers, Jr., owner of a third interest in the Colonial property, left an estate of $166,508.33 to his widow. His interest in the theatre property is listed at $133,333.33.

Pittsburgh

Mrs. C. P. Bates closed the Port, Lumberport, W. Va. . . . Phil Doyle, IATSE, Local Three, business agent for more than 25 years, will be honored at a testimonial dinner in the Elks Club, Feb. 21. He retired recently because of poor health and was succeeded by John Shelton. . . . Joseph K. Freeman, manager, State, Johnstown, Pa., was elected chairman, Cambria County Board of Assistance. . . . The West End, closed by A. M. Frauenlein, reopened under the management of J. Lubetz. . . . Joe Wayne arrived to take over as Warners booker. . . . Patricia Pinneri, Columbia, resigned to join Paramount. . . . Stanley Warner managerial shifts include Leopold Satori, from the Belmar, Homewood, Pa., to the Rowland, Wilkinsburg, Pa., succeeding Jack Keifer, now with Associated; Rube Harris from the Strand, Oakland, Pa., to the Belmar, with John Zugell, relief manager, going into the Strand; Tom Morris, from the Harris, Tarentum, Pa., to the Nittany, State College, Pa.; Tom Budjanec, from the Washington, Washington, Pa., to the Tarentum post; and Mary Gurowski, assistant, Memorial, McKeesport, Pa., replaces Thomas Leech, who joined Associated. . . . Walt Framer and his Big Payoff company were featured in the annual Variety Club charity telethon over KDKA-TV. . . . Hymie Wheeler returned to the West Virginia territory as United Artists' salesman, switching with Norman L. Sper, who went back to the north area and the main line.

St. Louis

Twentieth-Fox demonstrated CinemaScope 55 in area for industryites. Arrangements were handled by branch manager Gordon Halloran. Also present was division sales manager M. A. Levy, Minneapolis, who addressed the gathering. . . . A number of local drive-ins have scheduled March reopening dates. . . . A $15,000 marquee is the final touch in the improvement program for Frisina's Iowa, Keokuk, Ia. . . . Loew's State had a sneak preview of MGM's "Meet Me In Las Vegas." . . . William A. Guinan joined the sales staff of the St. Louis Theatre Supply Company. . . . The Colosseum of Motion Picture Salesmen slated a meeting Feb. 25 in the Melbourne Hotel, president George A. Cohen announced. . . . Frisina Amusement Company held a luncheon meeting of managers in the Leland Hotel, Springfield, Ill. . . . Versatile Television Productions, Inc., Cape Girardeau, Mo., has been incorporated to manufacture films and slides for television. It is authorized to issue 300 shares of $100 par value stock. The incorporators were listed as R. O., W. R., J. F., and M. A. Hirsch. . . . Paul L. Krueger, president, Fred Wehrenberg Theatres, recently was appointed marshal, Moolah Temple of the Mystic Shrine.

Virgil Galotta, Wilson, Arlington, Va., was recently awarded a $100 bond for his campaign on "Love Me Or Leave Me" in the Neighborhood Theatres managers' incentive drive. From left to right are Tom Cosgrove, MGM salesman; Joe Kronman, MGM Washington office manager; Galotta; and Cal Bein, MGM salesman.

San Antonio

Albert Pena, Jr., attorney, has been named head of the new Catholic council to set up a film advisory board to preview Spanish-language pictures, with the purpose of halting the showing of any immoral films. . . . James Bates, manager, Trail Drive-In, is offering free candy for kiddies as an inducement to patronage. . . . Fred MacMurray was made an alcalde (mayor) of La Villita, Tex., by the mayor of San Antonio on the star's recent one-day visit. June Haver, his wife, was presented a special souvenir of her visit. . . . "The Man With The Golden Arm" opened at the Majestic as scheduled following a special preview held for Catholic leaders, members of the San Antonio Advisory and Review Board, local police officials, and other leaders. The Interstate circuit was blasted in an article in the Alamo Register, official Catholic newspaper of the Archdiocese of San Antonio, for booking the Otto Preminger film on drug addiction. Following the showing, okay was given by police and the Advisory and Review Board.

Seattle

B. F. Shearer was elected president, B. Whittier Theatres, Inc., at a recent board of directors meeting. George De Waide, Shearer northwest general manager, moved his headquarters to Whittier, Cal., where he will also supervise the circuit's theatres in California. Morris Hunt, formerly advertising manager, has been appointed assistant general manager for the northwest by Shearer. . . . C. L. Robinet took over as the new 20th-Fox branch manager. . . . Gene Engelman, RKO salesman, is now covering the eastern Washington territory. . . . Bill Kostendader has taken over as office manager, RKO, and is also acting as local salesman. . . . Bill Stahl, formerly covering the eastern Washington and Montana territories for National Theatre Supply, has been transferred to the sales force out of the Portland office. John Riley will travel the eastern part of the state. . . . Ed Arndt, Sterling advertising manager, returned to his desk after a three-week illness. . . . Fred Stein, Fred Stein Enterprises, was up from Los Angeles to complete negotiations with Northwest Releasing for distribution of his latest picture, "Untouched."

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 55 • No. 17

FEBRUARY 22, 1956

COLUMBIA

Cockleshell Heroes

MELODRAMA
97M.

(English-made)
(Color by Technicolor)

ESTIMATE: Well-made entry of British Marines in action.

CAST: Jose Ferrer, Trevor Howard, Dora Bryan, Victor Maddern, Anthony Newley, David Lodge, Graham Stewart, John Fabian, John Van Eyssen, Robert Desmond, Karel Stepanek. Produced by Irving Allen and Albert R. Broccoli; directed by Jose Ferrer.

STORY: During the war, the British are seeking for a way to disrupt German merchant shipping in and around Bordeaux harbor without bombing the area and killing thousands of innocent civilians. Major Jose Ferrer is given an assignment to train some marines with an eye towards using canoes loaded with explosives and traveling up the Gironde River by night until they reach the harbor proper. With the help of the French resistance, it is hoped to get survivors away to safety. He encounters hostility from the "volunteers" in the instruction and testing, as well as from his adjutant, Trevor Howard, career officer. The latter is particularly caustic about Ferrer's methods. When a test fails, he takes Howard's advice and becomes a strict disciplinarian. The unit takes shape until 10 men are ready to take out five canoes. An injury to one man almost loses one of the canoes, but Howard volunteers to take his place. A sub drops them off and during the trip some are drowned, captured, etc. The Germans shoot them when they refuse to divulge any information. Ferrer and Anthony Newly reach the vessels and plant their explosives, getting away with the aid of the French as ships in the harbor blow-up.

X-RAY: Interesting and well-made is this meller outlining the hazards and adventures encountered by British Marines on an important mission during the war. There are moments of comedy as well as action and suspense. Jose Ferrer is best known in the cast to American audiences, but everyone turns in competent performances while the direction and production are in the better category. It should be well received by audiences who go for this type of entry. Music heard is the "Cockleshell Heroes March" and "The London I Love." The screen play is by Bryan Forbes and Richard Maibaum, based on The Readers Digest story by George Kent.

AD LINES: "They Embarked On A Mission That Was Most Important During The War"; "A Wrong Move Could Mean Death"; "They Had A Job To Do And Let No One Stand In Their Way."

DCA

Please Murder Me

MELODRAMA
78M.

ESTIMATE: Satisfactory programmer.

CAST: Angela Lansbury, Raymond Burr, Dick Foran, John Dehner, Lamont Johnson, Robert Griffin, Denver Pyle, Alex Sharpe, Lee Miller, Madge Blake, Russ Thorson. Produced by Donald Hyde; directed by Peter Godfrey.

STORY: Lawyer Raymond Burr tells his best friend and former war buddy, Dick Foran, that he is in love with Foran's wife, Angela Lansbury. A few days later, Foran is killed by Lansbury, who pleads self-defense. Burr is the defense lawyer and succeeds in getting an acquittal for Lansbury. After the trial, Burr learns that Lansbury is not in love with him, but with an artist, Lamont Johnson. He uncovers evidence that Lansbury killed Foran for his money. Burr considers his life ruined by Lansbury. He also knows that she will ruin Johnson's life if she marries him. Burr devises a plan whereby Lansbury will murder him. He begins to taunt the woman, telling her that if she does not murder him he will reveal to Johnson the circumstances concerning the murder of Foran. As time passes, Lansbury is finally driven to a state of panic. Burr is sitting at a desk in his law office, dictating the whole story into a tape recorder, when Lansbury comes in. She demands the incriminating evidence, and Burr tells her she will have to murder him to get it. She performs the task, which is recorded by the tape recorder. The district attorney John Dehner arrives and discovers the tape recorder and Lansbury.

X-RAY: This entry contains an interesting story that is well-handled in production. The film is somewhat original in plot and quick paced, keeping interest and suspense on high throughout. Performances and direction are satisfactory. The screen play was written by Al C. Ward and Donald Hyde. It should make up well as part of the program.

AD LINES: "It Was All So Simple. . . . All He Had To Do Was Die To Prove Her Guilty"; "How Do You Go About Murdering A Man Who Wants To Die?"; "A Thrilling Suspense Offering . . . Guaranteed To Chill And Terrify You."

LIPPERT

The Glass Tomb (5409)

MYSTERY
MELODRAMA
59M.

(Lippert)
(English-made)

ESTIMATE: Interesting entry for the lower half.

CAST: John Ireland, Honor Blackman, Geoffrey Keene, Eric Pohlmann, Sidney James, Liam Redmond, Sidney Tafler, Valerie Vernon, Arnold Marle, Nora Gordon, Sam Kydd, Ferdy Mayne, Tonia Bern, Arthur Howard, Stanley Little. Produced by Anthony Hinds; directed by Montgomery Tully.

STORY: Circus barker John Ireland stages a sensational new act featuring Eric Pohlmann, a man who plans to remain sealed up in a glass enclosure for 70 days without food. During a party of circus people, Tonia Bern is murdered by theatrical agent Geoffrey Keene in an act of passion. Ireland's bookmaking friend, Sidney James, is suspected by the police. Ireland's wife, Honor Blackman, is kidnapped and released in a state of shock, as a warning to Ireland to stop trying to uncover the murderer. Pohlmann dies of poisoning. The police announce that he is not dead, but in a coma. They reason that the killer will again try to take Pohlman's life. Keene makes the attempt and is shot in the act.

X-RAY: This suspense meller can be played as a lower-half offering in most locations. The film contains a somewhat original story that holds interest throughout. The low-budgeted entry includes satisfactory performances and direction. The Ireland name may be a selling point. The screen play was written by Richard Landau, based on a novel by A. E. Martin.

AD LINES: "He Lived And Loved In A Nightmare World That Turned Into A Chamber Of Horrors"; "Shattering Suspense . . . On The Jagged Edge Of

Here is a Service to —

YOU

Investigate Its Worth!

•

A COMPLETE LINE OF . . .

THEATRE OPERATING FORMS
AND MANAGEMENT SYSTEMS

— are always in stock for prompt shipment

Ask for SAMPLE SHEETS!
Sold ONLY to Subscribing Theatres by
EXHIBITOR BOOK SHOP
246-48 N. Clarion Street, Philadelphia 7, Pa.

Violence"; "The Circus Act Developed Into Something Unexpected . . . A Slight Case Of Murder."

MGM

The Last Hunt (621)

OUTDOOR DRAMA
108M.

(Eastman Color)
(CinemaScope)

ESTIMATE: Rugged outdoor drama has the names and can be sold.

CAST: Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn, Constance Ford, Joe DeSantis, Ainslie Pryor, Ralph Moody, Fred Graham, Ed Lonehill. Produced by Dore Schary; .directed by Richard Brooks.

STORY: Robert Taylor and Stewart Granger, with skinners Indian Russ Tamblyn and Lloyd Nolan, team up to hunt buffalo. Granger, an old hand at buffalo slaughter, regrets having started the venture, but Taylor glories in the butchery as an outlet for his natural blood-lust. Killing some Indians, who steal their mules, Taylor captures Debra Paget and keeps the young Indian maid for himself. Paget obviously hates Taylor and a bond grows between her and Granger. He helps her escape and takes her to a reservation, where the Indians face starvation. Nolan, attempting to keep Taylor from following, is killed. Granger and Paget, getting food for the tribe, are cornered in a cave by the crazed Taylor. To keep himself warm against the freezing temperature, Taylor shoots a stray buffalo and wraps himself in the bloody skin. Come morning, Granger warily comes down the mountain to find Taylor frozen to death in a buffalo skin that has become as stiff as a board.

X-RAY: This is an extremely effective offbeat outdoor drama which should stimulate considerable favorable word of mouth assistance. There is a troubled undercurrent of meaning running through the film and pegged on the lust of the buffalo slaughter in the mid-19th century. Taylor, getting out of armor and sinking his teeth into the meaty role of the film's heavy, is excellent, as are all the principals, especially Lloyd Nolan, who contributes a masterful portrayal. Direction and production are superior and the result is solid entertainment with a message and a foundation in history. The screen play is by Brooks. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Better price.

AD LINES: "Buffalo Slaughter Torn From History's Bloodiest Page"; "The Lust To Kill Was In Him . . . He Hated And Was Hated"; ;"The West's Most Shameful Story . . . A Troubled Drama Of Human Passions."

Northwest Passage (623)

DRAMA
126M.

(Technicolor)

ESTIMATE: Names should help reissue about Rogers' Rangers.

CAST: Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton, Louis Hecktor, Robert Barrat, Lumsden Hare, Donald McBride, Isabel Jewell, Douglas Walton, Addison Richards, Hugh Sothern, Regis Toomey, Montagu Love, Lester Matthews, Truman Bradley, Andrew Penn. Directed by King Vidor.

X-RAY: When first reviewed in THE SERVISECTION of February, 1940, it was said: "Decidedly a man's picture, this deals with the American trail blazers known as Rogers' Rangers, who suffered terrific hardships in riding the land of savage Indian tribes. It tells in forceful manner how the leader of the colonial militia slaughtered the Abenaki Indians at Saint Francis River, carrying on to locate the mythical Northwest Passage to the Pacific from Detroit. Finely etched characters of these hardy men are expertly played by Tracy, Young, and Brennan and a dozen or more others in the smaller roles. Some outstanding, thrilling scenes are shown. Romantic interest is very slight and becomes completely lost in the men's struggle to carry out their hazardous duties. The film embraces a scenic beauty rarely caught by the camera and is he-man entertainment that has to be sold. It is tops in every department and the direction by King Vidor is fine."

AD LINES: "Brought Back For You To Enjoy Once More"; "Torn From History's Pages . . . The Story Of Rogers' Rangers"; "A Cast Of Stars In One Of The Screen's All-Time Great Stories Of The Indian Fighters."

The Stratton Story (619)

COMEDY DRAMA
106M.

ESTIMATE: Baseball reissue has Stewart name to help.

CAST: James Stewart, June Allyson, Frank Morgan, Agnes Moorehead, Bill Williams, Bruce Cowling, Cliff Clark, Mary Lawrence, Dean White, Gene Bearden, Bill Dickey, Jimmy Dykes, Mervyn Shea. Produced by Jack Cummings; directed by Sam Wood.

X-RAY: When first reviewed in THE SERVISECTION of April, 1949, it was said: "Telling the story of Monty Stratton, who overcame handicaps to become a success, this has appeal for any type of audience. The show has the marquee lustre of Stewart and Allyson and they should make the difference. Although baseball films usaully have trouble at some boxoffices, there is a good portion of romance, comedy, pathos, etc., and final results should be satisfactory. Production, direction, etc., are all on the better side. The inspirational message make it a natural for tieups. The original screen play is by Douglas Morrow and Guy Trosper. The presence of Gene Bearden, Bill Dickey, Jimmy Dykes, and Mervyn Shea, playing themselves, also is an added angle."

AD LINES: "He Was Big League . . . As A Man And A Player"; "A Real Story Of American Courage"; "Brought Back For You To Enjoy Once Again."

The Three Musketeers (618)

ROMANTIC
COMEDY
MUSICAL
125M.

(Technicolor)

ESTIMATE: Reissue of standout entry should repeat okay.

CAST: Lana Turner, Gene Kelly, June Allyson, Van Heflin, Angela Lansbury, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young, Robert Coote, Reginald Owen, Ian Keith, Particia Medina, Richard Stapley. Directed by George Sidney; produced by Pandro S. Berman.

X-RAY: When first reviewed in THE SERVISECTION of October, 1948, it was said of this reissue, "This should prove a top grosser and a crowd-pleaser, despite its apparent lengthiness and rare amounts of confusion. The cast is very good, as are the action and comedy scenes. The direction is in the better class, and the production values lavish. Technicolor adds to the overall effectiveness of the entry, which is based on the Dumas work of literature. Kelly shines in the lead role; Turner looks as beautiful as aver; and they are ably aided and abetted by the balance of the cast."

AD LINES: "Brought Back So You May Enjoy It Again"; "The Musketeers Ride For Glory, Romance, Adventure"; "An Action Spectacle That Is A Real Treat."

The Yearling (624)

DRAMA
134M.

(Technicolor)

ESTIMATE: Fine film should do okay as reissue.

CAST: Gregory Peck, Jane Wyman, Claude Jarman, Jr., Chill Wills, Margaret Wycherly, Clem Bevans, Henry Travers, Donn Gift, Matt Willis, Forrest Tucker, Dan White, George Mann, Arthur Hohl, Joan Wells, Jeff York, June Lockhart, B. M. "Chick" York. Produced by Sidney Franklin; directed by Clarence Brown.

X-RAY: When first reviewed in THE SERVISECTION of December, 1946, it was said: "From all angles this emerges as a film which will not only bring forth the plaudits of the critics but which will become a potent factor at the box office. For this was not only a production but a labor of love. It had to be, to result in the kind of show it is. Admirably directed, with Technicolor scenes that will impress all audiences, this also presents Academy Award characterizations from Peck, Wyman, others, and from a merchandising standpoint it is also packed with plenty of material. Schools, women's clubs, and every kind of organization interested in the better type of production will be available for cooperation, and the popularity of the best-seller and Pulitzer Prize winner is also a factor. And the stars and the word-of-mouth, and the picture's strength at the boxoffice is obvious."

AD LINES: "Great As A Best-Seller; Greater As A Picture"; "One Of The All Time Great Films"; "Brought Back So You May Eenjoy It Once Again."

RKO

The Brain Machine (609)

MELODRAMA
72M.

(English-made)

ESTIMATE: Import meller for lower half.

CAST: Patrick Barr, Elizabeth Allen, Maxwell Reed, Vanda Godsell, Russell Napier, Neil Hallett, Gibb McLaughlin, Edwin Richfield, Mark Bellamy, Bill Nagy, Anthony Valentine, John Horsley. Produced by Alec Snowden; directed and written by Ken Hughes.

STORY: Psychiatrist Elizabeth Allen decides to leave her doctor husband Patrick Barr. She takes a post in another hospital and is in on the examination of an amnesia patient, Maxwell Reed, who under a drug's influence reveals he was beaten by someone but later refuses to discuss it and escapes. A test by the brain machine has shown that he has the potential of an insane killer. She notifies the police, but since he has committed no crime there is little they can do. Reed, thinking Allen knows too much about him and might queer a deal to sell black market medical supplies, kidnaps her. Barr drives the police frantic looking for her and is led to Reed's wife, Vanda Godsell, who is murdered before she can reveal Reed's whereabouts. He is able to identify the killer as Edwin Richfield, henchman to crooked chemical firm head Gibb McLaughlin. The latter orders him to kill Reed. In the battle, both are wounded with Reed getting away. Allen and Richfield are hospitalized and clues lead the police towards McLaughlin. Allen convinces Reed the bullet should come out and that she should get Barr. When Reed learns his wife has been killed, he heads for McLaughlin, beating the police there and killing him. He is arrested and led away as Allen and Barr are re-united.

X-Ray: There's a goodly bit of intrigue and action to be found in this import from Britain and it should suffice on the lower half. The cast, direction, and production are adequate and the story is interesting enough in its fashion.

Ad Lines: "The Brain Machine Labeled Him A Killer . . . But The Police Were Helpless"; "A Doctor And His Wife Are Almost Destroyed By The Brain Machine"; "A Fast-Moving Tale Of A Different Type Of Adventure."

One Minute To Zero

Melodrama
105m.

Estimate: Reissue of Korean war story has names to help.

Cast: Robert Mitchum, Ann Blyth, William Talman, Charles McGraw, Richard Egan, Margaret Sheridan, Roy Roberts, Tyler McVey, William Forrest, Alvin Greenman, Wally Cassell, Hal Baylor, Lalo Rios, Larry Stewart, Buddy Swan, Tad Ryan, Tom Carr, Eduard Franz, Maurice Marsac, Edward Firestone, Tom Irish, Robert Gist, Dr. Henry DeYoung, Leslie Toma. Produced by Edmund Grainger; directed by Tay Garnett.

X-Ray: When first reviewed in The Servisection of July, 1952, it was said, "Well-produced, this saga of the Korean conflict is packed with angles, and, with star backing, should register. The film, while well done, doesn't have the flag waving, etc., usually associated with war pictures, but whether this will make a difference at the boxoffice, only time will tell. The story is cliche-filled, but its main interest is in the war shots, interwoven with actual films. All in all, this offers selling opportunities. The story is by Milton Krimes and William Wister Haines."

Ad Lines: "The True Story Of Korea"; "He Risked Her Love . . . But It Was In The Line Of Duty"; "One Minute To Zero And Her Kisses On His Lips."

Slightly Scarlet (608)

Melodrama
99m.

(SuperScope)
(Technicolor)

Estimate: Program entry has angles.

Cast: John Payne, Arlene Dahl, Rhonda Fleming, Kent Taylor, Ted de Corsia, Lance Fuller, Frank Gerstle, Buddy Baer, George K. Stone, Ellen Corby, Roy Gordon. Produced by Benedict Bogeaus; directed by Allen Dwan.

Story: Crime syndicate head Ted de Corsia assigns his lieutenant, John Payne, to dig into the romance between mayoralty candidate Kent Taylor and his secretary, Rhonda Fleming. Payne discovers that Fleming has a sister just released from jail, Arlene Dahl, a confirmed kleptomaniac, but he keeps this from de Corsia. The latter is enraged at the support of Taylor by newspaper publisher Roy Gordon and kills him via an induced heart attack, the proceedings of which are secretly recorded by Payne. Payne, wanting to take over, meets Fleming and offers to turn over evidence to her which should help elect Taylor and get rid of de Corsia. The latter escapes to Mexico, Taylor is elected, and Payne gets Fleming's aid in having Frank Gerstle named police chief, figuring he can control him when he takes over from de Corsia. Payne operates successfully for a while, romances Fleming, while Dahl makes a play for him as well. Dahl gets caught stealing from a store and is arrested. Payne has Gerstle free her, but when Taylor finds out, he orders her rearrested. Payne finds things getting too hot and decides to leave, taking a hidden fortune from de Corsia's beach house. He tries to persuade Fleming to go with him. She refuses and tries to get Dahl to return for treatment as de Corsia and his men arrive and trap them there. A gun battle ensues, with Payne and de Corsia seriously wounded. The police arrive and Fleming comforts Payne. Taylor knows if he lives she will be waiting for him and that he helped clean up the city.

X-Ray: This is loaded with lavish sets, beautiful costumes that look extremely well on Dahl and Fleming, "names" that can prove of assistance in the selling, and a story that holds interest fairly well. The cast is efficient and the direction is adequate. It should make up well on the program. The screen play is by Robert Blees, based on a novel, "Love's Lovely Counterfeit," by James M. Cain. This bears a Legion of Decency "B" rating.

Tip On Bidding: Program rates.

Ad Lines: "She Had A Way With Men And Jewelry, Wanting Both Badly"; "The Syndicate Stood Ready To Murder Anyone In Its Way"; "An Exciting Action-Packed Thriller Of Guys With Guns And Gals With Looks."

REPUBLIC

Doctor At Sea

Comedy Drama
92m.

(Rank)
(English-made) (Technicolor)

Estimate: Fair English import.

Cast: Dirk Bogarde, Brigitte Bardot, Brenda De Banzie, James Robertson Justice, Maurice Denham, Michael Denham, Michael Medwin, Hubert Gregg, James Kenney, Raymond Huntley, Geoffrey Keen, George Coulouris, Noel Purcell, Jill Adams, Joan Sime, Cyril Chamberlain, Toke Townley, Thomas Heathcote, Abe Barker, Frederick Piper, Michael Shepley, Felix Felton, Joan Hickson, Eugene Deckers, Mary Laura Wood, Ekali Sokou, Martin Benson, Harold Kasket, Stuart Saunders. Produced by Betty E. Box; directed by Ralph Thomas.

Story: To escape being forced into marriage with the daughter of the established physician with whom he is a partner in a humdrum practice, Dirk Bogarde signs on a cargo steamer as ship's doctor. The ship's bearded captain is James Robertson Justice, huge, ferocious disciplinarian with a voice as gentle as a fog horn, and a woman hater. He has little time for Bogarde, but the doctor manages his shipboard chores okay. When the ship finally reaches a tropical port, Justice learns to his disgust that he is to carry back home as passengers the daughter of the chairman of the line, Brenda De Banzie, and her friend, cabaret performer Brigitte Bardot. De Banzie develops an affection for Justice, while Bardot and Bogarde are obviously falling in love. The gruff skipper is quickly driven to drink by De Banzie's constant advances, goes a bit batty on the bridge by ordering ship abandoned, until he knocks himself unconscious, and winds up in splints with De Banzie as his nurse. When the old quartermaster has to have his appendix removed, Bogarde presses Bardot and De Banzie into service as nurses for the operation, and this wins him more admiration. Bogarde has learned to like the sea, but Bardot, by exercising her considerable feminine wiles, changes his mind for him.

X-Ray: Leisurely moving and beautifully filmed in Technicolor, this offering is decidedly lightweight. The laughs are not so plentiful as in its predecessor, "Doctor In The House." Bogarde and Justice, as well as the two girls, turn in above average performances, but for the average American audience, this one might be too, too British. It is based on the novel by Richard Gordon. There is one song, "Je ne sais pas," by Hubert Gregg.

Ad Lines: "A Doctor At Sea, Yes; But All At Sea, No!" "A Rollicking Frolic At Sea With The Ship's Doctor"; "Dirk Bogarde, Star Of 'Doctor In The House,' In A New Comedy Hit, 'Doctor At Sea'."

20TH-FOX

The Man Who Never Was (603)

Melodrama
103m.

(CinemaScope)
(Color by DeLuxe)

Estimate: Highly interesting suspense drama.

Cast: Clifton Webb, Gloria Grahame, Robert Flemyng, Josephine Griffin, Stephen Boyd, Andre Morell, Lawrence Maismith, Geoffrey Keen, Michael Hordern, Moultrice Kelsall, Cyril Cusack. Produced by Andre Hakim; directed by Ronald Neame.

Story: In early 1943, the Allies were planning their invasion of Europe and seeking to throw the Nazis off the true point of invasion, Sicily. British Naval Intelligence officers Commander Clifton Webb and Lieutenant Robert Flemyng are given the task of working up a plan. Together with their secretary, Josephine Griffin, they devise a plan to take a corpse in a British uniform, plant faked secret documents on him, and arrange for him to be washed up on the Spanish shore, where German agents are known to be active. They build a personality for their corpse, and Griffin's friend, Gloria Grahame, who has become engaged to an RAF pilot, offers to help in letter writing. She also gives them a picture for the wallet of the dead man. The body is launched from a submarine and when the body is buried and the documents reclaimed, it is found that they were skillfully examined. German intelligence suspects the letters and sends agent Stephen Boyd to check on whether the dead man really existed as an officer. After checking several sources, he meets with Griffin and Grahame, who receives word of the death of her fiance. Her mourning is taken by Boyd to be for the dead man he is concerned with. When he is not arrested by Webb's orders, he radios that the letters must have been genuine and the Germans proceed to reroute their military forces, making it easier for the Allies to invade Sicily.

X-Ray: Lots of suspense and an interesting story that holds up well throughout is offered in this CinemaScope release that should please most audiences. The acting is fine and the direction and production are in the better category. Given a little extra selling, this could do better than average. The screen play is by Nigel Balchim based on the novel by Ewen Montagu, who is played by Clifton Webb in admirable fashion.

Tip On Bidding: Higher program rates.

Ad Lines: "He Never Existed Yet He Changed The Course Of History"; "A Thrilling Spy Drama About 'The Man Who Never Was' "; "This Chilling Espionage Drama Is True . . . Don't Miss One Of The Big Stories Told For The First Time About The Winning Of The War."

UNITED ARTISTS

The Broken Star

WESTERN 82M.

(Bel-Air)

ESTIMATE: Okay western for program.

CAST: Howard Duff, Lita Baron, Bill Williams, Henry Calvin, Douglas Fowley, Addison Richards, Joel Ashley, John Pickard, William "Bill" Phillips, Dorothy Adams, Joe Dominguez. Executive producer Aubrey Schenck; produced by Howard W. Koch; directed by Lesley Selander.

STORY: Howard Duff, U. S. Deputy Marshal, coldbloodedly kills Felipe Turich, collector for cattle baron Henry Calvin, and steals a considerable sum from his home, not knowing that Indian Joe Dominguez has seen the whole thing. He plants evidence to show that the dead man was rustling rows. Marshal Addison Richards puts deputy Bill Williams on the case. Calvin's henchmen, John Pickard and Joel Ashley, are sent by Calvin to investigate and to get back his money. Calvin tells Duff he'd like the money back but Duff pleads ignorance. The marshal questions Dominguez who can speak Spanish only, and he leaves a written statement implicating Duff, who later translates it to his benefit for Richards and Williams. Duff takes off to arrest Dominguez. Williams is given the true translation by his girl, Lita Baron, and goes after Duff. The latter has located Dominguez and kills him, burying him in an old mine where he has hidden the money. He gets the drop on Williams, knocks him out, and ties him up. Duff is wounded in a gun battle trying to get away and there is a final showdown between Williams and Duff, with the latter getting killed. Williams is promoted and he and Baron plan on wedding.

X-RAY: There's a goodly amount of action and intrigue as well as an overabundance of story here, so that there are plots and sub-plots, to say nothing of counter-plots, all over the place. The cast, direction, and production are about average and this could round out the program in adequate fashion. The story and screen play are by John C. Higgins.

AD LINES: "Action By The Marshal Means Trouble For Someone"; "The Killer Wore A Star"; "He Had A Way With A Gun That Spelled Murder."

Manfish

MELODRAMA 76M.

(Wilder)

(Color by DeLuxe)

ESTIMATE: Fair lower half entry.

CAST: John Bromfield, Lon Chaney, Jr., Victor Jory, Barbara Nichols, Tessa Prendergast, Eric Coverly, Vincent Chang, Theodore Purcell, Vere Johns, Arnold Shanks, Clyde Hoyte. Produced and directed by W. Lee Wilder.

STORY: Fishing boat captain John Bromfield in Jamaican waters has a fight with Victor Jory over the affections of Tessa Prendergast and notices a peculiar skull and crossbones ring he is wearing. His divers discover a skeleton underwater clutching an ancient bottle in which are half of a map and a ring similar to that worn by Jory. He confronts him, demanding the other half of the map and forcing him to go along on the treasure hunt, threatening to kill him when they do find the treasure. After memorizing it, Jory burns the map. They do uncover a chest filled with treasure as well as another map which again only Jory can read. They send mate Lon Chaney, whose only love is the boat, the Manfish, to sell a few pieces of the found jewelry. On board, Jory suddenly kills Bromfield with a harpoon. The body is thrown overboard weighted by an oxygen tank. From beneath the water air bubbles from the tank drive Jory to distraction. He tries to get Chaney to set sail but he refuses, wanting to wait for Bromfield. The police the next day discover the body and arrest Jory. The boat goes to Chaney, who takes it out and the treasure chest, which was in the water tied by a rope, is lost at sea.

X-RAY: Uneven and choppy is this entry which will serve as lower half filler with a fair story, sub-standard direction and production and only adequate performances. The story is by Myles Wilder, based on Edgar Allen Poe's "Gold Bug" and "Telltale Heart." The screen play is by Joel Murcott. Several songs are heard: "Beware The Caribbean," "Big Fish," and "Goodbye." This bears a Legion of Decency "B" rating.

AD LINES: "Pirate Treasure Drives Men Wild"; "They Were Ready To Kill For A Woman And A Treasure Of Gold"; "An Off-Beat Adventure Thriller."

U-International

Never Say Goodbye (5613)

ROMANTIC DRAMA 96M.

(Print by Technicolor)

ESTIMATE: Will find favor with the femmes.

CAST: Rock Hudson, Carnell Borchers, George Sanders, Ray Collins, David Janssen, Shelley Fabares, Raymond Greenleaf, Frank Wilcox. Produced by Albert J. Cohen; directed by Jerry Hopper.

STORY: Dr. Rock Hudson, at a medical convention, sees artist George Sanders and his assistant, Cornell Borchers, recognizing Borchers as his wife, whom he has not seen in a decade. Fleeing from Hudson, Borchers is critically injured in an auto accident. An emergency operation by Hudson saves her. In flashback, Hudson relives his courtship in Europe with Borchers, their marriage, the birth of their child, and Hudson's fits of jealousy over Sanders' attentions to Borchers. Borchers, to raise additional money, gives piano lessons to a blind man, but Hudson thinks she is meeting Sanders. Enraged, he flees with their daughter. Borchers goes to her father in the eastern Berlin zone and is trapped as the Iron Curtain is closed. Back in the present, Hudson convinces Borchers to come back to his home. Their daughter, Shelley Fabares, bitterly resents Borchers, and Dr. Raymond Greenleaf advises Borchers not to reveal that she is the child's real mother. Things go from bad to worse, and Borchers decides to leave, convinced that she can never regain her daughter's love. Sanders arrives for Fabares' birthday party. The child asks him to draw a picture of her dead mother. He does, Fabares realizes the truth, and the Hudson family heads for a lifetime of happinesss.

X-RAY: If it is true that the ladies' are responsible for the bulk of film ticket sales, this one should do well. It is a real tear insurer in the manner of "Magnificent Obsession" and the Hudson name will certainly again pull in the distaff side of the family. Borchers comes across well in her first for U-I, projecting that peculiarly European radiance, but the film lags behind the performers. There are some moments of real warmth and feeling, but the long arm of coincidence is stretched to the breaking point at times, and the ending is pure soap opera. All in all, it should sell tickets if the exhibitor gets the message to the women in his community. Tell them to bring along the hankies. The screen play is by Charles Hoffman. Production values are excellent.

TIP ON BIDDING: Better program rates.

AD LINES: "Hated By The Child Who Was Her Own . . . Yet Forbidden To Say "I Am Your Mother""; "She Was A Stranger In Her Husband's Arms"; "A Radiant New Star To Capture Your Heart . . . Cornell Borchers."

Red Sundown (5614)

WESTERN 81M.

(Print by Technicolor)

ESTIMATE: Good western.

CAST: Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron, Grant Williams, Trevor Bardette, Dave Kasday, Stevie Wooton, Leo Dordon. Produced by Albert Zugsmith; directed by Jack Arnold.

STORY: Saddle tramp Rory Calhoun meets up with escaped gunman James Millican in the Texas wastelands, saves his life, and they are promptly involved in a saloon brawl with some cowhands. Calhoun shoots one. Millican is fatally wounded, but before he dies he makes Calhoun promise to stop living by the gun. Calhoun escapes, goes to another town, and sheriff Dean Jagger makes him a deputy although he knows of his reputation as a gun slinger. Calhoun meets Martha Hyer, Jagger's daughter, who refuses to believe he will remain on the side of law and order and not be bought off by crooked cattle baron Robert Middleton. Middleton's gal, Lita Baron, is an old friend of Calhoun. When Calhoun prevents a fight between the warring factions, Hyers changes her opinion. Middleton hires a killer, Grant Williams, to come in and kill Calhoun. Baron warns Calhoun. Jagger is prevented by Calhoun from shooting it out with Williams, and when Middleton butts in he is bested in a fight with Calhoun and thrown into jail. Williams ambushes Jagger and Hyer, seriously wounding Jagger. Calhoun kills Williams. Calhoun, sick of fighting and guns, rides out of town, promising Hyer to return.

X-RAY: Some good action sequences and situations plus competent performances and good direction and production make this comfortable for the duallers where an action entry is sought or desirable. Interest is kept pretty much on high throughout. The screen play is by Martin Berkley, based on the story, "Back Trail," by Lewis B. Patten. There is a song, "Red Sundown," as incidental music at the start of the film.

TIP ON BIDDING: Program rates.

AD LINES: "He Was Tired Of Shooting But Had To Continue To Stay Alive"; "Action Follows His Guns"; "He Was Tired Of Killing . . . But It Was Kill Or Be Killed."

WARNERS

Our Miss Brooks (515)

COMEDY 85M.

ESTIMATE: Mediocre screen treatment of TV series.

CAST: Eve Arden, Gale Gordon, Don Porter, Robert Rockwell, Jane Morgan, Richard Crenna, Nick Adams, Leonard Smith, Gloria MacMillan, Joe Kearns, William Newell, Philip Van Zandt. Produced by David Weisbart; directed by Al Lewis.

STORY: English teacher Eve Arden joins the Madison High faculty and sets her cap for biology instructor Robert Rockwell, quite naive, whom she sees as the ideal sharer of her dream house across the street, which has been vacant for years. Under the watchful eye of principal Gale Gordon, a real martinet, the romance blooms, but far too platonically to suit the matrimonially minded Arden. She undertakes the tutoring of problem child Nick Adams and brings him out of his shell and much closer to his wealthy father, Don Porter, who is attracted to Arden. Meanwhile, Gordon is faced with the danger of being fired since the only candidate for a post as education supervisor hates his harsh methods. He determines to run against him and enlists the aid of Arden as campaign manager. Rockwell begin to show jealousy at Porter's attentions to Arden. Rockwell's mother in a neighboring town becomes ill through loneliness and Rockwell decides to rent Arden's dream house for himself and his mother. Arden misunderstands and thinks this is a proposal. All turns out happily, however, with Rockwell's mother deciding to live with Arden's landlady, Jane Morgan, and the two teachers set for marriage. Gordon learns that the supervisory post pays only $500 per year and quits the race.

X-RAY: "Our Miss Brooks" gains nothing in the transfer from video to movie screen. Indeed, it suffers from too much effort at story line which is altogether too familiar and undistinguished. Much of the sharp characterization that is such a delight in the half-hour chapters are sacrificed for reasons of the plot and many of the gags just don't come off. When Arden's acid style is permitted free rein, things get better, but this occurs all too seldom. Much of the slapstick is simply silly, with a double dunking in the sea tops on the list. The screen play is by Al Lewis and Joseph Quillan, from an idea by Robert Moon, who must have had better ones.

TIP ON BIDDING: Lower bracket.

AD LINES: "Your Favorite Teacher Now A Riot On The Screen"; "She Gets Her Man . . . But What A Battle Of Laughs"; "Your TV Favorites On The Really Big Screen At Last."

The River Changes (513)

MELODRAMA 91M.

(Made in Germany)

(Dubbed in English)

ESTIMATE: Off-beat import for art spots or regulation playoff.

CAST: Rossana Rory, Harold Maresch, Renate Mannhardt, Henry Fisher, Jaspar V. Oertzen, Nick Solomatin, Otto Friebel, Rene Magron, Bert Brandt. Written, produced, and directed by Owen Crump.

STORY: A river is the natural boundary between a country that is free and those behind the Iron Curtain. A village on the west bank is free, while across the water, guards patrol to prevent anyone crossing. A village girl, Rossana Rory, is attracted to handsome guard Harold Maresch on the other side but offers him no encouragement. She lives with her uncle, Jaspar V. Oertzen, and his expectant wife, Renate Mannhardt. Oertzen explores the river when it drops and finds a natural dam has formed in the mountain. He decides to travel to the big city to get some dynamite. After he leaves, torrential rains change the course of the river to the other side of the village. The guards move into the village, headed by Henry Fisher, and proclaim that the village and its inhabitants are part of the Iron Curtain country and are subjected to questioning and regimentation. Property and food are confiscated and the absent Oertzen is declared a spy. Rory and Maresch seemingly fall in love. Oertzen slips back into the village after hiding the dynamite, learns the situation, and is captured. A proclamation arrives which states that all the people must move into the interior and all will be separated. It is decided that during the night, the whole village will try to cross the river. Oertzen escapes, ties a rope across to guide them, and at the signal holds the guards off with dynamite. Maresch and the others try to stop them and Rory is forced to kill her lover. Oertzen manages to kill Fisher before he is killed. Mannhardt and Rory, as well as the others, seek to start life anew and free once again.

X-RAY: The advantages of the free democratic form of government against the disadvantages of the Iron Curtain countries and their oppression and regimentation are adequately demonstrated in this simple tale of ordinary folk who seek to live in peace and harmony but are forced to fight and run for their rights. The story has a certain amount of fascination about it and is adequately plotted and executed, with the cast doing well by the roles. Direction and production are good for its type. The film can play in art and specialty spots as well as in some regulation houses. The dubbing is excellent and can go undetected.

AD LINES: "The River Was Their Life And When It Changed So Did The Lives Of An Entire Town"; "A Twist Of Fate Made Them Citizens Of Another Country Against Their Will"; "The Forces Of Nature Combined To Change An Entire Town."

ENGLISH FILMS

His Excellency

DRAMA 84M.

(Brenner)

(English-made)

ESTIMATE: Okay drama for the art houses.

CAST: Eric Portman, Cecil Parker, Helen Cherry, Susan Stephen, Edward Chapman, Alec Mango, Geoffrey Keen, John Salew, Robin Bailey, Eric Pohlmann, Paul Demel, Elspeth March, Henry Longhurst, Howard Marion Crawford, Gerard Heinz, Barbara Leake, Barbara Cavan, Basil Dignam, Laurence Naismith, Victor Maddern. Produced by Michael Truman; directed by Robert Hamer.

STORY: Arista is a British colony somewhere in the Mediterranean. Eric Portman is appointed the island's new governor. He arrives with his daughter, Susan Stephen, and immediately begins to put his own policies into practice. Portman is a former Yorkshire working man and ex-docker. He is a socialist, a disbeliever in pomp and ritual, and a man determined to better the lot of the natives. Portman, disregarding the advice of his lieutenant-governor, Cecil Parker, attempts to impose income taxes in order to better the island's economic status and to raise the salaries of the workers at the Naval dockyard. He is opposed in his move by the official Assembly, controlled by a rich merchant, and by Geoffrey Keen, the dockers' radical leader who uses his power for his own purposes. Rioting breaks out and Portman, against all his principles, is forced to call out the troops in order to save the dockyard. Portman persuades Keen to let him speak at a dockers' meeting to be held at the dockyards. Keen first takes the podium and abuses and ridicules Portman. Portman's speech is at first met with a barrage of stones. He risks his life, but his fiery rhetoric finally convinces the dockers that his policies are best for them.

X-RAY: This entry presents a timely and absorbing story that is well produced. The realistic angle retains interest throughout and is aided by better performances and direction. The film, although English-made, uses native language when necessary, which is an added help in giving credibility to the plot. The offering will be suited best for art and specialty house exhibition. The screen play was written by Robert Hamer.

AD LINES: "An Absorbing Film Of Social Consequences"; "He Knew How They Thought and How They Felt . . . He Was Once One Of Them . . . And Yet He Must Fight Them"; "He Was The Governor . . . And A Lowly Worker . . . Where Did His Loyalty Lie?"

FOREIGN

Boris Godunov

OPERATIC DRAMA 108M.

(Artkino)

(Russian-made) (English titles)

(Magicolor)

ESTIMATE: Operatic import for art and specialty houses.

CAST: A. Pirogov, G. Nellep, M. Mikhailov, A. Krivchenya, I. Kozlovsky, L. Avdeyeva, The Choir, Orchestra, and Ballet of the Moscow Grand Opera. Directed by V. Stroyeva.

STORY: The time is the 16th century. A. Pirogov, as Boris Godunov, has ascended the throne of Russia. Pirogov is tortured by pangs of conscience since he has gained the throne through the death of one young prince, who was murdered by Pirogov's henchmen. The facts of the murder are known to an aged historian, M. Milhailov. He reveals his information to a young monk, G. Nellep. Nellep devises an elaborate plan to gain the Russian throne. He will pose as the deceased prince, who, if he had lived, would have been Nellep's age. Nellep flees to Poland to begin his masquerade. He enlists the people behind him and claims his right to the throne. An army is organized and a war is declared against Pirogov's forces. Pirogov imagines he sees the ghost of the dead prince. The visions so overwhelm him that they sap his strength and lead to his death. Before he dies, he delegates his power to his son. As the story closes, Nellep's army has marched across the frontier on it way to Moscow.

X-RAY: This entry stands up as good fare for art and specialty audiences. The well-made import is lavish and somewhat spectacular. The performers include the best voices Russia has to offer, who can act as well as sing. The offering is framed by semi-authentic mountings which are accentuated by good color photography. The chorus and orchestra utilized in the film do well by the musical score. The opera by Moussorgsky is based on the tragedy by Alexander Pushkin. The film adaptation was written by N. Golovanov and V. Stroyeva.

AD LINES: "Moussorgsky's Famous Opera is Performed Brilliantly On The Screen"; "A Delight That Should Not Be Missed By Any Opera Lover"; "A Rare Treat For The Discriminating Moviegoer."

For Do's Sake

DRAMA 88M.

(Grand Prize)

(German-made) (English titles)

Estimate: Import for the art and German-language houses.

Cast: Hans Soehnker, Paola Loew, Heidi Becker, Charles Reghier. Directed by Gustav Ucicky.

Story: In the heart of South Africa, Paola Loew grows up on Hans Soehnker's plantation. Soehnker is lenient and understanding towards the child and a deep love gradually grows between the two. Unknown to Loew, Sohenker is not her real father. He adopted her after her mother's death. Loew develops such an attraction towards Soehnker, that she forces a French governess, who has fallen in love with Soehnker, to leave the plantation. Soehnker decides that Loew will be better off with relatives in Switzerland. Ten years pass and Loew has developed into a well-bred young lady. When Loew again sees Soehnker, she finds that her attraction for him has not worn off. She learns of her real parentage, and is informed that Soehnker has married. He does not love his wife and soon realizes that his love is directed towards Loew. Soehnker returns to Africa and Loew earns a living as pianist in a recording studio. Time passes and the girl learns of Soehnker's divorce. She rushes to Africa where she is united with Soehnker.

X-Ray: This entry presents a tricky theme that is well handled in the production. The film portrays its subject matter in a sensitive and convincing manner. The entry is aided by okay performances and direction. African settings add interest to the plot and enhance the offering. The screen play was written by Kurt Heuser, based on a story by Robert Polchowski.

Ad Lines: "He Was Her Father, And Also More Than That"; "A Daring Story Of A Daring Love"; "A Drama Of Human Emotions."

Suicide Attack

Documentary 64m.

(Brenner)

(Japanese-made)

Estimate: Interesting Japanese war documentary.

Credits: Produced by Louis Polic; directed by Irving Lerner. Narrated by Paul Dubow.

Story: This film is made up primarily of newsreel footage produced by the Japanese during World War II. As explained by the narrator, the film was used as propaganda to boost the home front morale of the Japanese. The film shows the early conquests of the Japanese. We see the bombing of Pearl Harbor, the declaration of war by Tojo, the bombings of Manila and the Philippines, the Japanese invasion of Manila with paratroop forces, the visit of Tojo to the captured islands, the bombing of Corregidor and the surrender of that island, the Bataan death march, the bombing of Hong Kong, the invasion of Burma, attacks on China, the bombing of New Guinea and the jungle warfare on that island. As the tide of battle turns, the camera catches young Japanese pilots going out on suicide missions, attacks on Japanese aircraft carriers, B-29 bombing of Japan, and finally the Japanese surrender and its announcement to the homefront.

X-Ray: This documentary is highly interesting and should stand as part of the program in some locations. The footage is aided by skillful narration which gives helpful background information. The screen play was written by Louis Polic.

Ad Lines: "Authentic Views Of The Brutal Warfare Of World War II"; "A Fascinating Excursion Into Recent History"; "A Camera's Eye-View Of The Greatest War In History."

The Shorts Parade

TWO REEL

Anamorphic Color Special

JOURNEY TO THE SEA. Warners—Anamorphic Specials. 16m. The River Rhine, historical and economically important waterway of Europe, flows through six countries on its 850-mile journey to the North Sea and the Atlantic. On its shores are famous cathedrals, castles, and battlegrounds. Vineyards can be seen on its banks, while its waters are the home of tugs and barges. The people of the Rhine valley are seen celebrating a festival. EXCELLENT. (3211).

CinemaScope Color Special

LAND OF THE BIBLE. 20th-Fox—Movietone CinemaScope. 18m. The Eastman color camera dwells on the Middle East with particular emphasis on the land of Israel, its people, its way of life, and its progress. The old and new sections are shown, the training of workers and the cooperative efforts, the expanding industries, etc. EXCELLENT.

Color Specials

COPTERS AND COWS. Warners—Color Specials. 18m. In WarnerColor, this contrasts the old time cowboy with helicopters now in use on a large Texas ranch to round up cattle. A sequence is shown where a 'copter comes to the rescue of a boy; another shows the helicopters routing rustlers getting away by truck; and, finally, dancing helicoptpers, believe it or not, are shown doing their stuff in square dance formation at a ranch shindig. GOOD. (3006).

OUT OF THE DESERT. Warners—Color Specials. 19m. This travelogue written, produced and directed by Jackson Winter, shows the old and the new of Egypt. The temples, the Sphinx, the pyramids, the Nile, ancient farm methods contrast with modern face lifting, the modern city of Cairo, its youth, mosques, bazaar, oriental dancers, and sports. Interest is held all the way in a fast moving subject. GOOD. (3005).

Comedy

HUSBANDS BEWARE. Columbia—Three Stooge Comedies. 16m. Moe and Larry marry Shemp's sisters. After a life of henpeckery, they vow to get even with Shemp. They inform him he will inherit a fortune if he marries. Shemp searches desperately for a wife and finally has to settle for a homely girl. After the marriage, the other stooges inform Shemp that it was just a trick to get revenge. GOOD. (8404).

BLACK EYES AND BLUES. Columbia Assorted Favorite Reprints. 16½m. When first reviewed in The Servisection of April, 1941, it was said: "Roscoe Karns, a bridegroom, is in trouble with his wife, in-laws, etc. Type of humor is one that many audiences will appreciate. There are a few slow spots, but family audiences won't notice them. Don Beddoe and Elsie Ames are also in the cast. GOOD." (8424).

Serial

ADVENTURES OF FRANK AND JESSE JAMES. Republic Serial reissue in 13 chapters. Clayton Moore, Steve Darrell, Noel Neill, George J. Lewis, Stanley Andrews, John Crawford, Sam Flint, House Peters, Jr., Dale Van Sickel, Tom Steele, James Dale, I. Stanford Jolley, Gene Stutenroth, Lee Bradford, George Chesebro, Jack Kirk. Associate producer, Franklin Adreon;; directed by Fred Brannon and Yakima Canutt. EPISODE ONE: "Agent Of Treachery." 20m. When first reviewed in The Servisection of July, 1948, it was said: "Clayton Moore and Steve Darrell, the notorious James brothers, jointly own, with Stanley Andrews and his daughter, Noel Neill, a supposedly played out silver mine, which they plan to reopen to get money to make restitution ti victims of their gang's robberies. Banker Sam Flint lends them money, but puts in John Crawford as manager. When gold is found, Crawford kills Andrews, conceals the discovery, and hires George J. Lewis and his outlaw band, who do his bidding by keeping the mine from operating, preventing its value being discovered. Moore and Darrell pose as Neill's cousins to conceal their true identity, but are thwarted at every turn in their efforts to work the mine. Moore and Neill plunge through a broken bridge over a deep gorge in their runaway coach as the first chapter ends. Packed with action of the western type, this should prove sure-fire for the audience for which it is intended. It has average western feature production. GOOD."

ONE REEL

Anamorphic Color Specials

HEART OF AN EMPIRE. Warners—Anamorphic Specials. 9m. London, the historic capital city of Britain, is seen by day and by night in WarnerColor. In the evening, busy Picadilly Circus is illuminated by neons and signs. A tour through the city reveals such traditional structures as Westminster Abbey, The Bank of England, St. Paul's Cathedral, Tower of London, London Bridge, Hyde Park, Windsor Castle, Buckingham Palace. We view a parade consisting of footsoldiers and horse guards in traditional picturesque uniforms. EXCELLENT. (3220).

SKI VALLEY. Warners—Anamorphic Specials. 9m. Sun Valley, Idaho is a miniature village dedicated to winter entertainment. It is the Mecca of ski devotees and its slopes and mountains are renowned as tests of skill and daring. A group of experts are shown in WarnerColor displaying their skiing talents on Mount Baldi. Sun Valley also plays host to other sports, which include ice skating, dog sledding, and swimming in a heated pool. For the beginner, the establishment provides a ski school. GOOD. (3222).

SPRINGTIME IN HOLLAND. Warners—Anamorphic Specials. 9m. Holland in the spring is noted for its gaiety and color. At The Hague, a miniature toy community has been constructed, complete with houses, streets, and ships. The city of Amsterdam is criss-crossed with canals. The populace is seen riding bicycles, the main form of transportation in the Netherlands. At the market place, balls of cheese are on display. We visit a coastal city where fishing schooners and traditional costumes, complete with wooden shoes, are the main attractions. Holland is famous for her flowers, which comprise whole farms. At the Kuhenhof Gardens, the nation's prize plants are on display. Impressive floats, consisting entirely of multi-colored flowers, are constructed by the populace each spring. EXCELLENT. (3221).

SPORTSMAN'S HOLIDAY. Warners—Anamorphic Specials. 9m. At Hollywood Park we see an exciting horserace held amidst WarnerColor surroundings. Flag-staff, Ariz., is the next stop. There we view the southwest all-Indian pow-wow. Indians from various tribes parade through the streets in ancient costumes and headdress. An all-Indian rodeo follows the parade. Here, redmen compete in cattle-roping and steer riding contests. Next we visit a jalopy race. The souped-up cars tear around the track banging and bumping into each other. There are spills and thrills aplenty. EXCELLENT. (1223).

CinemaScope Color Cartoon

CHIPS AHOY. RKO-Disney—CinemaScope Cartoons. 7m. Chip and Dale spot a hoard of acorns beneath a tree in the middle of the river and use one of Donald Duck's boat models to sail out. He returns and tries to upset their plans, but they get the better of him and reach the island to return with a load for leaner days. It winds up with Donald stuck on the island working on a boat from the tree trunk to get him off. GOOD. (54116).

GERALD McBOING-BOING ON PLANET MOO. Columbia—UPA CinemaScope Special. 7m. The King of Moo kidnaps Gerald McBoing-Boing via a flying saucer. At the planet Moo, McBoing-Boing is questioned. The King assumes that the old assortment of sounds that emanate from the boy is the normal speech of Earth people. He returns McBoing-Boing to Earth and establishes contact with the Terrans through the use of the boy's language. The Earth people respond with the same language, thinking it is the normal language of the alien. Back at Moo, the King sets up a school of McBoing-Boing language so that he can train people to talk the Earth language. EXCELLENT. (8511).

Color Cartoons

BOSTON BEANIE. Columbia — Color Favorite Reissues. 6m. When first reviewed in The Servisection of December, 1947, it was said: "Lavish MacTavish, a Scotsman, takes in a poor cat, and tells him that for every mouse he catches, he will receive a satisfying meal. The only trouble is that there is only one mouse in the house. The mouse and the cat cook up a scheme, however, whereby the mouse employs disguises so that the cat will eat. Every meal consists of beans, and soon the cat is so tired of the morsels, he runs away into Boston, the bean city. GOOD." (8607).

CAGEY BIRD. Columbia—Color Favorite Reissues. 7m. When first reviewed in The Servisection of August, 1946, it was said: "Flippy starts sneezing when the cat blows pepper at him. His buddy, the dog, calls a doctor, who turns out to be the same cat. The cat decides to operate, but the dog and Flippy succeed in defeating him. GOOD." (8606).

GET LOST. U-I—Walter Lantz Cartunes. 6m. Woody Woodpecker is reading "Hansel And Gretel" to his cousins, Knothead and Splinter, a boy and girl woodpecker. The children decide to get lost in the forest. A cat spots the kids and lures them with a gingerbread house. The cat tries to make woodpecker pie with the kids, but they outmaneuver him and escape unharmed. GOOD. (2614).

THE HIGH AND THE FLIGHTY. Warners—Merrie Melodies. 7m. Foghorn Leghorn and the dopey dog, enemies out to kill each other, both fall for practical joke salesman Daffy Duck. The novelties such as a spring bone, etc., finally nearly kill both until they realize the duck is selling to both and getting rich. They then unite to nearly murder the duck by combining the novelties on him. GOOD. (3711).

I TAW A PUTTY TAT. Warners—Blue Ribbon Hit Parade Cartoons. 7m. When first reviewed in The Servisection of April, 1948, it was said: "In Cinecolor, this features a tough little canary, who has no fear of the blood-thirsty cat, always on the lookout for a meal of canary meat. How the birdie bests the pussy leads to many laughs, with a large bulldog also getting mixed up in the action. GOOD." (3307).

SWISS TEASE. Columbia—Color Favorite Reissues. 6m. When first reviewed in The Servisection of October, 1947, it was said: "A St. Bernard is dismissed from the rescue corps of the Swiss Alps after being drunk. In an effort to make up for his disgrace, he sets about rescuing a skilled mountain climber, who needs no help. The slapstick ensues up and down the mountainside as they chase one another. FAIR." (8608).

TOO HOP TO HANDLE. Warners—Merrie Melodies. 7m. Hippity Hopper, the baby kangaroo, escapes from the zoo. Just as the cat is giving mouse lessons to his son, the kangaroo arrives on the scene. Son cat whittles a magic pipe that attracts various animals, and before the kangaroo is recaptured, poor Tom is almost murdered by Hippity, as he is urged on to fight the "mouse" by son. GOOD. (3709).

TWO GOPHERS FROM TEXAS. Warners—Blue Ribbon Hit Parade Cartoons. 7m. When first reviewed in The Servisection of February, 1948, it was said: "In Cinecolor, this has a hunting dog taking to the wilds in search of food with the help of a book called 'Life In The Wilds.' He comes upon two gophers, tries to trap them, but winds up behind the eight ball every time, with the result that he is worn out, and the gophers have had a lot of fun. GOOD." (3308).

WEASEL STOP. Warners—Merrie Melodies Cartoons. 7m. Foghorn Leghorn, boss of the barnyard, has to keep the whittling watch dog on his toes while watching for weasels. A young weasle catches Foghorn's fancy since he is so innocent, but in the end Foghorn gets the worst of it from both the dog and the weasel. FAIR. (3710).

Comedy

SO YOU WANT TO BE PRETTY. Warners—Joe McDoakes Comedy. 10m. George O'Hanlan and his wife undergo plastic surgery to improve their ugly appearances. They then flirt with each other, and still not recognizing each other, have an affair, decide to divorce their mates and wed. When they both come home, they realize what happened and decide to undergo another operation to restore their hideousness. This try is even more successful, the wife emerging uglier than before, and Joe without any head at all. GOOD. (3404).

Musical

BUDDY RICH AND ORCHESTRA. Columbia—Thrills Of Music Reissues. 10m. When first reviewed in The Servisection of May, 1949, it was said: "Jack Eigen is the disc jockey, and Buddy Rich leads his orchestra. Rich does some incredible mugging playing 'Kicks With Sticks.' Steve Condos tap dances, sometimes with Rich, to 'Great Head,' and Rich and Betty Bonney sing 'A Man Can Be A Wonderful Thing.' FAIR." (8952).

CARL HOFF AND BAND. Warners—Melody Master Bands Reissues. 10m. When first reviewed in The Servisection of March, 1938, it was said: "The band plays while a duo sings, a pair dance. The Kidoodlers then participate with their toy instruments. FAIR." (3804).

Color Novelty

BLUE COAST. U-I—Color Parade. 9m. The Mediterranean's fabulous and famous Blue Coast stretches from Italy into France. It includes the pint-sized principality of Monaco, the site of Monte Carlo and its world-renowned gambling casino. We see colorful scenes of the coast's beaches and palaces. The annual carnival at Nice is viewed. The carnival is rich with color and revelry. This may be of particular value in view of recent headlines about the Prince of Monaco. GOOD. (2673).

Novelty

HOLLYWOOD GOES A FISHIN'. Columbia—Screen Snapshots. 10½m. Dana Andrews and director Fritz Lang chat with Ralph Staub. The camera takes us to a fishing outing where Glenn Ford, Eleanor Powell, Charles Ruggles, and Sonny Tufts perform with rod and reel. The actors also participate in an Indian tribal dance. FAIR. (8855).

Color Sports

GREEN GOLD. Warners—Sports Parade. 10m. This is a travelogue in WarnerColor to Ecuador, rather than a sports subject. However, it shows the Andes, Indian farmers, the capital, with its old and new, cathedrals, market place, military college, building a railroad, the pan-American highway, farms, making panama hats, and the green gold of the title, banana growing and exporting. GOOD. (3503).

Sports

A NATION OF ATHLETES. Paramount—Grantland Rice Sportlight. 9m. This short takes us to Zurich, Switzerland, where the country's mass calisthenics event is held every four years. The country's intensive interest in calisthenics is exemplified by the abundance of participants, 25,000, and spectators, nearly 100,000. The contestants, both male and female, go through a spectacular synchronized routine. Groups of girls execute their skills on the flying rings and parallel bars. A group of male performers, 23.000 in number, are seen performing controlled exercises. A weight throwing contest and wrestling are also featured. GOOD. (R15-2).

SWING, RASSLIN' 'N' SOCK. Columbia—World of Sports. 9½m. Bill Stern handles the commentary as the camera catches wrestlers Abe Stein and Stu Hart in action. The wrestlers stage a fascinating performance as they grunt and grapple their way through a bout. The short concludes with a tag-team match in which each side has two opponents who display their versatility in the no-holds-barred bout. GOOD. (8803).

ALPHABETICAL GUIDE Since The Sept. 7, Issue To 222 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A

ADORABLE CREATURES—108m.—Continental 4100
AIR STRIKE—67m.—Lippert 4023
ALIAS JOHN PRESTON—71m.—Associated 4073
ALL THAT HEAVEN ALLOWS—89m.—U-I 4055
ALONE IN THE STREETS—80m.—Carroll 4100
ANGEL WHO PAWNED HER HARP, THE—73m.—Dominant 4100
ANYTHING GOES—106m.—Paramount 4090
APACHE AMBUSH—68m.—Columbia 4021
APACHE WOMAN—83m.—American Releasing 4056
ARTISTS AND MODELS—109m.—Paramount 4062
AT GUNPOINT—81m.—Allied Artists 4069

B

BALLET DE FRANCE—83m.—Lewis 4050
BAR SINISTER, THE—(Wildfire)—88m.—MGM 4023
BATTLE STATIONS....81m.—Columbia 4097
BEAST WITH 1,000,000 EYES, THE—78m.—American Releasing 4063
BENGAZI—78m.—RKO 4047
BENNY GOODMAN STORY, THE—116m.—U-I 4080
BIG KNIFE, THE—11m.—United Artists 4034
BIG TIP OFF, THE—78m.—Allied Artists 4089
BILLY, THE KID—95m.—MGM 4061
BLOOD ALLEY—115m.—Warners 4035
BOBBY WARE IS MISSING—66m.—Allied Artists 4089
BORIS GODUNOV—108m.—Artkino 4113
BOTTOM OF THE BOTTLE, THE—89m.—20th-Fox 4098
BRAIN MACHINE, THE—72m.—RKO 4110
BRIDE OF THE MONSTER—67m.—Realart 4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021
BROKEN STAR, THE—82m.—United Artists 4112

C

CASH ON DELIVERY—82m.—RKO 4091
COCKLESHELL HEROES—97m.—Columbia 4109
COME NEXT SPRING—92m.—Republic 4098
CONFLICT—95m.—Artkino 4101
COUNT THREE AND PRAY—102m.—Columbia 4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078

D

DANCE LITTLE LADY—87m.—Trans Lux 4100
DAY THE WORLD ENDED—79m.—American Releasing 4102
DEEP BLUE SEA, THE—99m.—20th-Fox 4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount 4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 4078
DIG THAT URANIUM—61m.—Allied Artists 4085
DOCTOR AT SEA—92m.—Republic 4111
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia 4037

E

ETERNAL LOVE—95m.—Casino 4101

F

FEAR—82m.—Astor 4077
FIGHTING CHANCE, THE—70m.—Republic 4070
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Columbia 4022
FOR DO'S SAKE—88m.—Grand Prize 4113
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—91m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRISKY—98m.—DCA 4066
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G

GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GLASS TOMB, THE—59m.—Lippert 4109
GLORY—100m.—RKO 4091
GOOD MORNING, MISS DOVE—107m.—20th-Fox 4067
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia 4022
GUY NAMED JOE, A—149m.—MGM 4061
GUYS AND DOLLS—149m.—MGM 4054

H

HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—115m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HILL 24 DOESN'T ANSWER—100m.—Continental 4073
HIS EXCELLENCY—84m.—Brenner 4113
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOUSTON STORY, THE—79m.—Columbia 4086

I

I DIED A THOUSAND TIMES—109m.—Warners 4050
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
INDIAN FIGHTER, THE—88m.—United Artists 4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)

J

JAIL BUSTERS—61m.—Allied Artists 4053
JOE MACBETH—90m.—Columbia 4090
JOHNNY STOOL PIGEON—74½m.—U-I 4062

K

KILLER IS LOOSE, THE—73m.—United Artists 4099
KILLER'S KISS—67m.—United Artists 4039
KISMET—113m.—MGM 4078
KISS OF FIRE—87m.—U-I 4026
KISS THE BLOOD OFF MY HANDS—79m.—U-I 4062

L

LADY GODIVA—89m.—U-I 4050
LAST FRONTIER, THE—98m.—Columbia 4077
LAST HUNT, THE—108m.—MGM 4110
LAST OF THE DESPERADOS—71m.—Associated 4077
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LET'S MAKE UP—72m.—United Artists 4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox 4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LITTLEST OUTLAW, THE—75m.—Buena Vista 4085
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists 4033
LOVER BOY—85m.—20th-Fox 4067
LUCY GALLANT—104m.—Paramount 4046

M

MADDELENA—90m.—I.F.E. 4023
MAN ALONE, A—96m.—Republic 4034
MANFISH—76m.—United Artists 4112
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WHO NEVER WAS, THE—103m.—20th-Fox 4111
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists 4047
McCONNELL STORY THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM 4097
MELODY BELOND LOVE—95m.—Grand Prize 4101
MIRACLE IN THE RAIN—107m.—Warners 4099
MUSIC LAND—69m.—RKO—Disney 4066
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic 4071

N

NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NEVER SAY GOODBYE—96m.—U-I 4112
NIGHT HOLDS TERROR, THE—86m.—Columbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
NO MAN'S WOMAN—70m.—Republic 4071
NORTHWEST PASSAGE—126m.—MGM 4110

O

OKLAHOMA!—143m.—Magna-Todd-AO 4051
ONE MINUTE TO ZERO—105m.—RKO 4111
ONE STEP TO ETERNITY—94½m.—Ellis 4074
ONE WAY TICKET TO HELL—65m.—Eden 4081
OUR MISS BROOKS—85m.—Warners 4112

P

PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Van Wolf-API 4087
PICNIC—115m.—Columbia 4069
PLEASE MURDER ME—78m.—DCA 4109
POSTMARK FOR DANGER—86m.—RKO 4098
PRISONER, THE—91m.—Columbia 4070

Q

QUEEN BEE—95m.—Columbia 4045
QUENTIN DURWARD—101m.—MGM 4045

R

RAINS OF RANCHIPUR, THE—104m.—20th-Fox 4079
RANSOM!—104m.—MGM 4086
REBEL WITHOUT A CAUSE—111m.—Warners 4055
RED SUNDOWN—81m.—U-I 4112
RETURN OF JACK SLADE, THE—80m.—Allied Artists 4053
RIVER CHANGES, THE—91m.—Warners 4113
ROCK 'N' ROLL REVUE—70m.—Studio 4040
ROSE TATTOO, THE—117m.—Paramount 4062
RUNNING WILD—81m.—U-I 4062

S

SAMURAI—93m.—Fine Arts 4074
SECOND GREATEST SEX, THE—87m.—U-I 4039
SECRET VENTURE—70m.—Republic 4071
SERGEANT'S DAUGHTER, THE—97m.—Casino 4102
SEVEN CITIES OF GOLD—103m.—20th-Fox 4034
SHACK OUT ON 101—80m.—Allied Artists 4069
SHADOW OF THE EAGLE—93m.—United Artists 4026
SILENT FEAR—66m.—Gibraltar 4103
SIMBA—98½m.—Lippert 4033
SINCERELY YOURS—115m.—Warners 4056
SINS OF POMPEII—70m.—Visual Drama 4040
SLIGHTLY SCARLET—99m.—RKO 4111
SONG OF THE SOUTH—94½m.—Buena Vista 4086
SPECIAL DELIVERY—86m.—Columbia 4023
SPOILERS, THE—84m.—U-I 4072
SQUARE JUNGLE, THE—86m.—U-I 4072
STORM FEAR—88m.—UA 4080
STRANGE PASSION, THE—82m.—Meadow 4102
STRATTON STORY, THE—106m.—MGM 4110
SUDDEN DANGER—65m.—Allied Artists 4085
SUICIDE ATTACK—64m.—Brenner 4114
SVENGALI—82m.—MGM 4037

T

TALL MEN, THE—122m.—20th-Fox 4039
TARANTULA—80m.—U-I 4063
TARGET ZERO—92m.—Warners 4067
TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TEEN-AGE CRIME WAVE—77m.—Columbia 4045
TENDER TRAP, THE—111m.—MGM 4054
TENNESSEE'S PARTNER—87m.—RKO 4038
TEXAS LADY—86m.—RKO 4066
THERE'S ALWAYS TOMORROW—84m.—U-I 4091
THEY WHO DARE—101m.—Famous 4092
THIEVE'S HIGHWAY—94m.—20th-Fox 4039
THIRTY SECONDS OVER TOKYO—139m.—MGM 4061
THREE BAD SISTERS—76m.—United Artists 4091
THREE MUSKETEERS, THE—125m.—MGM 4110
THREE STRIPES IN THE SUN—93m.—Columbia 4053
TIMETABLE—82m.—United Artists 4099
TO CATCH A THIEF—106m.—Paramount 4025
TOO BAD SHE'S BAD—95m.—Getz-Kingsley 4092
TOP GUN—73m.—United Artists 4072
TOUGHEST MAN ALIVE—72m.—Allied Artists 4061
TREASURE OF PANCHO VILLA, THE—96m.—RKO 4038
TRIAL—109m.—MGM 4024
TROUBLE WITH HARRY, THE—99m.—Paramount 4046
TWINKLE IN GOD'S EYES, THE—73m.—Republic 4047
TWO-GUN LADY—79m.—Associated 4077

U

ULYSSES—104m.—Paramount 4025
UMBERTO D.—89m.—Harrison-Davidson 4074

V

VANISHING AMERICAN, THE—90m.—Republic 4066
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox 4055

W

WALK A CROOKED MILE—91½m.—Columbia 4065
WARRIORS, THE—85m.—Allied Artists 4037
WHITE CHRISTMAS—120m.—Paramount 4046
WILDFIRE—(See Bar Sinister, The)
WIRETAPPER—80m.—Embassy 4103
WORLD IN MY CORNER—82m.—U-I 4099

Y

YEARLING, THE—134m.—MGM 4110
YOU'RE NEVER TOO YOUNG—102m.—Paramount 4025

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver	**Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**A Man Alone** (Trucolor) Ray Milland, Mary Murphy **The Twinkle In God's Eye** Mickey Rooney, Coleen Gray **Mystery Of The Black Jungle** Lex Barker, Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell, Sheree North	**Man With The Gun** (Goldwyn, Jr.) Robert Mitchum, Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodara) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	**Running Wild** William Campbell, Mamie Van Doren **Tarantula** John Agar, Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Cante, Peggie Castle	**Two Gun Lady** (Associated) Peggy Castle, William Talman **The Last Of The Desperadoes** (Associated) James Craig, Margia Dean **The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lona Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina	**I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanamire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth	**The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak, Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones	**The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Note Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde, Nigel Patrick	**There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson, Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **Miracle In The Rain** Van Johnson, Jane Wyman **The River Changes** (Made in Germany) Rosanna Rory, Harald Moresch **The Steel Jungle** Perry Lopez, Beverly Garland **Our Miss Brooks** Eve Arden, Gale Gordon	**The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor. Name of country other than U.S.A. indicates import

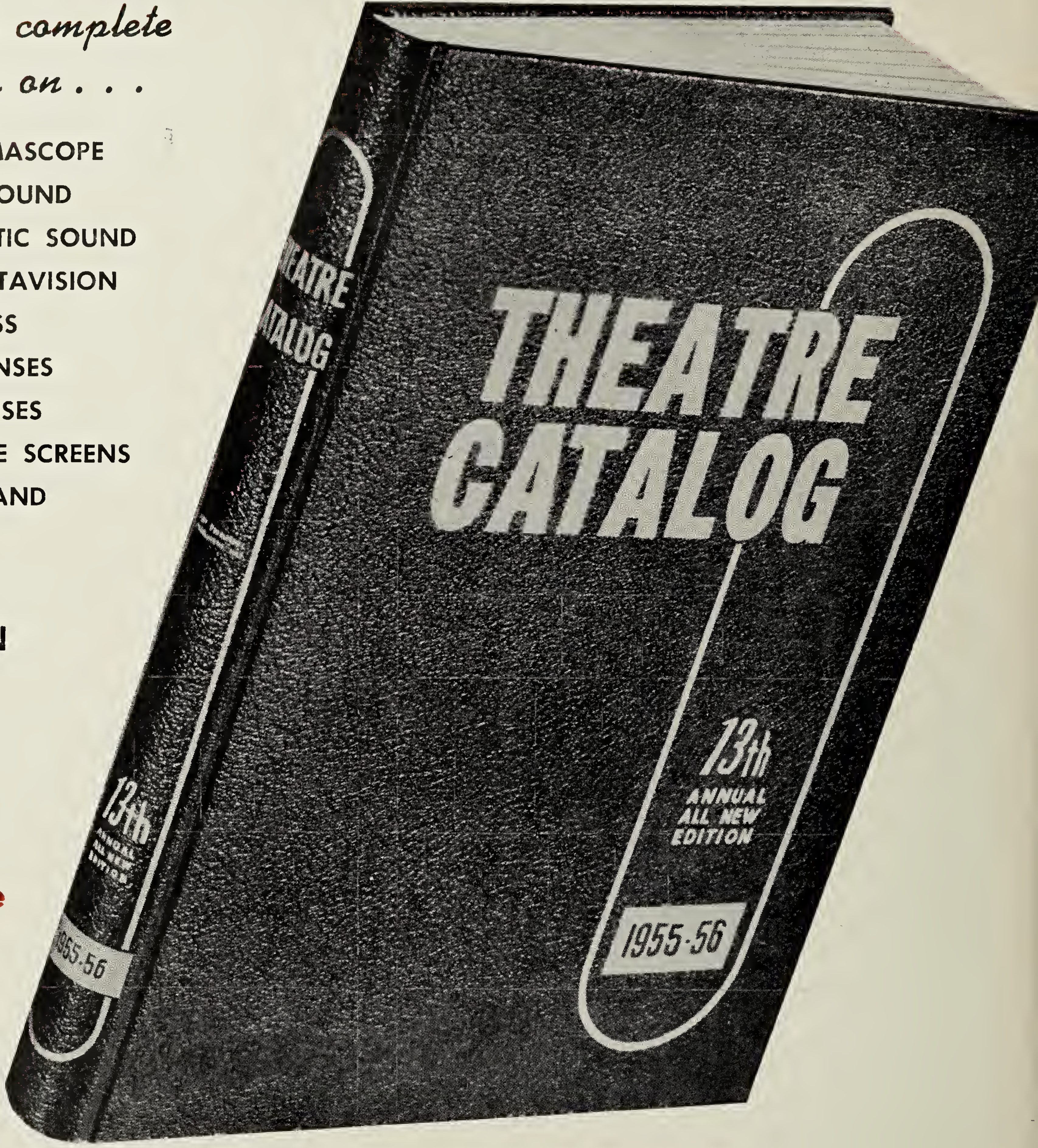
Now Being Mailed!

Packed with complete current data on . . .

IMPROVED CINEMASCOPE
STEREOPHONIC SOUND
OPTICAL MAGNETIC SOUND
HORIZONTAL VISTAVISION
TODD-AO PROCESS
ANAMORPHIC LENSES
WIDE ANGLE LENSES
LARGE AND WIDE SCREENS
CONSTRUCTION AND DECORATION

and . . .

4340 DRIVE-IN THEATRES



Almost 500 Pages of Authoratative Practical Physical Theatre Knowledge!

JAY EMANUEL PUBLICATIONS, INC.
246-248 North Clarion Street
Philadelphia 7, Penna., U.S.A.

Please ship .... copies of 1955-56 THEATRE CATALOG. Attached find $..

NAME..

TITLE OR OCCUPATION ....

SHIPPING ADDRESS..

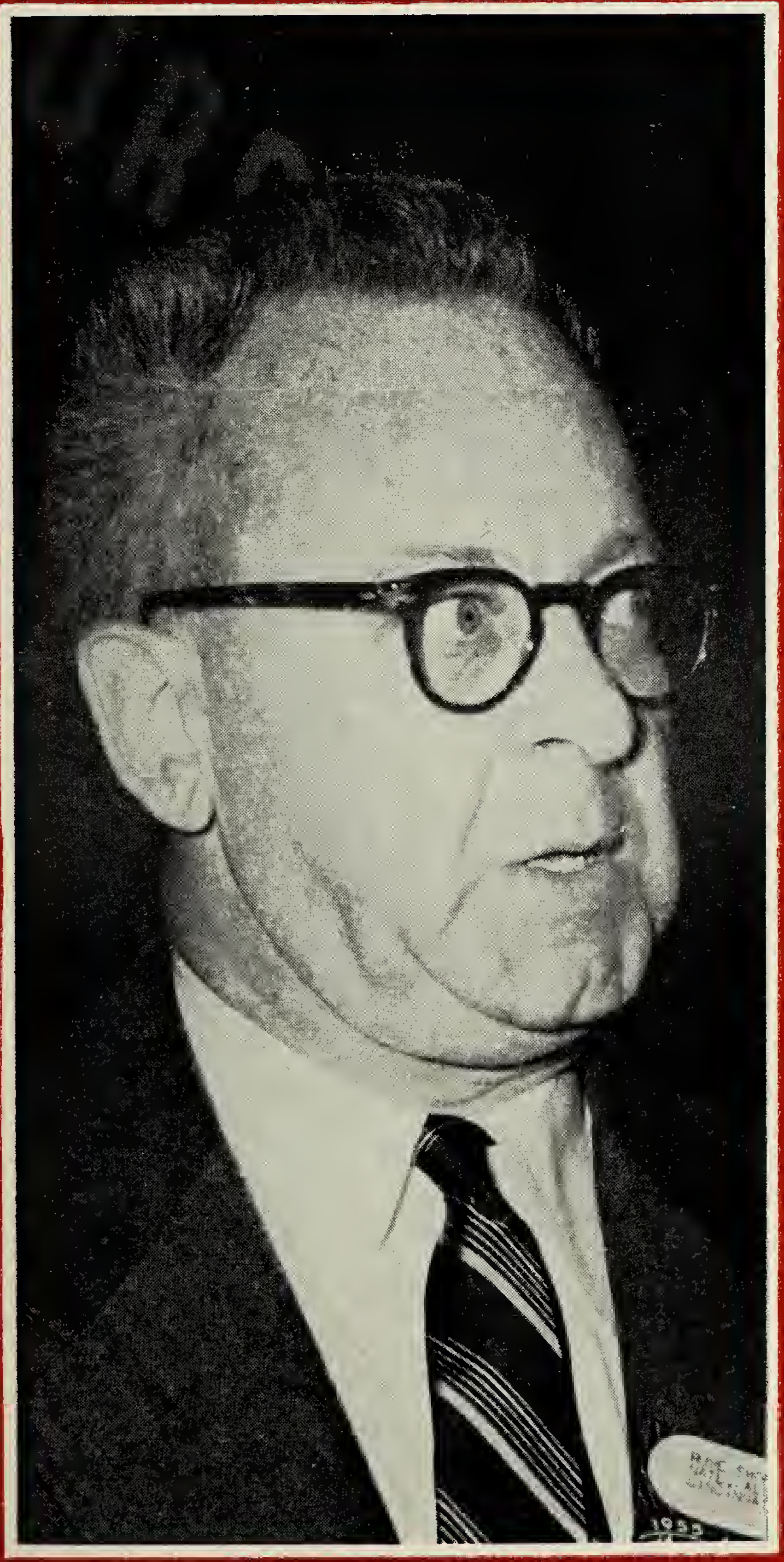
....

To Insure Early Delivery...ORDER YOUR COPY NOW!

$5.00 per copy
in U. S. and Canada
$10.00 rest of world

MOTION PICTURE EXHIBITOR

FEBRUARY 29, 1956 VOLUME 55 NUMBER 18
IN TWO SECTIONS • THIS IS SECTION ONE



UA Buys Out Mary Pickford

(page 6)

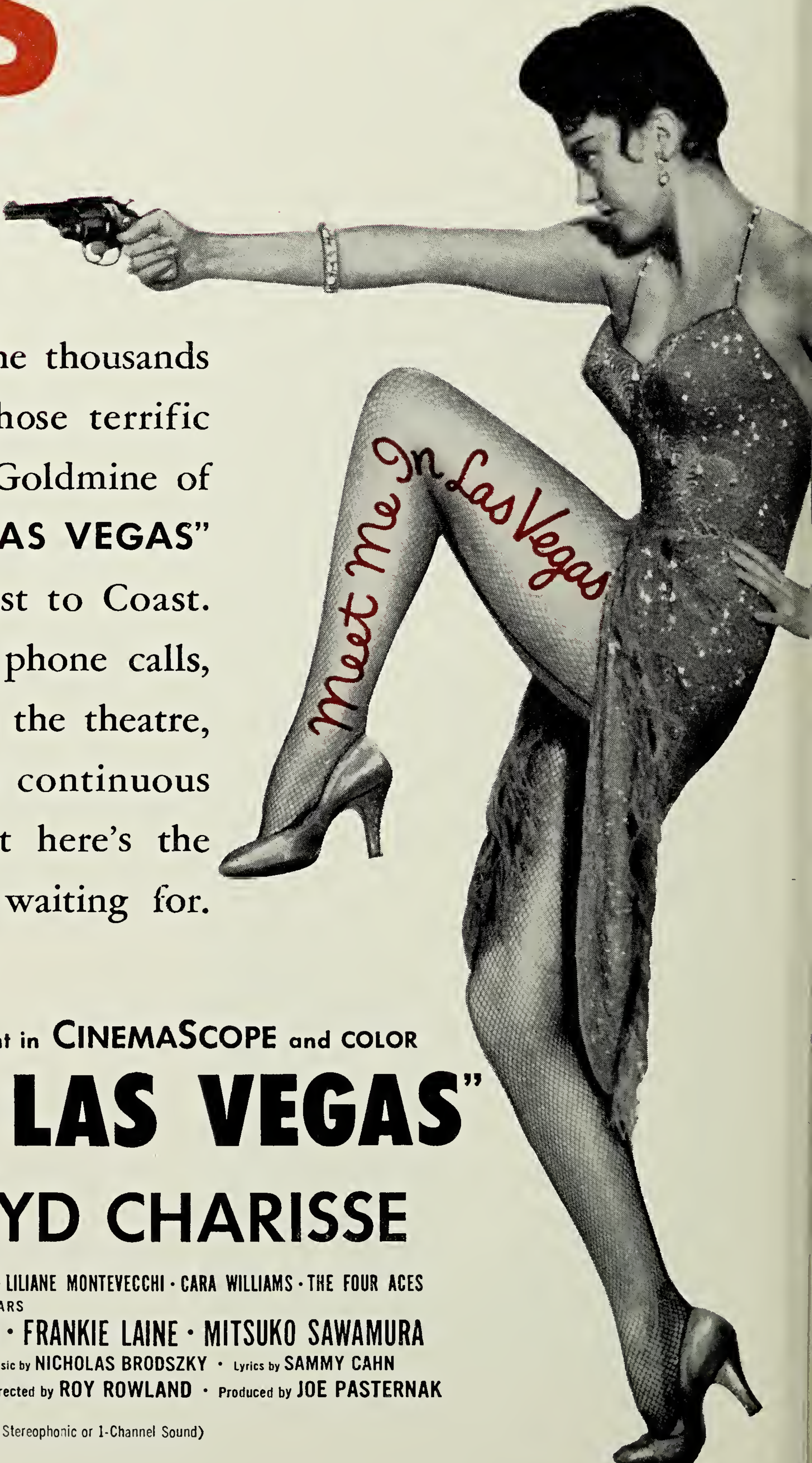
Justice Dept. Okays Cinemiracle

(page 16)

AND FEATURING: PHYSICAL THEATRE

Rube Shor, president, and the entire Allied slate of officers were reelected last week at the organization's very important midwinter board meeting in Cleveland.

"VEGAS" HITS BULL'S EYE!


Meet Me In Las Vegas

Were you there? Ask any of the thousands of exhibitors who attended those terrific theatre screenings of M-G-M's Goldmine of Entertainment **"MEET ME IN LAS VEGAS"** in Exchange centers from Coast to Coast. Thanks for the telegrams, the phone calls, the letters! Your enthusiasm in the theatre, your roars of laughter, your continuous applause was confirmation that here's the Big Show theatres have been waiting for.

M-G-M presents a Goldmine of Entertainment in CINEMASCOPE and COLOR

"MEET ME IN LAS VEGAS"

Starring

DAN DAILEY · CYD CHARISSE

with

AGNES MOOREHEAD · LILI DARVAS · JIM BACKUS · OSCAR KARLWEIS · LILIANE MONTEVECCHI · CARA WILLIAMS · THE FOUR ACES

and GUEST STARS

JERRY COLONNA · PAUL HENREID · LENA HORNE · FRANKIE LAINE · MITSUKO SAWAMURA

Screen Story and Screen Play by ISOBEL LENNART · SONGS: · Music by NICHOLAS BRODSZKY · Lyrics by SAMMY CAHN

Choreography by HERMES PAN · Photographed in EASTMAN COLOR · Directed by ROY ROWLAND · Produced by JOE PASTERNAK

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

MOTION PICTURE

EXHIBITOR

FEBRUARY 29, 1956
VOLUME 55 NUMBER 18

WE GIVE OUR PAGE TO MR. deMILLE

WHILE CECIL B. DEMILLE is better known for his abilities to produce successful motion pictures, his recent speech before the Screen Producers Guild, upon the occasion of his receiving the coveted Milestone Award, proves him to be an articulate thinker well worthy of reprint. We accordingly give to you, the reader, portions of Mr. deMille's speech that we feel merit thoughtful consideration. This from Mr. deMille on good taste and decency:

"Our greatest danger from within the industry is the worship of the golden calf, the temptation to care nothing about what we put on the screen as long as it makes money.

"Of course, any business must make a profit. Sir Henry Irving, one of the greatest artists of the stage, said the theatre 'must be carried on as a business or it will fail as an art.' But we betray our responsibility as artists, and as molders of thought, if money-making is the only goal we seek in the making of our pictures.

"Perhaps we think that vice sells at a higher price than virtue. Unfortunately, it often does in this world.

"Perhaps we think it is easier to draw a crowd by pandering to their lowest tastes than by inspiring their highest ideals. It is easier and cheaper, cheaper in every way that you can think of.

"But it is treason to the human spirit, and treason to the art we serve. And we are simply stupid if we have not learned that, in motion pictures, dirt is not necessarily pay dirt."

Mr. deMille makes another point on industry relations, and then consolidates his views:

"There is another way also in which the golden calf rears his head in our industry, the tendency of some of us to pull apart, instead of pulling together, the tendency of groups within the industry to grab all they can for themselves, without regard for the industry as a whole.

"No industry can survive being pulled apart and constantly bled by selfish interests within it.

"A man is no better than what he leaves behind him.

"If we leave behind us an industry broken by greed, or even a commercially successful industry built on filth, false values, distortion of the truth, and glorification of the seamy side of life, then we are no better than those sordid leavings."

And these are Mr. deMille's thoughts on censorship and pressure groups:

"There are well-meaning people who want art to be so antiseptic that, if they had their way, they would repeal the very definition of art, as a mirror held up to nature. These good people try very hard to get their way, sometimes by censorship, and sometimes by means of organized and disciplined pressure groups.

"I stress the fact that these people are good and well-meaning, but, they know not what they do.

"Neither motion pictures, nor any other art, has the right to corrupt morals. But it has the right to be judged as an art, and by judges who know what they are talking about.

"Only a few months ago, the Catholic Bishops of Germany wrote, and I quote, that 'to call things by their right names, and to recognize the power of evil in the world, is of great value' precisely because it 'gives rise to shocks which can have a wholesome effect.'

"The German Catholic Bishops express their gratitude to writers who 'mirror reality' as it is, instead of painting a 'sentimentalized . . . untrue picture' of 'human existence, its struggles, defeats, and triumphs.'

"This broad and deep understanding of the function of art is a far cry from the pettiness of censors whose whole idea of morality is apparently bounded by the length of a skirt and the depth of a bodice.

"It would be really immoral for us to portray a world that contained no evil or a world in which evil was never strong or alluring. It would be immoral because it would be untrue.

"We would be really corrupting the minds of youth if we taught them that they are living in a world where virtue triumphs because it has nothing to triumph over, for what is more corrupting to the mind than to be taught a lie?"

Much of the above from Mr. deMille has been said before on this page with possibly less force and color. We like the way he has said it, and hope that its reprinting may add to theatreman files and to theatreman thinking, both as a code of theatre ethics, and as a source of encouragement when motion pictures are singled out for unfair attacks.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

United Artists management buys Mary Pickford's stock holdings, gaining complete control (page 6).

Loew's stockholders hear economy plans of new president Arthur M. Loew (page 13).

Exhibition

Sixteen charter members make up national buying and booking combine (page 6).

Elmer C. Rhoden sees a bright future for National Theatres (page 10).

International

Personality tours aid Canada's boxoffice (page 12).

U-I sets its first global meeting for May 7 (page 12).

Legal

The appeal of the Shea estate to the management of Edmund C. Grainger and others is rejected by New York Appeals Court (page 10).

Legislative

Justice Department okays National Theatres' Cinemiracle plans (page 16).

Mel Konecoff

Producer Albert R. (Cubby) Broccoli likes making films in England for Columbia's Warwick; MGM announces "Meet Me In Las Vegas" with Broadway's largest sign; and chowder helps sell "Carousel" (page 4).

Organizations

Allied reelects all officers as board meeting concentrates on coming hearings; N. J. Allied protests Saturday night Oscar telecasts (page 5).

Production

Don Hartman leaves as Paramount executive producer to handle his own independent unit (page 7).

Academy Award nominations are revealed on TV (page 7).

INDEX

VOLUME 55, NUMBER 18 FEBRUARY 29, 1956

SECTION ONE

EDITORIAL 3
NEW YORK BY MEL KONECOFF 4
THE INTERNATIONAL SCENE 12
THIS WAS THE WEEK WHEN 13
SHOWMANSHIP SWEEPSTAKES 14
PHYSICAL THEATRE .... PT-1—PT-26

SECTION TWO

THE SERVISECTION .... SS-1—SS-8
(The Yellow Check-Up)

At a recent trade press breakfast conference in New York's Sherry-Netherland Hotel, Carl Krueger reported that his production, "Comanche," UA release, will have its world premiere at the Worth, Fort Worth, Tex. With Krueger is Myer P. Beck, the producer's representative.

NEW YORK

By Mel Konecoff

KONECOFF

ALBERT R. (CUBBY) BROCCOLI, of the team of Irving Allen and Broccoli, producers and partners in Warwick Film Productions, Ltd., of London, told members of the press at a luncheon at "21" that producing films in England was great and that they wouldn't have it otherwise for the world.

They were happy with the way their films were received by American exhibitors, noting that "Paratrooper" has played 14,600 dates in the U. S. and Canada, grossing some $1,600,000. It cost $950,000. The fact that it starred Alan Ladd might have been of help.

Broccoli doesn't agree with J. Arthur Rank that English-made films are discriminated against by American exhibitors, but this could be due in part to the facts that Columbia is distributing, that their films usually have one good boxoffice name, and that they get out and help sell the film in addition to having a good story. It was stated that Warwick doesn't make English pictures, but rather American pictures in England. They cost less to make there, which is also helpful.

Today, it was noted, there are no national boundaries for film-making, with Warwick having in the past four years produced films in Germany, Portugal, Spanish Morocco, East Africa, Spain, and Antarctica. The backgrounds as well as the intriguing stories are big selling factors. Exhibitors, he stated, are in business to make a profit and will play any film which offers them a chance to do that. In the coming year, they will produce five more films at a total cost of more than eight million dollars.

Their latest entry being plugged by Columbia is "Cockleshell Heroes," starring Jose Ferrer and Trevor Howard, which is making nothing but money in England. They hope to repeat here.

He was introduced by Paul Lazarus, Jr., Columbia vice-president in charge of advertising and publicity.

SIGH OF THE TIMES: The world's largest billboard sign taking up a block-long space on Broadway above the Astor and Victoria was dedicated last week by model Jann Holden, who braved the extreme cold as well as extreme heights to put the finishing touches to a message from MGM announcing that "Meet Me In Las Vegas" was to be the next tenant at the Astor.

Si Seadler, MGM advertising manager, negotiated the deal for the space with Artcraft Strauss Sign Corporation. For those statistic minded, the sign is 270 feet long, 60 feet high, and requires 54 gallons of paint. It was eight months in the building and is costing MGM about $25,000 to shout its message therefrom.

IT'S CHOWDER TIME: It wasn't until after the play had been written and part of the movie filmed that it was learned that there really was a Captain Enoch Snow living on the coast of Maine to match the supposed fictional character in "Carousel." He also was in the fish catching business and, as a matter of fact,

(*Continued on page 13*)

BROADWAY GROSSES

(As of this Monday)

Top Shows Hypo Business

NEW YORK—All the Broadway spots were helped a bit by the George Washington mid-week holiday, but the Roxy and Radio City Music Hall continued to run away from the rest.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"The Court Jester" (Paramount). Paramount reported $40,000 for fourth week.

"Carousel" (20th-Fox). Roxy, with an ice show on stage, held steady at a terrific $65,273 for Friday, Saturday and Sunday, with the second week sure to top $100,000.

"Picnic" (Columbia). Radio City Music Hall, with stage show, likewise did a sensational $98,000 for Thursday through Sunday, with the second session bound to exceed $150,000.

"Helen Of Troy" (Warners). Criterion expected the fifth week to reach $19,500.

"The Benny Goodman Story" (U-I). Capitol claimed $45,000 for the opening week.

"Three Bad Sisters" (UA). Globe announced $8,000 in sight for the third and last week.

"The Lone Ranger" (Warners). Mayfair dropped to $7,600 for the last four days of the third week.

"The Rose Tattoo" (Paramount). Astor increased a bit to $23,000 for the 11th week.

"The Man With The Golden Arm" (UA). Victoria held up with $27,000 in sight for the 11th week.

"Forever Darling" (MGM). Loew's State dropped to $12,000 on the last six days of the third week.

Allied Board Concentrates On Hearings

Shor, All Other Officers Reelected For Next Year; Tentative Approval Given MGM, Quaker Oats Tieup

Cleveland—The board of directors of National Allied, meeting before the Allied Drive-In convention here last week, reelected all of its current officers for another year, including Rube Shor, president; Abram F. Myers, chairman and general counsel; Irving Dollinger, treasurer; Julius M. Gordon, secretary; and William A. Carroll, executive secretary. The Caravan committee also remains the same, with Leo T. Jones, chairman, and Trueman T. Rembusch, Fred Harpst, and Elmer Huhnke.

The greatest portion of the board meetings, according to Shor, was devoted to discussions of the forthcoming Senate Small Business subcommittee hearings, set for March 21-22, in Washington. Because the board concentrated discussions on this hearing and other pressing matters, the anticipated EDC committee report by Ben Berger was omitted from the agenda.

Mike Simons, MGM customer relations director, appeared to defend the MGM-Quaker Oats tieup involving two pictures, "Forever Darling" and "Forbidden Planet," which provides coupons in Quaker Oats boxes entitling children to free admission to a theatre showing the pictures, provided they are accompanied by an adult. "We entered into this promotion," Simons stated, "only after canvassing the exhibitor field and receiving approval from the vast majority of exhibitors." With this explanation, the Allied board withdrew its previous condemnation of the promotion and agreed to accept it on trial. It reserved the right, however, to withdraw acceptance and take action to stop it if it proves harmful.

Distributors in general, United Artists and Warners in particular, were censured for taking out of release "picture that are possible Academy Award winners." This refers to the withdrawal from circulation of "Marty," "East Of Eden," and "Rebel Without Cause."

No action on federal tax repeal was taken. However, Shor reiterated the board's attitude that this is not the time to pursue such action." The directors also condemned the use of film clips of new pictures on TV. "It is not," Shor stated "that we are opposed to TV advertising, but we think the type of film clips currently used on TV does more harm than good. Instead of selling the product, it does an un-selling job."

Resolutions passed by the board included a reaffirmation of approval of the joint Allied-Theatre Owners of America program endeavoring to enlist government aid on an industry arbitration system, "which shall extend to and include controversies involving film rentals and selling policies and practices," and in obtaining modification of the Paramount consent decree to enable divorced circuits to engage in production and distribution.

The final resolution condemned certain trade papers for "the treatment . . . accorded to recent developments involving Allied and Theatre Owners of America."

Shor announced that the next Allied board meeting will be held as soon as possible after the conclusion of the Senate Small Business subcommittee hearings. The next National Drive-In convention was set for Cincinnati, Jan. 27, 1957, in the Netherland Plaza Hotel.

20th-Fox Will Make "King" Available To All In 35mm.

Cleveland—Twentieth-Fox will make "The King And I" available in 35mm. prints, Rube Shor, National Allied president, announced to Allied Drive-In convention delegates last week during the course of a luncheon in the Cleveland Hotel ballroom. Shor stated that he had received this information in response to a telegram sent to 20th-Fox president Spyros P. Skouras the previous day by the directors, urging the picture be made available in 35mm., as "Carousel,'" rather than roadshowing it in 55mm. Moreover, according to the announcement, "The King And I'" release date has been moved to midsummer.

The luncheon gathering of exhibitors attending the third annual ozoner conclave started with a short welcome from chairman Horace Adams, a convocation by Rabbi Rudolph Rosenthal, introduced by Marshall Fine, local Variety Club chief barker; and a formal welcome by Ohio Governor Frank J. Lausche. Of special interest to exhibitors was the Governor's warning to keep the industry clean because, he said, "you have to do your own policing and unless you do there will be vigorous policing by the government."

David Cheatham, Moonglow Drive-In, Pulaski, Tenn., conducted the exploitation clinic for all the exhibitors. His main theme was to point out the exploitation advantages of drive-in theatres over conventional theatres, and advised exhibitors to broadcast these advantages by whatever means possible. Specifically, he urged drive-in owners to stress the fact they are different from conventional theatres. Cheatham further stressed the value of exploiting the drive-in carnival atmosphere, and its availability to the handicapped and the aged.

Edward Lider, Yamins' New England Theatres, leader of the concession clinic which followed the exploitation clinic, said that drive-in concession plants must be kept modern and must be regularly appraised if the theatre is to survive competition. "Reappraise your plant regularly or you will be out of business," was his stern warning. Concluding the first afternoon convention session, Hugh McLachlan, Y and W Theatres, Indianapolis, presented a prepared speech as conductor of the equipment clinic. That evening, a dinner-dance in the Cleveland Hotel for all members and their ladies was sponsored by the Coca-Cola Company.

The next National Allied convention will be held at the Statler Hotel, Dallas, Nov. 26-28, and will honor Colonel H. A. Cole. It has been indicated that at this time, Colonel Cole, veteran Allied executive, will retire from active industry participation.

N. J. Allied Protests Oscar Telecasts Saturday Night

NEW YORK—The delegates of Allied Theatre Owners of New Jersey to the board of directors meeting of the Allied States Association in Cleveland last week were instructed to ask consideration of protesting future telecasting of the Academy Awards Saturday evening, it was announced by Sydney Stern, ATONJ president. Stern, Wilbur Snaper, and Irving Dollinger, were named delegates to the National Allied meeting by the ATONJ board of directors, which met here last fortnight.

The New Jersey unit was to ask also that discussions be started concerning the MGM and the Quaker Oats tie-up on "Forever Darling," and "Forbidden Planet," Stern said. He noted that under the current clearances and runs situation in New Jersey, these pictures would not be available to suburban houses for some 10 weeks after first-run exhibition in the state. The directors also announced that the ATONJ annual meeting will be held in the Concord Hotel, Lake Kiamesha, N. Y., May 27-30. Dick Turtletaub was nameed convention chairman.

Industry Approves End To Orphan Periods

Hollywood—The 10 point industry program outlined last month to assure orderly release of feature pictures has received overwhelming response, it was stated last week by Edward L. Hyman during a press conference in the Variety Club, Ambassador Hotel. In addition to encouragement from exhibitors and distributors, the program has been approved by COMPO, the Allied States Association, and Theatre Owners of America, according to Hyman.

Discussing "orphan periods," Hyman explained that exhibitors have gone through many such phases, as the result of many second rate pictures they are forced to play, and that many theatre patrons get out of the habit of attending movies, and it takes more than one good picture to reverse the trend.

Hyman pointed out that progress has been made already for 1956, stating that the major studios have concurred in the plan and that a grownig list of top pictures has been set for release dates which should eliminate the "orphan periods." For example, "Bus Stop" and "Anastasia," originally scheduled by 20th-Fox for release in the fall, have been moved up to the late spring, inasmuch as many major television shows go off the air at that time, which could be one of the year's best for the industry if outstanding films are released, Hyman said.

UA Buys Mary Pickford's Holdings; Management Now Owns All Stock

New York—United Artists has purchased from Mary Pickford her stock interest in the corporation, it was announced last week by Robert S. Benjamin, board chairman, and Richard K. Polimer, president, Pickford Corporation.

As a result, United Artists Corporation is now owned 100 per cent by the management group, consisting of Benjamin, Arthur B. Krim, president, and vice-presidents William J. Heineman, Max E. Youngstein, and Arnold Picker.

The transaction occurred five years to the day after this management group took over the affairs of United Artists Corporation on Feb. 23, 1951. At that time, the stockholders of the corporation were Miss Pickford and Charles Chaplin. The corporation acquired the stock holdings of Charles Chaplin on Feb. 25, 1955.

Miss Pickford will continue her association with United Artists as a producer. Negotiations are in progress with Polimer, on behalf of the Pickford Corporation, which call for the production by the Pickford Corporation of a series of motion pictures to be financed and distributed by United Artists.

Upon completion of the transaction, Miss Pickford issued the following statement, "For a lifetime United Artists has been my pride and joy and also, at times, my despair. I have often likened it to an unpredictable son who through all of his growing pains, many difficulties and magnificent triumphs held my enduring love and always will. Upon the sale of the United Artists stock I do not feel that I am parting with the company forever and I will always take a prideful interest in its welfare. I am happy that, with the purchase of this interest, the fine working team of Krim, Benjamin, Heineman, Youngstein, and Picker will now enjoy a larger percentage of stock in the company, which should prove an added incentive to them—not that they need it—as it is a well known fact in the industry that through the dedicated effort of these men United Artists has made a brilliant comeback. I sincerely wish them continued success and may the great United Artists rise to even more spectacular heights in the future."

James R. Velde was recently appointed general sales manager, United Artists, replacing B. G. Kranze, who resigned to become vice-president, Stanley Warner Cinerama Corporation.

UA Launches Convention To Discuss 1956 Program

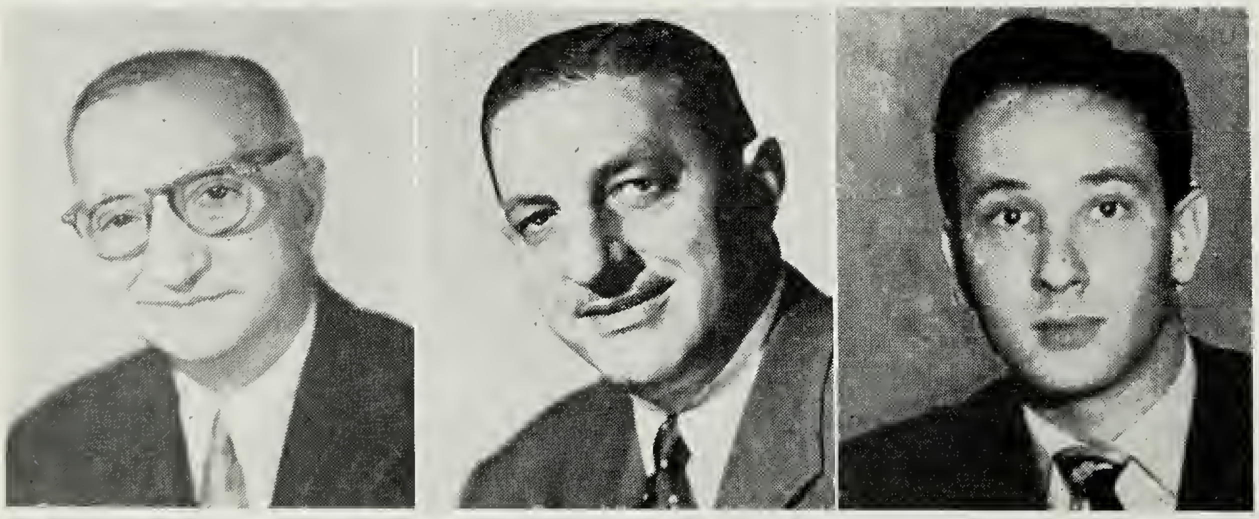
New York—United Artists last week launched a two-day convention, setting detailed distribution plans for its 1956 sales goal of $65,000,000.

All district managers from the United States and Canadian territories were to attend the meetings in the Sherry-Netherland Hotel, presided over by William J. Heineman, vice-president in charge of distribution.

Heineman was to deliver the keynote speech and subsequent sessions were to be led by James R. Velde, newly-appointed general sales manager.

The convention, marking the first full-scale gathering of UA field sales leaders in two and half years, was to hear initial progress reports on the Fifth Anniversary Drive, a collections, billings and playdate campaign honoring the leadership of the company, since 1951, by the Arthur B. Krim-Robert S. Benjamin management group.

Vice-president Max E. Youngstein was to address the gathering of distribution executives and discuss United Artists' production program for the coming year, comprising the greatest roster of important features in the company's 37-year history.



David A. Levy, left, U-I metropolitan New York district manager and New York branch manager since 1939 and a veteran of over 35 years in the industry, is retiring on March 2. He will be succeeded by Joseph B. Rosen, center, U-I's branch manager in Detroit since 1953. Rosen will in turn be succeeded by Richard B. Graff, right, sales manager in Chicago since 1952. After an extended Florida vacation, Levy plans to return to New York and continue industry activities on a limited basis.

16 Charter Members In Buying Combine

Cleveland—Sidney Cohen, president, National Association of Film Services, stated, after the windup of the Association's two-day meeting here in the Cleveland Hotel, that his group of buyers and bookers now has 16 charter members, with seven more membership applications to be passed on. "It is our aim," said Cohen, "to have membership representation in every exchange center."

While most of the meetings were devoted to technical organization procedure, it was announced that the board of directors had approved corporate papers and that stock and membership certificates will shortly be mailed to all charter members. The policy of the association, Cohen continued, was not to establish any uniform plan of operation, but to let each member operate under its own autonomy.

The 16 charter members of the association are ABC Theatrical Enterprises, Atlanta and Jacksonville, headed by R. J. Barnes and Karl Chalman; Queen City Booking Service, Charlotte, Hugh Sykes; Theatre Owners Corporation, Cincinnati, Herman Hunt; Cooperate Theatres of Ohio, Cleveland, and Buffalo, Milton A. Mooney; Texas Theatre Service Company, Dallas, Ed Green; Exhibitors Service Corporation, Memphis, Ed Doherty and Grover Wray; Mescop, Inc., Butler, Wis., John Schuyler and Fred Florence; Theatre Associates, Inc., Minneapolis, Tom Burke; Hunt Enterprises, Oklahoma City, Dave Hunt; Capitol Service, Inc., Milwaukee, Dean Fitzgerald; Stearn-Hanna Theatres, Pittsburgh, Bert Stearn and Lou Hanna; Oregon Theatres Corporation, Portland, Jack Lovett; Film Service Corporation, Salt Lake City, Sidney Cohen; Saffle Theatre Service, Seattle, Maurice D. Saffle; Tri-State Theatre Service, Philadelphia, Sanford Gottlieb and Ray Sullender; and Independent Theatre Service, Washington, D. C., Harley Davidson.

UA Sales Drive For Velde

Hollywood—A special five week United Artists sales effort was slated last week to honor James R. Velde, recently appointed general sales manager, it was announced by William J. Heineman, vice-president in charge of distribution. Velde, who takes over his new post this week, replaces B. G. Kranze, who resigned to become vice-president, Stanley Warner Cinerama Corporation.

The "Welcome To Jim Velde" drive, involving UA's domestic and Canadian branches, is being launched this week and continues through March 31.

IFE Names Stern

New York—Harry Stern has been appointed IFE Releasing Corporation western district sales manager with headquarters in Los Angeles, it was announced last week by Manny Reiner, general sales manager.

Stern, who most recently has been an independent producer, was formerly west coast district manager for Eagle-Lion, Los Angeles sales manager for United Artists, and west coast district manager for Gaumont British. He replaces Alex Cooperman, who has resigned.

Hartman, Paramount Agree On New Status

Hollywood—Paramount and Don Hartman have announced that at Hartman's request he has been relieved of the responsibility of executive producer, but will continue his association with Paramount in the independent production of pictures for Paramount release. Although his contract with the company in his capacity as executive producer would otherwise have continued for several years, the new arrangement, which has been in negotiation for some time, will take effect immediately.

HARTMAN

Y. Frank Freeman and Barney Balaban, on behalf of the entire Paramount organization, expressed regret that Hartman had reached this decision, but they are all delighted that he has elected to continue his association with the company in an important productive capacity through the Don Hartman Production Corporation.

Hartman first came to Paramount in 1935 as a writer and, after leaving the studio to produce and direct elsewhere, returned to Paramount in 1951 to assume the position of executive producer.

The first three pictures to be produced by the Don Hartman Production Corporation under the new arrangement will be three of the studio's most important properties, the stage successes "The Matchmaker" by Thornton Wilder, "The Chalk Garden" by Enid Bagnold, and "Desire Under The Elms" by Eugene O'Neill, for which Sophia Loren has already been signed.

With many of its other important properties well advanced in their preparatory stages and about to go into production, the studio will continue to function under the general supervision of Y. Frank Freeman with Jack Karp as his executive assistant, D. A. Doran as his production assistant, and John Mock as story editor.

Theatre To Appeal

Atlantic City, N. J.—Delsea Drive-In Theatre, Inc., represented by attorney David L. Hurovitz, announced last week that action of the nearby town of Vineland in revoking the license of the outdoor theatre for showing "Undercover Girls," termed an indecent film, will be fought in the state's higher courts.

It was moved in Superior Court here before Judge Vincent B. Haneman for a review of the law. After hearing testimony, Judge Haneman reserved decision and ordered briefs filed. He said he would rule on whether he had jurisdiction or should transfer the case.

Hurovitz claimed local authorities exceed vested authority in usurping right to censor and charged arbitrary interference with property rights. The drive-in is an operation of Mayfair Amusement Corporation, headed by Melvin J. Fox, Philadelphia.

1955 Academy Award Nominations Revealed On TV From Film Capital

Hollyood—Nominations for the 1955 Academy Awards were made over a nationwide telecast of the National Broadcasting Company last fortnight, sponsored by the Oldsmobile division of General Motors.

In the top categories, the nominations include, for the best film, 20th-Fox's "Love Is A Many Splendored Thing," produced by Buddy Adler; United Artists' "Marty," produced by Hecht-Lancaster; Warners' "Mister Roberts," produced by Leland Hayward; Columbia's "Picnic," produced by Fred Kohlmar; and Paramount's "The Rose Tattoo," produced by Hal Wallis.

For the best actress, nominated were Susan Hayward, "I'll Cry Tomorrow"; Katherine Hepburn, "Summertime"; Jennifer Jones, "Love Is A Many Splendored Thing"; Anna Magnani, "The Rose Tattoo"; and Eleanor Parker, "Interrupted Melody."

Nominated for best actor were Ernest Borgnine, "Marty"; James Cagney, "Love Me Or Leave Me"; "James Dean, "East Of Eden"; Frank Sinatra, "The Man With The Golden Arm"; and Spencer Tracy, "Bad Day At Black Rock."

Best supporting actress nominated were Betsy Blair, "Marty"; Peggy Lee, "Pete Kelly's Blues"; Marisa Pavan, "The Rose Tattoo"; Jo Van Fleet, "East Of Eden"; and Natalie Wood, "Rebel Without A Cause."

For the best supporting actor, those nominated were Jack Lemmon, "Mister Roberts"; Arthur Kennedy, "Trial"; Joe Mantell, "Marty"; Sal Mineo, "Rebel Without A Cause"; and Arthur O'Connell, "Picnic."

Nominated for best director were John Sturges, "Bad Day At Black Rock"; Elia Kazan, "East Of Eden"; Delbert Mann, "Marty"; Joshua Logan, "Picnic"; and David Lean, "Summertime."

Johnston Reelected As Head Of Hollywood Producers Unit

HOLLYWOOD—Eric Johnston was reelected president, and Y. Frank Freeman chairman of the board, American Motion Picture Producers, at the annual meeting last week. Other officers elected included E. J. Mannix and B. B. Kahane, vice-presidents; Charles Boren, vice-president in charge of industrial relations; and James S. Howie, secretary and treasurer.

Elected to the board of directors were Freeman, Paramount; Mannix, MGM; Kahane, Columbia; William H. Anderson, Disney; Steve Broidy, Allied Artists; E. L. DePatie, Warners; Charles L. Glett, RKO; Howard McConnell, Republic; Fred S. Meyer, 20th-Fox; and Morris Weiner, U-I.

The annual meeting of the Central Casting Corporation also was held last week and the officers were unanimously reelected, including Freeman, president; Meyer, chairman of the board; Boren, executive vice-president; and Howie, secretary and treasurer. The Central Casting directors are the same as those for the AMPP.

Blumenstock Shifts To N. Y.

New York—Because of the greatly increased promotional activity scheduled to begin immediately and to continue through the balance of the present year, Mort Blumenstock, vice-president in charge of advertising and publicity for Warners, will make the company's New York home office, instead of the studio, his permanent headquarters. "This will insure the closest possible collaboration of advertising-publicity efforts with the distribution department and our general sales manager, Ben Kalmenson," it was announced last week by Jack L. Warner.

Blumenstock plans to be in New York by March 1. Bill Hendricks continues as studio publicity director, with Gil Golden and Larry Golob in New York as national advertising manager and eastern publicity director, respectively.

Michigan Allied To Convene

Detroit—The annual convention of Allied Theatres of Michigan, to be held in the Hotel Tuller here April 4-5, will open with a business session on April 4, it was announced last fortnight by Ernest T. Conlon, executive secretary. A second session will be devoted to a discussion of trade practices. Also on the agenda is a concession operation clinic for both drive-ins and conventional houses.

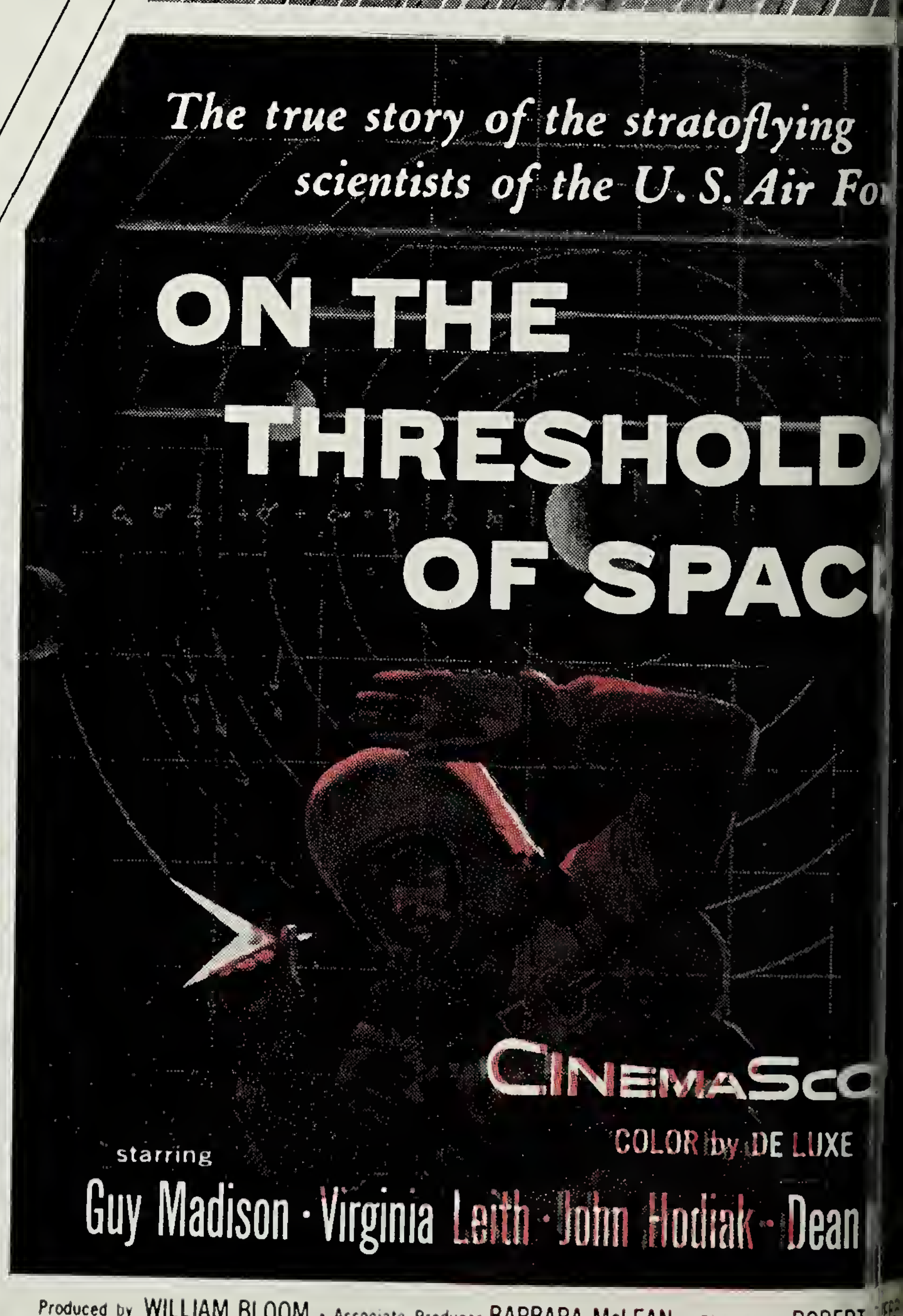
LOOK FRONT! LOOK BACK!

In Editorials . . . News Slants . . . Exclusive Services . . . and "Theatre Wise" Departments

THIS IS THE ONLY REALLY DIFFERENT PAPER IN THE THEATRE FIELD!

20th IS SHOWERING HITS IN APRIL!

DARRYL F. Z
p
"T
M
+
Gr
Flam
S



The true story of the stratoflying scientists of the U. S. Air Fo

ON THE THRESHOLD OF SPAC

CINEMASCO
COLOR by DE LUXE

starring
Guy Madison · Virginia Leith · John Hodiak · Dean

Produced by WILLIAM BLOOM · Associate Producer BARBARA McLEAN · Directed by ROBERT
Written by SIMON WINCELBERG and FRANCIS COCKRELL

A superb best-seller now a superlative motion picture with an outstanding cast!

GREGORY PECK · JENNIFER JONES · FREDRIC MARCH

COLOR by DE LUXE

CINEMASCOPE®

co-starring
MARISA PAVAN · LEE J. COBB
ANN HARDING · KEENAN WYNN
with GENE LOCKHART

Produced by
DARRYL F. ZANUCK
Written for the screen
and directed by
NUNNALLY JOHNSON
From the novel by
SLOAN WILSON

The confessions of an unconventional woman!

JEAN
SIMMONS
GUY
MADISON
JEAN PIERRE
AUMONT

hilda crane

PRINT BY
TECHNICOLOR
CINEMASCOPE

with JUDITH EVELYN · EVELYN VARDEN
Produced by HERBERT B. SWOPE, Jr.
Directed by PHILIP DUNNE

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO?

JANE RUSSELL · RICHARD EGAN

The Revolt of Mamie Stover

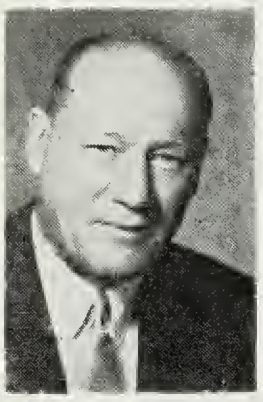
CINEMASCOPE

COLOR by
DE LUXE

co-starring
JOAN LESLIE with Agnes Moorehead · Michael Pate
Produced by BUDDY ADLER · Directed by RAOUL WALSH · Screenplay by SYDNEY BOEHM
From the novel by William Bradford Huie

"Future Looks Bright," Says Rhoden In Appraising Current NT Position

LOS ANGELES—With the second quarter earnings for nine weeks approximating those of the same period last year, Elmer C. Rhoden, president, National Theatres, Inc., in his report at the annual stockholders meeting last week, said he expected results for the fiscal year of 1956 to equal or exceed those of 1955.



RHODEN

"The future looks bright," declared the National president, who stated the recent shortage of motion pictures for general release, particularly in key first runs, would be somewhat overcome by an increase in studio production and by a possible joining of theatre forces to make motion pictures.

He also listed some 20 pictures that he expected to prove important factors in speeding the improvement in motion picture attendance during the spring and summer months.

"In contrast to the first runs, business in some neighborhood theatres has shown an improvement over the past year," said Rhoden. "For example, one of our districts shows an 11.5 per cent increase. We attribute this to the greater number of quality pictures available to these houses and to the public's hunger for good entertainment."

Rhoden reported working capital had increased in the past fiscal year to $5,864,000, while at the same time National had added $4,500,000 to fixed assets, reduced long term debt by $1,200,000, and paid out $1,400,000 in dividends.

In reviewing the accomplishments since the last annual meeting, Rhoden pointed to five achievements, the rehabilitation of some theatres at a cost of $2,000,000 with a resultant business improvement in the remodelled theaters; the liquidation of unproductive real estate which resulted in adding two million dollars to the treasury, a capital gain of $511,000 and the saving of $109,000 in carrying charges; the expansion of research, particularly the development of the new motion picture process, Cinemiracle; rigid control of expense that enabled the maintenance of earnings despite a gross revenue drop of $2,800,000; and the first steps in expansion through the acquisition of five conventional theatres and two drive-ins.

In regard to Cinemiracle, Rhoden observed, "It is difficult for me to appraise at this time the value of the development of the Cinemiracle camera to this company, but my judgment is that it will be a most valuable asset. The initial mechanical tests proved that we were on the right track. . . . Approval for us to produce in this technique has been given by the Department of Justice, and we have every reason to believe the court will pass favorably on the matter."

The National president also predicted the company's investment in "Oklahoma!" would prove profitable, especially when the picture went into general release to all theatres in the CinemaScope version.

Approximately 86 per cent of the 2,740,486 outstanding shares was represented at the meeting either in person or by proxy. The board of directors was reelected. Shareholders also approved the reappointment of Lybrand, Ross Brothers, and Montgomery, auditors.

After the stockholders meeting, the board reelected Rhoden, president; F. H. Ricketson, Jr., vice-president; John B. Bertero, vice-president and counsel; E. F. Zabel, vice-president; Alan May, vice-president and treasurer; T. H. Sword, secretary; Laurence A. Peters, assistant secretary; Paul F. Scherer, assistant treasurer and assistant secretary; A. M. Ahlskog, assistant treasurer.

One Minority Objector Shows At SEC Atlas-RKO Hearings

WASHINGTON—The Atlas Corporation proposal to merge RKO Pictures and four other companies into its operations was opposed last fortnight by one minority objector when a hearing began before Securities and Exchange Commission examiner William C. Swift. Jerome P. Schneider, described by attorney James Birdsell, New York, as a minority stockholder of the Wasatch Corporation, was recorded in opposition. Birdsell indicated that he would cross examine Atlas head Floyd Odlum when the latter took the stand yesterday (Feb. 27).

Much of the initial proceedings was concerned with the presentation by Benjamin Milner of documents, financial statements, balance sheets, and SEC registration statements of the corporations already in the Atlas empire, and those of RKO Pictures and the other companies proposing to merge, Airfleets, Inc., Albuquerque Associated Oil Company, San Diego Company, and Wasatch.

Shea Estate Appeal Rejected By Court

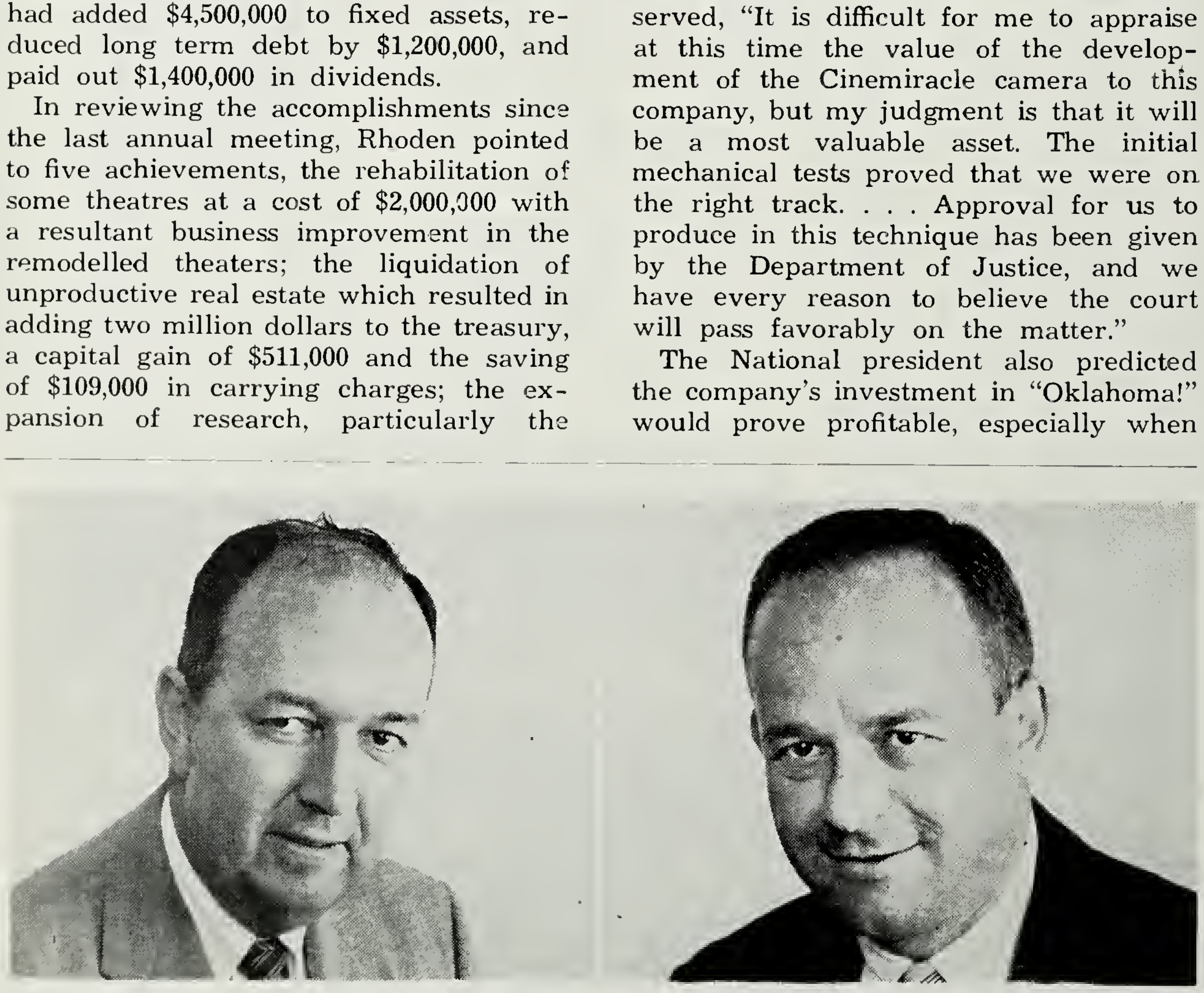
NEW YORK—The New York Court of Appeals last week turned down the appeal of the heirs of the late M. A. Shea from the decision of Surrogate McGrath, of Bronx County, who had previously praised the administration of this estate by Edward C. Raftery, Edmund C. Grainger, and the late Dennis F. O'Brien. McGrath had set the value of the estate at $3,000,000 and had allowed trustees fees, costs of litigation, attorney fees, and referee fee all to be charged against the estate. This amounted to approximately $221,000.

The Shea heirs appealed to the Appellate Division of New York, which court upheld McGrath, except that one Judge ruled interest should have been allowed from an earlier date than that set by McGrath.

The Shea heirs then appealed to the Court of Appeals and its decision ends the estate litigation that started on Dec. 22, 1951. By their decision, they confirm the previous rulings of the Surrogate, who among other things, has said in his decision, "This estate has been administered with a high degree of fidelity . . . and the Sheas have been led to make an unwarranted and unjustified accusations against said executors . . . .and this administration is marked with care and prudence and crowned with exceptional success."

During the long trial it was brought out that Grainger in 1936 on becoming general manager of Sheas' business, during Shea's life time, had taken charge of a business valued at about $525,000. On Shea's death in 1940 it was valued at about $937,000. Surrogate McGrath found the estate, comprised of a circuit of about 50 theatres, in 1951 to be valued at $3,000,000.

In a companion decision, the Court of Appeals ordered the Sheas to proceed with arbitration of Grainger's claim for breach of contract, which is said to run to December 31, 1956. Shea had removed Grainger and attacked the validity of his contract. The validity has now been upheld by the highest court, but the court did enlarge the area of arbitration by permitting the Sheas to raise the question of no return on capital investments in computing Grainger's bonus. Grainger claimed his contract had no such provision.



James O'Gara, left, has been recently promoted to the post of eastern division manager, Buena Vista Film Distribution Company, while Jesse Chinich, right, has been promoted to the post of western division manager. Both have been home office sales supervisors since the formation of the company and will continue to headquarter in the New York main office.

IE CITY THAT MIGHT BE YOURS!

IMELY! Here's a story of vice and corruption that could be happening today in your city, right around the corner from your theatre!

BENEDICT BOGEAUS presents

SLIGHTLY SCARLET

ring

OHN PAYNE · ARLENE DAHL · RHONDA FLEMING

E TAYLOR · TED de CORSIA · LANCE FULLER

SUPERSCOPE

Print by TECHNICOLOR

Directed by ALLAN DWAN · Screenplay by ROBERT BLEES · Produced by BENEDICT BOGEAUS

Distributed b
R K O
RADIO
PICTURES

The International Scene.........

Canada

Personality Tours Aid Canadian Boxoffice

TORONTO—Frequent personal appearances by film stars here continue to aid publicity men and hypo attendance when the films open.

Latest of the glamor kids to come into town was Kim Novak, glamorizing the opening of Columbia's "Picnic," while the Lone Ranger, in the person of Clayton Moore, gave the guys and gals of the various media something to write about in their columns.

Near the end of the month United Artists will be pulling in a seven-foot-eight-inch giant, as well as Barry Jones and Rosemary Jones to publicize "Alexander The Great."

Next month, coincidental with the opening of "Cockleshell Heroes" at the Odeon, Toronto, Yana, British TV star, and Trevor Howard will visit the city. Other names appearing on the horizon are Gordon MacRae, star of 20th-Fox's "Carousel," and Rank star Jean Carson.

Also in the city was Gene Autry for the signing of his contract with the Canadian National Exhibition for his appearance with the Grandstand Show.

Canadian Comment

A surplus is shown by the National Film Board, the government's film-making agency, with $31,156 surplus toted up on its main operations during the 1954-55 fiscal year. The Film Board's annual report showed income totaling $3,412,603 for its main program, compared with expenditures of $3,381,447. On its operations for government departments and other sales, the Board reported a surplus of $36,448, after income of $1,016,502 and expenses of $980,054. This gave a surplus on all activities of $67,604. Big new audiences are being provided the NFB program by TV. Some 15,000,000 persons are esimated to have seen a single U. S. network TV broadcast of the NFB film, "Corral."

Theatrical bookings for the "Canada Carries On" series went down from 11,447 in the previous year to 10,719, largely because wide-screen pictures were longer and left no time for them. Eye Witness bookings were up 348 to 3,716. Theatrical bookings abroad showed a big gain, from 21,505 to 29,355. NFB films had an estimated world-wide audience of more than 175,000,000.

—HARRY ALLEN, JR.

On his recent trip to England to cover filming there on productions of Columbia's affiliated independent producers, vice-president Paul N. Lazarus, Jr., left, talks to Victor Mature, right, on the "Zarak Khan" set. Looking on are Lazarus' assistant, Jonas Rosenfield, Jr., partly obscured, and Warwick co-producer Al Broccoli.

Buena Vista Ups Three

NEW YORK—As a follow-up to the recent promotions of James O'Gara to eastern division manager and Jesse Chinich to western division manager, Leo F. Samuels, president and general sales manager, Buena Vista Film Distribution Company, last week announced a number of other promotions in the releasing organization of the Walt Disney enterprises.

Howard Hein, home office sales administrator, has been promoted to assistant western division manager under Chinich.

Leo Greenfield, east-central district manager, has been named assistant eastern division manager under O'Gara. Both will headquarter in New York.

Ted Levy, sales manager, Detroit office, has been promoted, in turn, to Greenfield's former position as east-central district manager.

U-I Sets First Global Meeting For May 7

NEW YORK—As a further expression of the company's global policy, Alfred E. Daff, U-I executive vice-president and president of its foreign subsidiary, Universal International Films, announced last week an all-encompassing global conference to take place in Hollywood on May 7.

This conference, the first of its kind for U-I, will be attended by branch managers from all over the world, excepting iron curtain countries, together with the foreign department executives and top staffers from the studio and the domestic organization.

In addition to screening the latest product and discussing new sales and promotion policies, the foreign delegates will have a first hand opportunity to familiarize themselves with the over-all operation of the studio. They will also see, in actual practice, the development of U-I's global talent plan which is constantly adding new stars to the company's roster.

Daff will preside at the conference. Foreign general manager Americo Aboaf will conduct the sales meetings. This world-wide Hollywood conference is an innovation for U-I in that in previous years the company's four overseas divisions, Europe, Latin America, Far East, and Australasia, have met in separate divisional conferences overseas.

Katz To Europe For AA

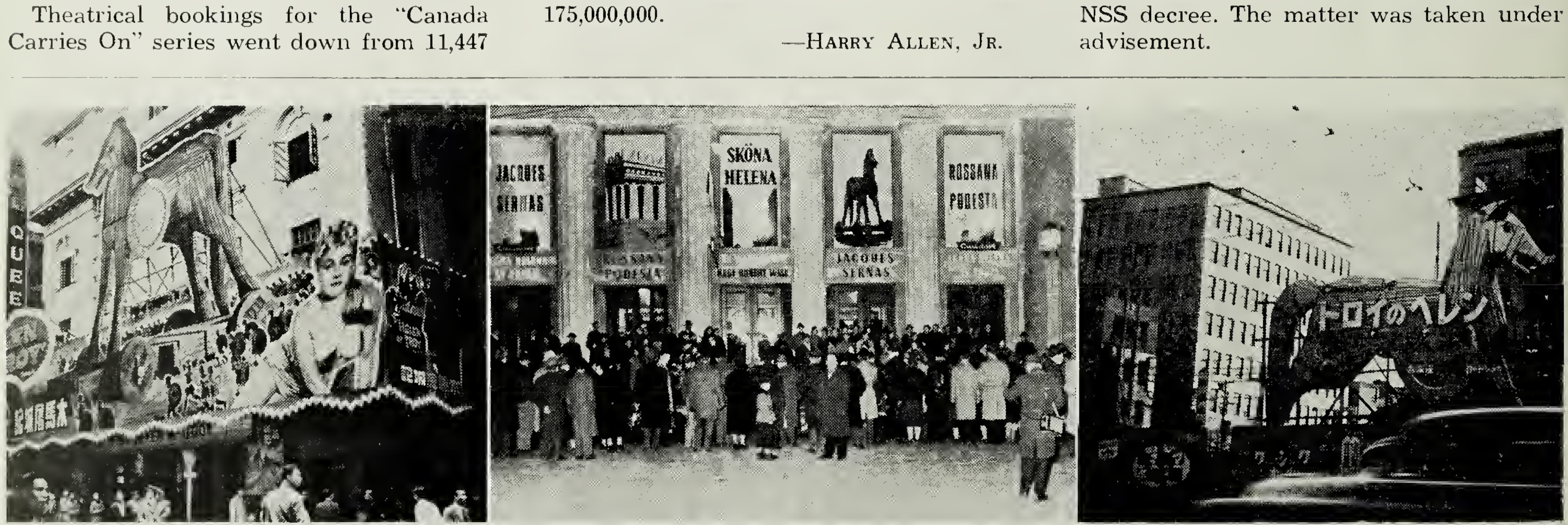
HOLLYWOOD—Steve Broidy, Allied Artists president, announced last week the appointment of Lee Katz to the newly-created post of Allied Artists European executive production representative.

Katz, for the past two years managing director of Allied-Anglo Pictures, British associate company of Allied Artists, has been conferring with company executives at the studio.

Prior to his Allied Artists affiliation, Katz has held various production posts at Warners, MGM, and Columbia.

Film Companies Appeal

PHILADELPHIA—With appeals coming up shortly on the National Screen Service vs. Independent Poster Company, Philadelphia, and other poster companies, decree, the film companies last week appealed to U. S. Appeals Court to be left out of the NSS decree. The matter was taken under advisement.



Gala festivities recently attended premieres of Warner's "Helen Of Troy" all over the world. Shown is some of the hoopla, left to right, Queen's Theatre, Hongkong; Lorensberg Theatres, Gothenburg, Sweden; and ye olde Trojan Horse in Tokyo.

Personal Appearances To Boost "Alexander"

New York—A saturation program of personal appearance tours on a scale never before attempted, budgeted at $75,000, covering a grand itinerary of 63,700 miles, and reaching a national audience of from 80,000,000 to 90,000,000, has been set by United Artists in behalf of Robert Rossen's "Alexander The Great."

The precedent-setting advance campaign, a key feature of UA's $1,000,000-plus domestic promotion for the massive spectacle, encompasses a total of 157 key-city stands over a period of 17 weeks by Rossen; Richard Burton, who stars in the title role of "Alexander"; co-star Fredric March; Carol Rossen, the producer's daughter, who participated in the historical research; featured players Barry Jones and Ramsey Ames; David Pfolkes, designer of the film's $400,0000 wardrobe; and giant press agent Dave Ballard.

The touring personalities will snowball attention for the UA release with a schedule of 456 in-person appearances at public schools, high schools, universities, department stores, shopping centers and theatres. They will additionally make more than 300 television and radio appearances.

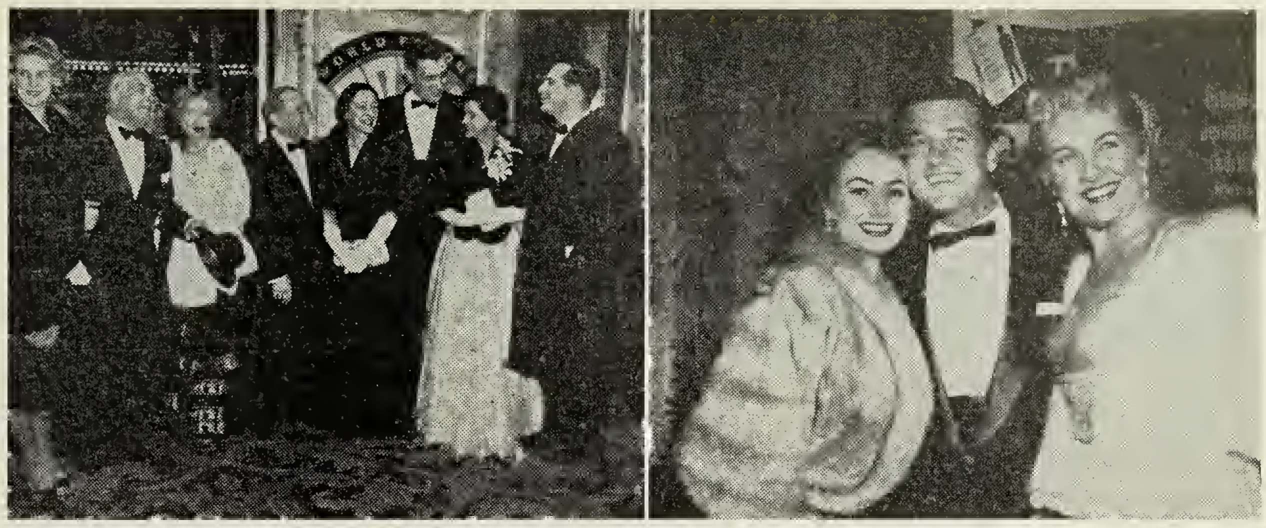
Konecoff

(*Continued from page* 4)

today there is an outfit known as the F. H. Snow Canning Company, which puts out all kinds of goodies in the fish family line.

To show New Yorkers exactly how delicious was their chowder, samples of the clam chowder a la New England by Snow were made available to patrons of the Roxy for free for one week. All this and "Carousel," too, in CinemaScope 55 yet.

THE METROPOLITAN SCENE: Hal Danson, former advertising and publicity director, National Screen Service, is presently an account executive with Ziv Television Productions. . . . Colliers not only gives its cover to Grace Kelly, but also considerable space inside in color and black-and-white to her romance as well as to her forthcoming MGM film, "The Swan." . . . A special 24 film program called "A Producer's Work; The Films Of Sam Goldwyn," is being presented by the Museum of Modern Art Film Library. It dates back to Goldwyn's entry into the biz with the Jesse Lasky Company. First day had excerpts from such films as "Carmen" (1915) which was directed by C. B. DeMille; "Thais" (1918) directed by Frank Crane for the Goldwyn Company; "The Cabinet Of Dr. Galigari" (1919) distributed by the Goldwyn Company. The showings will wind up in July with "The Best Years Of Our Lives." . . . Bob Rothafel, managing director, Roxy, announced the formation of the Ice Roxyettes, a company of 30 expert skaters, to be utilized in all future shows. . . . The Saturday Evening Post in the Feb. 18th issue started an eight-part story on Gary Cooper with neat plugs for his Allied Artists release, "The Friendly Persuasion." . . . An unusual pressbook is out on "The Man With The Golden Arm," very effective over 24 pages.



Among those seen at the recent gala opening of 20th-Fox's "Carousel," Roxy, New York, were, left to right, Mrs. Ogden Reed; Mr. and Mrs. Spyros P. Skouras, president, 20th-Fox; Mr. and Mrs. Richard Rodgers; Governor and Mrs. Edmund S. Muskie of Maine; Ogden Reed, publisher, New York Herald-Tribune; and stars Shirley Jones, Gordon MacRae and Claramae Turner.

Loew's Stockholders Hear Economy Plans

New York—Although he has not had sufficient time to put into effect any "drastic new policies" since his election to the presidency of Loew's, Inc., two months ago, Arthur M. Loew assured stockholders at the annual meeting last week that the corporation's management is studying a number of steps which would improve significantly the disappointing earnings report of the first quarter of the current fiscal year. In the second quarter, Loew said, there is substantial improvement, and he expressed confidence that the balance of the year would see similar increases because of the strength of forthcoming product. To poor attendance and a shortage of "important" product he attributed the recent decline. In passing, Loew noted that MGM received 31 Academy Award nominations last fortnight, an industry record.

With the improvement of economic conditions abroad, Loew said, the company is planning an expansion program to improve income from the foreign market through the acquisition of theatres and independent product in the United Kingdom and elsewhere. Various measures under consideration or already adapted for the improvement of domestic income cited by the executive included the elimination of profit sharing contracts; a "drastic reduction" in payments to the company's retirement plan; the distribution to shareholders of Loew's Theatres stock under the 1952 reorganization plan; means of increasing income through television; acquisition of theatres in the U. S. and abroad; product from abroad to supplement domestic studio production; keeping stockholders better informed and granting them representation on the board of directors; and keeping the west coast studios and worldwide branches abreast of technical developments. Real estate which is not producing income. Loew said, will be disposed of if that can be accomplished profitably.

In conclusion, Loew referred to recent stockholder objections to the fact that he presently does not own any Loew's shares, stating that he "resents the insinuation" that such an investment would affect his management. However, he advised, he will shortly purchase a "substantial" block of stock under an option granted him in 1951 to acquire 40,000 shares.

This Was The Week When.......

Hall Bartlett Productions' "Unchained" received a Brotherhood award in the theatrical films division. . . . Times Film Corporation set "Don Juan" for an American debut in the Little Carnegie, New York, tomorrow (March 1). . . . Allied Artists and Paris Film Productions concluded negotiations for joint filming and distribution of "The Hunchback Of Notre Dame," to star Gina Lollobrigida with Anthony Quinn. . . . The Variety Club Hospital Fund benefitted from the world premiere of MGM's "Meet Me In Las Vegas" in the El Portal, Las Vegas, Nev. . . . Associated Artists Productions announced the American premiere of "The Angel Who Pawned Her Harp" for the Symphony, New York, yesterday (Feb. 28). . . . Warners announced special trade screenings on a nationwide basis for "The Searchers" and "Serenade" on March 12.

Twentieth-Fox revealed that more than $52,000 was raised for the New York Medical College from the benefit world premiere of "Carousel" in New York's Roxy. . . . Film rights to David Karp's television play, "Good Old Charley Faye," were acquired by Figaro, Inc., to be released by United Artists. . . . The domestic pre-release openings of Howard Hughes' "The Conqueror" got underway. . . . NTA Film Sales acquired first-run theatrical distribution rights in the U. S. and Canada to "The Long Search" from Joseph Auerbach. . . . Saturation territorial openings, beginning March 14, were announced for U-I's "Backlash." . . . American Broadcasting-Paramount Theatres entered a contract with Western Union by which each company acquires a 22 per cent interest in Technical Operations, Inc., Arlington, Mass.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 35

George Nonamaker
Editor

This Tree Grows In Brooklyn With Leaves Of Loot For "Blues" Bally

Philadelphia—What could be more natural than to stage a "battle of the bands" contest to supplement the showing of "Pete Kelly's Blues?" It was the most natural thing in the world for George Langbart, Savoy, Brooklyn, N Y., and it won for him $100 first prize in SHOWMANSHIP SWEEPSTAKE'S very close contest 35.

WINNING ENTRY

"PETE KELLY'S BLUES"

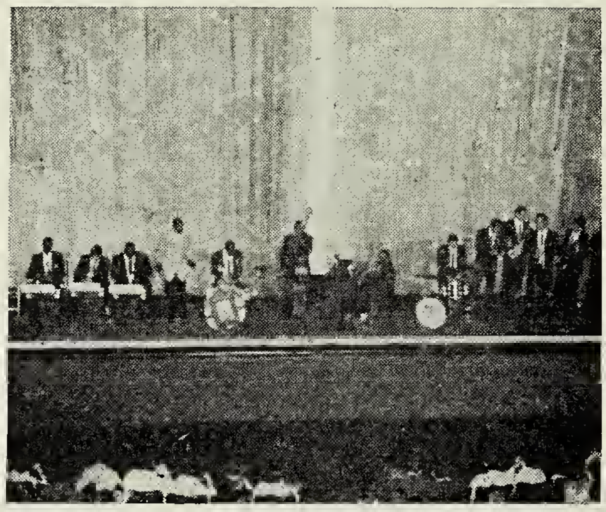
Submitted by George Langbart
Savoy, Brooklyn, N. Y.
2300 seats • 85 cents top admission
General patronage.

One of the greatest stunts both for exploitation and entertainment that I have ever witnessed was used on opening night of "Pete Kelly's Blues." This was a one performance only "Battle Of The Bands" held on our stage between Duke Branchs' Top Hatters and Rocky Andrews' All Stars. Each band had 20 minutes to display their talent or their particular style of music, including vocals. The show ran one hour and 15 minutes; because the audience wouldn't let them off the stage. It was terrific with the winner receiving a silver loving cup. The entire affair was judged by audience applause, and the presentation was very effective with business very good.

To exploit the contest, three weeks before opening date we displayed a trumpet in the lobby suspended on a blue background with the following copy: "This trumpet was used by Jack Webb in Pete Kelly's Blues" (date).

For street bally we constructed "A" boards and spotted them at busy intersections with a man playing a trumpet alongside each board. We also used a 24-sheet truck in advance. This covered the territory thoroughly.

In advance, around the theatre we used a special marquee transparency; promoted transparent color stills from the film exchange and lined them up the entire width of my glass doors, and then on each door directly over the stills, I used a stencil of the title of the film and starting date. Our usherettes wore blue sweaters with an inscribed plaque on the back reading: "Coming Soon 'Pete Kelly's Blues'."



Two weeks in advance of playdate we used a teaser trailer, asking "Is Pete Kelly in the house?" Anyone with that name was guest of the management on opening night.

A contest was run with the cooperation of Jack Webb with six promoted miniature silver trumpets for prizes for the nearest correct answer to the question: "I estimate that the number of people employed in the film, 'Pete Kelly's Blues', including actors, actresses, writers, technicians, etc., amounted to ...."

And very attractive heralds tying in the "Battle Of The Bands" with the picture were distributed from house to house and given out at the theatre.

RUNNER-UP NUMBER 1

MERCHANT-TIE-UP TO GARNER KID BIZ

Submitted by A. C. Kubiak
State, St. Peter, Minn.
650 seats • 50 cents top admission
Small Town and Farm patronage.

In this small town of around 4,000 population, I recently put over the following deal. I picked 10 of the town's livest merchants and sold them on the idea of a Merchants' Movie Festival, which consists of eight consecutive weeks of special children's programs.

Each of the 10 merchants buys 50 tickets per week at half price, 10 cents per ticket. They also receive advertising on a 40x60 lobby display, which tells about the plan and lists the merchants' names; and a screen trailer also telling about the special shows and listing the merchants' names.

I also give each merchant a 22x25 inches card for his window, plus two 2 inch x 18 inch strips, saying, "Free Movie Tickets Here," one to be placed on his front door and the other on his cash register.

As the 500 tickets are not enough to go around they have a definite value to each of the merchants, so they are given only with a purchase of one dollar or more. The merchants feel that this is not a donation to the theatre, but a definite business stimulator and although the plan was set up for eight weeks, I am certain it will continue on for at least another four weeks. We also sell tickets for the special shows at the boxoffice and our boxoffice sales have been running three times greater than what we had normally taken in, as a number of parents wish to accompany their children.

The special programs consist of old films which appeal to the children. We have used such subjects as "Lili," "Look Who's Laughing," "Belles On Your Toes," "Annie Get Your Gun," "My Pal Gus," the Tarzan and Lassie films, etc., and filled in with a comedy and cartoons.

Along with the $50 collected from the 10 merchants, plus boxoffice sales, and the fact that 500 kids get in free it keeps your popcorn and candy stands busy all afternoon. It not only gets the kids back into the theatre, but makes for a very profitable and happy Saturday matinee and may carry a few exhibitors in good standing with the kids and parents until a flock of good family pictures are made again.

I do my own art work, the only cost of the accessories used to promote these shows is that of materials.

As this is a farming community, this Saturday matinee has increased the business of all the local merchants. When the farm people bring their children in to the matinee they have two hours or more in which to do their shopping. A recent Saturday in well below zero weather, no effect was found in our crowd. They had their tickets in advance and couldn't be stopped from attending the show. The merchants likewise reported unusual business for such a cold day.

This plan can be worked in theatres of any size, including neighborhoods. If the theatre has a larger seating capacity, more merchants can be sold. If your theatre is small you can run two matinees starting at one o'clock. Almost any city neighborhood has 10 merchants who would be happy with the deal. In our town it has made the kids happy, the merchants happy, the church groups happy, the PTA happy, and all of the mothers happy. And we are happy, too. One thing should be made clear and that is not to over-sell the tickets. If there are too many free tickets around, they lose their value. I deliver my tickets every Monday morning and collect for them. That means you have your cash five days in advance. Of the 500 tickets given out at the stores about an average of 450 turn up at the theatre. A number of the children attending are very small and sit two in a seat, leaving ample room for boxoffice sales.

Newspaper publicity has resulted from the tie-up and advertising which stressed the "Let Us Baby Sit While You Do Your Shopping" angle.

RUNNER-UP NUMBER 2

"THE MAN WITH THE GOLDEN ARM"

Submitted by Edword Meade
Shea's Buffalo, Buffalo, N. Y.
3500 seats • 90 cents top admission
General patronoge.

A special 50 foot shadow box was erected in the inner lobby 10 days in advance of opening featuring a mammoth three-dimensional Golden Arm approximately 10 feet tall. Two smaller shadow boxes and four narrow panels, all of which move to the front of the house at opening, carried cutouts of Golden Arms made by the sign shop. The black and gold theme was used throughout.

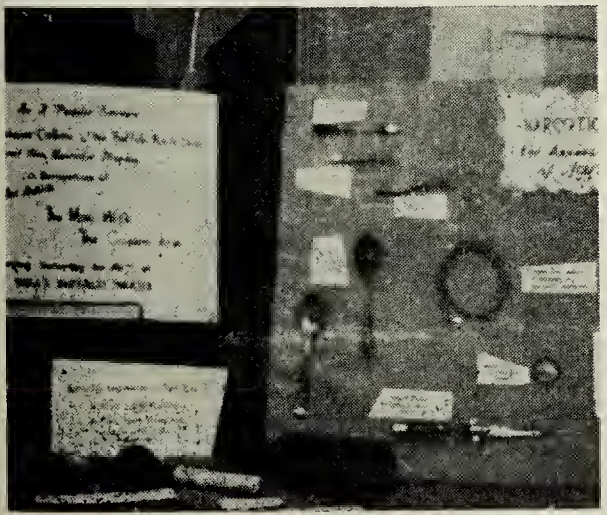
A good portrait artist was used for a week in one of the most prominent windows downtown, the W. T. Grant store. He worked all day, and on shopping nights. Three easels were mounted in the window along with star photos of Frank Sinatra, Eleanor Parker and Kim Novak. The artist drew 22x28 paintings of the stars from the stills. This was a crowd stopper. On the strength of this the Hamburg High School art class came downtown to watch the exhibition, and invited him to come to their school for a further demonstration.

The film's title lent itself to novel stunts. One of these was a man on the street, wearing a golden gauntlet, which we had made by a local costumer, giving out shiny new pennies, which we taped to small cards telling our story, "See 'The Man With The Golden Arm, etc." This street bally man made the rounds of downtown streets, banks, department stores, etc., handing out the pennies.

Among window displays, Oppenheim Collins women's wear store, devoted a display to narcotic implements and other articles supplied by the Buffalo narcotics squad, with appropriate credit card. Empire State News Company distributed materials supplied by the Pocket Book people to every newsdealer in town. Fourteen trucks were bannered with signs supplied by us, tieing in with the Pocket Book stunt.

Both radio and TV covering was extensive; and a raft of co-op newspaper ads were arranged. A special advance screening was held for the press, radio, store contacts and other opinion makers. This proved worth its trouble. Newspaper publicity, plus the co-op ads, enabled us to practically "steal the pages" on several days.

A fleet of 50 taxicabs carried 14x30 cards in outside rear frames starting opening day and running throughout the engagement.



RUNNER-UP NUMBER 3

"THE TREASURE OF PANCHO VILLA"

Submitted by Donald J. Monson
Ute, Rifle, Colo.
600 seats • 60 cents top admission
Small town and rural patronage.

In this town of about 2,000, with only a very small weekly newspaper and no radio station, it is difficult for us to get a message across to our customers.

We have found that our best advertising is "word of mouth" and in the case of this film we created favorable talk about it long in advance of playdate. The results were very good, about 145 per cent of normal for the Sunday-Tuesday change.

A week ahead of playdate we put out "Wanted" posters in all the store windows in town. These were home made and read: "Wanted For Theft. Gilbert Roland alias Luis Antonio Damasco de Alonso. Description: Five feet 10 inches tall, weighs 152 lbs. Good looking. May deceive you. No visible marks of identification. Curly black hair, moustache, and sideburns. CAUTION! This man considered dangerous. Is never without a gun and will not hesitate to use. Wanted by Mexican Federal Government for stealing THE TREASUURE OF PANCHO VILLA. If seen by NO means contact local police, but contact Don Monson at the Ute Theatre, phone 188, Rifle, Colorado." These had photo art from the press sheets attached to them by scotch tape. They were entirely different from the usual show cards or window displays and created a lot of attention.

We also advertised and had as extra feature a stage feature, "The Mexican Hat Dance" and this stirred up considerable interest. For the week preceding the engagement, in addition to showing the regular trailer for the picture, we ran a slide advertising "The Mexican Hat Dance" as an added attraction. The ushers, popcorn girl, and cashier all wore Mexican costumes and we had a 40x60 displayed in the lobby. In the Public Service Company window, we put a display consisting of a dummy dressed as a Mexican with a rifle in his arms and a wine bottle beside him. He was sprawled beside a treasure chest and had a sign above him saying "Pedro Is Guarding The Treasure Of Pancho Villa."

The Mexican Hat Dance was put on at all performances by our popcorn girl and her sister, who is a dancing teacher. They are of Spanish descent and really did a fine job and although their act was quite short it was very well received and the audience demanded several encores at each performance.

RUNNER-UP NUMBER 4

ENDURANCE CONTEST

Submitted by L. D. Dudley
Spartan, Sparta, N. C.
325 seats • 35 cents top admission
Rural type patronage.

Recently we staged a "Farmers' Night" and the stunt proved most successful and did about three times normal business. It was held mid-week since the farmers usually come in anyway on weekends.

It was advertised on heralds as follows: "Farmers' Night—Sparta was never like this before! Three crazy pictures! Grab your jug, saddle up old Dan and head for the Spartan theatre—Three Full Hours of Moanin' Mountain Fun! Lucille Ball and Desi Arnaz in 'The Long, Long Trailer'; Bob Hope, Jane Russell, and Roy Rogers and Trigger in 'Son Of Pale Face'; and Jane Powell and Howard Keel in "Seven Brides For Seven Brothers" plus two cartoons! Free popcorn to the first 15 people. They're running from the hills to be here. Nothing ever hit Sparta like this before. Free—Three Month Pass to the parents of the largest family present. And many more crazy gifts. The longest show ever. Starts 7:00 p.m.—Over 1:00 a.m. Come early for the best seats! Special admission price for this attraction only, children 10 cents, adults 50 cents. A Big Night of Fun!"

The regular policy of the house is double features.

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be owarded eoch ond every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certoin film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, In order to focus attention on a porticular plcture.

Such DISTRIBUTOR CASH PRIZES must be posted for a perioo of 26 weekly issues, ond if not won wlll be withdrawn. To quolify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, In whlch the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the some DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judglng of the one best. This one best will then receive the entlre DISTRIBUTOR CASH PRIZE; or, should a tle develop, it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

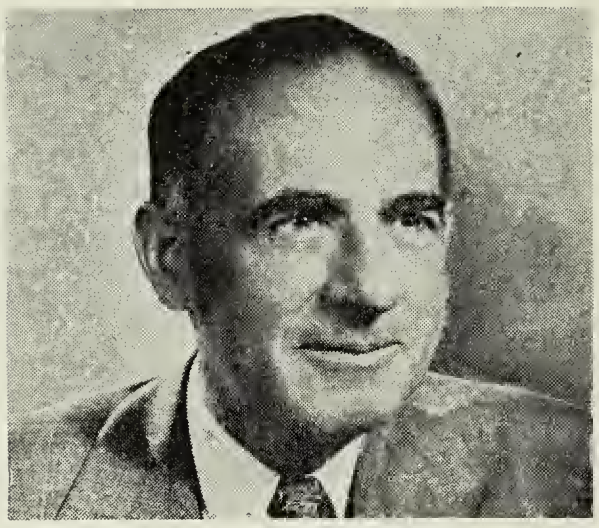
Justice Dept. Okays NT Cinemiracle Plans

Washington—Permission to produce 16 features in its new Cinemiracle process over a period of five and one-half years was secured last fortnight by National Theatres from the Department of Justice which, however, hedged the circuit's production and distribution rights with exhibition and other restrictions. At the end of the 66 month period, National's rights to produce in its new process would be terminated, and it would be required to license, on a reasonable royalty basis, to all producers and exhibitors who wish to take advantage of the technique. A hearing for final approval of the proposal was set for late last week in New York District Court by Judge Ryan, who was to be petitioned for an amendment to the original 20th-Fox consent decree banning circuits from production and distribution. Justice spokesmen said that the Department would not oppose the petition.

After three and one-half years, National could petition the court to produce additional features, and it could distribute for a total of seven and one-half years any of the films produced during the 66 month period. National further would be permitted to install equipment to show Cinemiracle product in 24 of its own theatres, with an additional six to be added to that number if the circuit could show the court that exhibitors in certain communities were not disposed to obtain a Cinemiracle license. The circuit also could exhibit with temporary portable equipment in four more of its own houses and in six others not owned, but none of the latter situations could show Cinemiracle for more than three months of any year.

In the initial 66 month period, National would not be required to license any other firm to produce Cinemiracle films nor would it be forced to license another exhibitor to install the equipment, although it could give another firm a sublicense. But if the circuit licensed production rights on a participation basis, the films would count against the 16 directly allotted to National. Furthermore, if the circuit wished to license any non-National theatre during the exclusive period, it could not predicate the licensing on a participating basis, but could license on the basis of so much per person admitted to the theatre. The licensing restriction does not affect National's right to sell on a percentage basis the pictures it makes.

Still another provision affects distribution after seven and one-half years of the films originally produced by National itself. After that period, it is stated, if National should wish to transfer the distribution rights on the films to some other firm, perhaps to be reissued, it could do so, but if the transfer were made on a participation basis, then any independent exhibitor making a substantial offer must be given the first opportunity to secure the product.



Walter W. Gross, 60, former director, vice-president and general counsel, American Broadcasting-Paramount Theatres, Inc., and a prominent industry attorney, died suddenly of a heart attack at his New York home.

War Declared On Vandals

Washington—Local theatre groups were urged last fortnight to undertake a major campaign to combat vandalism in neighborhood theatres by Mrs. Max Williams, president, Federation of Motion Picture Councils, in an address to the District of Columbia Motion Picture and Television Council. Mrs. Williams outlined a program which she said has been successful in fighting vandalism in Detroit situations and in other cities.

The publicity committee of Tent 35, Variety Club of New York, recently held a meeting to formulate plans for the International Convention to be held in the Waldorf-Astoria Hotel from May 9-12. Seen, seated, left to right, are Henry Spiegel, Paramount theatre; Gabe Sumner, Paramount Pictures; Blanche Livingston, RKO Theatres; Nat Rudick, UA; Ethel Edell, Columbia; Jerry Levine and Lenny Wayne, Paramount Pictures; George Ettinger, Columbia; and, standing, left to right, Ann Bontempo and Carl Fishman, Loew's Theatres; Mike Seigal, Variety Club office; Al Stern, RKO Pictures; Jerry Sager, B. S. Moss Theatres and convention publicity chairman; Harold Klein, chief barker, Tent 35, and vice-president, J and J Theatres; Martin Levine, convention chairman, Brandt Theatres; Ira Meinhardt, chairman of operations, Tacme Film Delivery; and Bill Stutman, 20th-Fox.

Jacobs Succeeds Fitter As Aide To Owens

New York—Hugh Owen, vice-president, Paramount Film Distributing Corporation, last week announced "with deep regret" the resignation of Al Fitter, his assistant.

Fitter, whose resignation will be effective March 9, is leaving Paramount to enter the industrial oil business. In his announcement, Owen said Fitter was "unquestionably one of the ablest of the younger men charged with sales responsibilities in the film industry. His conscientiously performed services to Paramount, his keen judgment in business matters and his devotion to the company's progress won for him the respect and friendship of all who have been serving Paramount with him."

Fitter started with Paramount in 1946 as a sales trainee in New Haven. He advanced rapidly through sales positions, and in 1949 was named Buffalo office manager. He became Owen's assistant in 1951.

Eugene (Jake) Jacobs, Kansas City branch, has been appointed assistant to Owen, succeeding Fitter. Owen's new assistant, who started with Paramount 15 years ago in the Oklahoma City branch, has been associated during the past seven years with the Kansas City branch, where he has served in a number of supervisory capacities.

The appointment of Fitter as western division manager, United Artists, was announced by William J. Heineman, vice-president in charge of distribution. Fitter replaces James R. Velde, recently named general sales manager.

As western division manager, Fitter, who takes over his new post on March 12, will supervise UA exchanges in Chicago, Denver, Kansas City, Los Angeles, Milwaukee, Minneapolis, Omaha, St. Louis, Salt Lake City, San Francisco, and Seattle.

Court Reserves Decision

New York—Decision on the $15 million anti-trust action brought by Chesapeake Industries against Loew's and RKO Theatres was reserved last fortnight by Federal District Court Judge Archie O. Dawson, who also reserved on a defense motion to dismiss the case. At the same time, he instructed attorneys for the parties to file briefs and exhibits with him by March 9, and set March 16 as the final date for reply briefs.

Chesapeake had claimed that Eagle Lion Classics in 1946-50 was denied a fair share of the Metropolitan market area because of an alleged conspiracy by Loew's and RKO Theatres.

Hearings To Start March 21

Washington—March 21-22 was set last week for the Senate Small Business subcommittee hearings on exhibition problems by the chairman, Senator Hubert Humphrey (D., Minn.), whose commitments on the Agriculture Committee required postponement from the date originally scheduled earlier this month.

N. J. Blumberg's Brother Mourned

Fort Lee, N. J.—Herman Blumberg, 64, brother of N. J. Blumberg, U-I board chairman, died at his home here last fortnight after a lengthy illness.

NEWS OF THE TERRITORIES . . .

Drive-In Firm Issues 250,000 Stock Shares

ALBANY—For the first time in this area, a stock issue is being offered the public by a drive-in company. United Drive-In Theatres Corporation, a New York corporation, advertised in the Albany Times-Union a new issue of 250,000 shares common stock, ten cents par value. The listed price was $1 per share.

The advertisement set forth that "The company was organized for the principle purpose of building and operating a chain of outdoor motion picture drive-in theatres. Location of the first theatre site is presently planned in the Albany-Troy-Schenectady area of New York state."

Industry men who had seen the prospectus said it called for construction of a 700-car drive-in, at an estimated cost of $128,000. An Albany film distribution executive would be the only salaried officer.

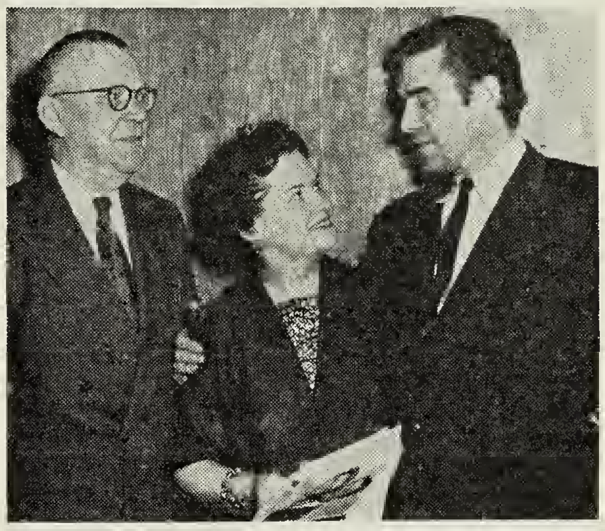
Albany

Louis W. Schine, Schine Circuit, Gloversville, N. Y., underwent major surgery in the Harkness Pavilion, New York. Industry wishes for his speedy recovery were conveyed to him by Harold Gabrilove, Variety Club chief barker. . . . Al Marchetti, U-I chief booker, and his wife, cashier, celebrated their 25th anniversary with the film company. . . . Student discount tickets produced business for Warners' "Helen Of Troy" at the Strand. Norman Cantois, assistant to manager A. O. LaFlamme, visited schools and colleges to distribute tickets. Andrew Roy, Stanley manager, handled arrangements in Utica, N. Y., and Sid Sommer took over in Troy, N. Y.

Atlanta

Mrs. J. W. Lay, concessions operator, Gem, Cuthbert, Ga., won first prize in the recent Martin Theatres Books of Happiness contest. Second place winner was Dorothy Smith, cashier, Village, Columbus, Ga., Arden Stacey, doorman, Strand, Atmore, Ala., was third, and Henry Whatley, manager, Phenix City Drive-In, Phenix City, Ala., was fourth. . . . Cullen Gross, owner of the three drive-ins at Albertsville, Ala., has announced that he will soon start work on a million dollar resort. . . . Lloyd E. Reddish was appointed manager, Shadyside Drive-In, Albertsville, Ala. . . . William Dietenbeck, manager, Paramount, Jackson, Miss., resigned to open his own theatrical business in Orlando, Fla. . . . Ed Burchfield will resume operation of the Burchfield Drive-In, Oak Ridge, Tenn. . . . The Avon, Geneva, Ala., closed its doors.

Martin Theatres, Columbus, Ga., closed the Ritz, Dotham, Ala. . . . Victor Retty, owner, Gulf, Venice, Fla., is the new owner of the Tropical Drice-In, Laurel, Fla., from Tropical Theatre, Inc. The Tropical was opened two years ago by James W. Ponder, III, and Earl Edge. . . . A small, modern theatre has been opened by R. C. Mullits, High Springs, Fla., at Cedar Keys, Fla. Mrs. Harriet Felhauser will have charge of the boxoffice, and George Daniels will serve as operator. . . . John Richard Hatcher, Sr., 72, longtime theatre manager and civic leader, died at his home in Lebanon, Tenn., after an illness of several months. Hatcher managed Crescent Amusement theatres here. . . . L. W. Bevel, city manager, Grove and Ridge, Oak Ridge, Tenn., died at his home there. Mrs. Bevel will assume management of the theatres. . . . James Sanders was appointed manager, Martin, Dawson, Ga. He replaces Jerry Evans, who goes to Brewton, Ala., as city manager, Martin Theatres. . . . The world premiere of Walt Disney's "The Great Locomotive" is set for Atlanta some time in June. . . . The new Cinemorada, Ilamdorada, Fla., owned by Major Robert L. Duncan, has opened. . . . Manager Jack Chesnutt reported that the Vero Drive-In, Vero Beach, Fla., is installing a new CinemaScope screen and equipment.



Steve Cochran is seen being greeted by Mrs. Stella Poulnot, president, Atlanta Women of the Motion Picture Industry, while Ed Brauer, Republic branch manager, whose company is releasing the star's latest film, "Come Next Spring," looks on.

Tommy Thompson, president, Theatre Owners of Georgia and Martin Theatres, was passing out cigars to his friends to celebrate the arrival of a daughter. . . . S. E. McDaniel said that he will soon start work on a new drive-in at Marianna, Fla. . . . Martin Theatres closed the Gem, Marianna, Fla. . . . The Capital, Homerville, Ga., has a new owner, S. E. Summerlin, from its former owner, D. Shapiro. . . . The monthly meeting of Theatre Owners of Georgia was held at the Variety Club; plans were discussed for the 1956 convention. . . . Barbara Beck and Jo Ann Blake were honored at a birthday luncheon by their fellow workers at United Artists. . . . Harris Wynn, sales representative, MGM, resigned. . . . Jack B. Steadman is now manager, Lake Haines Drive-In, Haines City, Fla., a unit of Floyd Theatres.

Over 200 celebrities and newspapermen in New York were the guests of Governor Edmund S. Muskie of Maine and 20th-Fox at a clambake held at "The Lobster" and saluting CinemaScope 55 and "Carousel," first production in the new process, which had its world premiere at the Roxy in a benefit for New York Medical College. Seen, left to right, are Mrs. Spyros P. Skouras; Governor and Mrs. Muskie; Spyros P. Skouras, president, 20th-Fox; and Mrs. and Mr. Charles Einfeld, vice-president, 20th-Fox.

Reduction Is Sought In Censorship Fees

ALBANY—If the industry has a case for reduction of censorship fees collected by the Motion Picture Division, State Education Department, it should make "a clear and open presentation," according to Senator Fred G. Moritt, Brooklyn Democrat, when he commented on the reintroduced Noonan bill, which would increase the rate for inspection of original films from three dollars to four dollars per thousand feet, and decrease the charge for prints from the present two dollars per thousand feet to four dollars for each additional "entire" copy.

Senator Moritt, who led the winning fight on the Noonan-O'Connor act in the upper house last year, after it had passed the Assembly without a dissenting vote, said he still opposed the measure, "because it would cost the state $250,000 revenue annually." After condemning "lobbying" behind it, the legislator declared he would listen to the industry case, if an open statement were presented.

The Motion Picture Association of America is supposed to be chief supporter of the proposed change, while the State Education Department and Budget Division oppose it.

Boston

Rene Garneau, owner, Midway Drive-In, Ascutney, Vt., has been named chairman, 1956 March of Dimes campaign, southern Vermont area. . . . Funeral services for Francis Perry, 83, owner, Orpheum, Foxboro, Mass., a veteran exhibitor, were held at Bethany Congregational Church, Foxboro. A past president, Independent Exhibitors, Inc., of New England, he served in that office in 1943-44. He is survived by his son, Francis, Jr., who has been operating the theatre. . . . The highlight of New England's part in the Brotherhood Week drive is the midnight show at Loew's State, March 2, where a sneak preview of a first run film will be shown with entertainment on the stage. Admission is by contribution of at least one dollar into the National Conference of Christians and Jews. The co-chairmen are Bill Kumins, Warners, and Charlie Kurtzman, Loew's Theatres. Publicity is being handled by Art Moger, Joe Mansfield, Karl Fasick, and Phil Engel. . . . Ray Curran, MGM salesman, was in the Eastern Maine General Hospital for kidney surgery. . . . Gordon Jarvis, Burlington, Vt., decided to reopen the Strand.

New England Allied Reelects E. W. Lider

BOSTON—The annual meeting and election of officers of Independent Exhibitors, Inc., of New England, a unit of National Allied, was held last fortnight at the Hotel Bradford, preceded by a luncheon. Edward W. Lider was reelected president and Melvin B. Safner first vice-president. Edwin Fedell was named second vice-president; Henry Gaudet, secretary; and Julian Rifkin was reelected treasurer. Nathan Yamins was reelected national delegate, and Lider was elected alternate delegate. The board of directors includes Norman C. Glassman, chairman, and W. Leslie Bendslev, Ned Eisner, Ray Feeley, Leonard Goldberg, Arthur K. Howard, Frank LePage, Albert B. Lourie, Walter E. Mitchell, Daniel J. Murphy, Samuel Resnik, Theodore Rosenblatt, Andrew Tegu, and Robert Viano. Carl Goldman was re-appointed executive secretary.

Several important industry problems were aired at the meeting. Out-of-town guests were Sidney Samuelson and Irving Dollinger, both of whom addressed the group. Sentiment was voiced in support of the Senate Small Business Committee hearings in Washington, with request that they start Feb. 28. Favor also was expressed for Senator Fulbright's proposed tax bill, which would lower corporate income taxes. As a body, the group went on record in expressing favor of the elimination of admission taxes without joining COMPO. The local EDC committee, headed by Arthur Howard, reported progress in the fight against exorbitant film rentals and unfair trade practices. Current Massachusetts legislative bills were also discussed. About 40 member were present at the luncheon meeting.

Winooski, Vt., a suburb of Burlington, for weekends only, with one change of program. He will do his own buying and booking for the house. He also operates the Mallet's Bay Drive-In in the summer.

PROVIDENCE, R. I., NEWS—William J. Trambukis, Loew's State manager, received a publicity break when the Sunday Journal devoted the first page of the feature amusement section to "The Man With The Golden Arm." Six different scenes from the picture, ranging from three to six columns, highlighted the exploitation, together with a commentary by Brad Swan, captioned "Preminger Again Challenges Code."

Charlotte

John H. Harris, 50, husband of Billie Harris, Republic booker, died last fortnight. . . . Edward A. Rosenblatt, Theatrical Engineering Company, stated that he has completed arrangements for projection supervision in the Massie Theatres, Waynesville, N. C., which operate six situations in that area. . . . The Variety Club hosted a bingo party, which included dancing and other entertainment. . . . The New, Morganton, N. C., was opened by Homer Haynes, Lenoir, N. C., who owns also the Catawba, Hickory, N. C., the State, Lenoir, and the Center, Maiden, N. C., all under the projection supervision of Theatrical Engineering.

Chicago

Bill Hollander, B and K publicity chief, and his wife are in Florida, where he is convalescing from surgery. . . . Harry Engelman, formerly with the Schoenstadt circuit, was added to the Roosevelt staff. . . . Elmer Immerman, B and K director of personnel, still was convalescing at home. . . . Included in chief barker Jack Kirsch's 1956 program for Variety Club are expanded membership, broadened social activities, and additional fund-raising for La Rabida Sanitarium to supplement annual audience collections. . . . Leon Lee joined Joe Berenson's National Theatre Advertising Service. . . . New barkers of Variety Club are Duke Dunbar, Ben Eisenberg, Sol Horwitz, Dan Kirsch, Grant Nathanson, Harry W. Nepo, and M. D. Zimmerman. . . . Irving Mack and Joe Berenson attended the Oklahoma Theatre Owners convention.

Walter Davidson, 65, retired B and K music director, died. His widow, a son, and a brother survive. . . . Arguments in "The Game Of Love" suit for permission to show the film, brought by the Times Film Corporation after the police censor board had refused to give a permit, were postponed for 20 days by Federal Judge Samuel Perry.. . . . Jack Kirsch, Illinois Allied president, Seymour Simon, theatre attorney, and Stanley Oshan, Milko Candy Company, were among those who attended the National Allied Drive-In convention in Cleveland. . . . Don Bowen, operator, Don, Erie, Ill., leased the Roxy, Pecatonica, Ill. . . . Everett Trowbridge bought the Wells, Fort Wayne, Ind., from A. H. Borkenstein. . . . Van A. Nomikos added the DeLuxe to his neighborhood circuit. . . . Theatreman Freddie Mindline convalesced in California after recurrent illnesses.

Cincinnati

Scores of area drive-ins are being readied for March reopenings. . . . T. O. McCleaster, 20th-Fox division manager, Robert McNab, branch manager, and area salesmen attended exhibitor previews of CinemaScope 55 at Columbus, O., Charleston, W. Va., and Lexington, Ky. . . . Shubert interests are expected to sell the Cox as a result of the government consent decree. . . . Lou Clemmer, owner of drive-ins at Eaton and Miamisburg, O., is building a 12-unit motel adjacent to his Cruise-In Drive-In, Eaton. . . . Ted Crist closed the Ohio, Spencerville, O., for the spring and summer months, and will reopen his Midway Drive-In, Spencerville, in mid-March. . . . The Park gave away live bunnies at a kiddie matinee. . . . Harry Jansen, Jr., is a new 20th-Fox shipper, succeeding Walter Mergenthal, promoted to booker. . . . Annabelle Ward Olsen, widely known former Lexington, Ky., exhibitor, was in Holmes Hospital here. . . . Walter Gibson, former U-I booker who is in the Veterans Hospital, Coral Gables, Fla., will appreciate hearing from friends. . . . Dorothy Habel, secretary to Sam Sherman, U-I manager, resigned.

Red Cross Committee Named For Chicago Drive

CHICAGO — Arthur Schoenstadt, Schoenstadt Circuit, serving as chairman of the amusement and recreation division, and Jack Kirsch, co-chairman, are receiving donations for the 1956 American Red Cross drive. The goal is $10,500.

Assisting the chairmen are Harry Balaban, H and E. Balaban; James Coston, Coston Enterprises; Tom Flannery, White Way Electric Sign and Maintenance Company; Edwin Silverman, Essaness Theatres; and Manny Sperling, Confection Cabinet Company.

Drive-In Operation Is Circuit Theme

BOSTON—Richard A. Smith, vice-president, Smith Management Company, presided over the first of a series of three-day conclaves for district managers, department heads, and key personnel at the home office here. Every phase of drive-in operation was discussed in detail. On the agenda were such subjects as theatre promotion, maintenance, budgeting, concessions, public utilities, office procedure, buying and booking, projection, and playgrounds.

William T. Powell, division manager and director of advertising and public relations, spoke on general theatre operations. Others who addressed the group were Mel Wintman, head of concessions; Sam Seletsky, head film buyer and booker; Edward Lane, comptroller; Harry Broude, head of public utilities; and Lou Gates, chief projectionist.

At the meetings, Smith announced promotions and changes in personnel, including James F. Collins, recently named "Circuit Manager of the Year," promoted to district manager, Natick, Mass., Drive-In, Meadows Drive-In, Hartford, Conn., Starlight Drive-In, Croton-on-the-Hudson, N. Y., and Hollowbrook Drive-In, Peekskill, N. Y. Harvey Elliott has become district manager, New Jersey, including the Route 3 Drive-In, Rutherford, Route 46 Drive-In, Saddle River, Roosevelt Drive-In, Jersey City, and the Livingston Drive-In, Livingston. Willard T. Alexander has become the manager, Timonium Drive-In, Baltimore, Md. Charles R. Darby has become district manager, Eastside and the Westside Drive-Ins, Detroit, and the Empire Drive-In, Rochester, N. Y.

Other changes include Joseph Philbrook, transferred from the Route 46 Drive-In, to the Meadows Drive-In, replacing Harold Cummings, resigned; Thomas Cunningham, former assistant, the Route 46, was promoted to full manager. William T. Powell, Jr., is transferred from the ABC Drive-In, Pittsburgh, to manager, Starlight, Croton, N. Y. Martyn Remy, formerly with the Westside, Cleveland, is transferred to manager, Empire, Rochester. Joseph Bresnahan, formerly manager, Orpheum, Gardner, Mass., is transferred to the ABC Drive-In, Pittsburgh, as manager. George Moffatt has been named assistant to film buyer and booker Sam Seletsky. Nick Lavidor, former manager, independent University, Cambridge, Mass., has been named assistant to Mel Wintman, concessions head. A new position was established for Lou Gates, chief projectionist for the circuit.

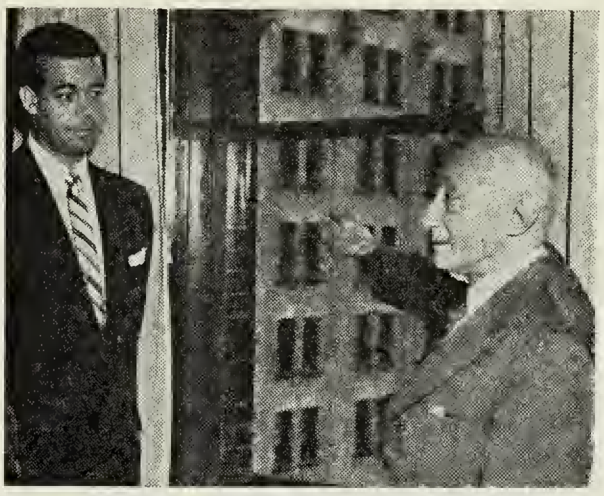
COLUMBUS, O., NEWS—The City Council, Wilmington, O., repealed the three per cent admissions tax retroactive to Jan. 1, following more than a year's work by theatremen, including Bill Reisinger, manager, Murphy, and Robert Wile, secretary, Independent Theatre Owners of Ohio. . . . Mrs. Max Stearn, operator, Southern, recovered from injuries sustained when her garage door fell on her head and neck. . . . Critical approval greeted 20th-Fox's CinemaScope 55 at the special showing in the RKO Palace. . . . Robert Wile was a discussion group leader in a conference on freedom of communications held at the Southern Hotel here. The conference was sponsored by the Ohio Education Association, Sigma Delta Chi, National Education Association, and the Commission for the Defense of Democracy Through Education. . . . Bill Yeakle, former manager, Paramount, Hamilton, O., is the new manager, Markay, Jackson, O. He succeeds Clay Hadley, who will be in charge of the Louvee, Wellston, O., for two weeks, and then will return to Logan, O., to manage the Hocking Drive-In.

Cleveland

Three independent Ohio theatres have contracted with Herb Horstmeier for buying and booking service, the Strand, Fremont, the Willow, Clyde, and the Knox Auto, Mount Vernon. . . . George Foley, owner, Montpelier, Montpelier, O., is getting his house ready to show CinemaScope 55 by installing magnetic sound equipment. . . . Herb Ochs, head, Ochs Drive-In Circuit and James Ochs, in charge of the circuit's Florida theatres, flew up from Dania, Fla., to attend the National Allied Drive-In convention. . . . Rudy Norton, United Artists salesman, celebrated the arrival of a fifth grandchild. . . . The Youngstown, O., Vindicator reported that the Liberty, Wellsville, O., only theatre in the town, has been closed by federal order and will be offered for sale after March 1 to satisfy a $3,357 lien, allegedly for delinquent withholding, social security, and federal admission taxes. . . . Carl Schwyn, financier and prominent circuit owner until he sold his theatre to Jack Armstrong several years ago, has been named state chairman of the campaign supporting Michael V. DiSalle for governor. . . . Three of six youths arrested on an incendiary charge following a fire in the Granda, all 15 years of age, were sent to the Boys Industrial School, Lancaster, O., by Juvenile Judge Paul W. Alexander.

Dallas

The Kist Drive-In, being built by Phil Isley Theatres in suburban South Oak Cliff, is scheduled to open in April or May. The 1,000-car ozoner will cost approximately $200,000. . . . W. L. White, recently at the Cowtown Drive-In, Fort Worth, Tex., and the Texan, Kilgore, Tex., has been named manager, Varsity. Frank Workman, formerly at the Varsity, has been promoted to treasurer, downtown Rialto, by Trans-Texas Theatres. . . . Twentieth-Fox held a demonstration of CinemaScope 55 at the Palace, with more than 500 exhibitors in attendance. Mark Sheridan explained the new process and the part the exhibitors would play in its debut.



Edmund C. Deberry, left, recently named Paramount Cincinnati branch manager, is shown by Adolph Zukor, Paramount's board chairman, the offices the latter occupied in the Times Building, New York, when he started with Paramount over 40 years ago. They are standing at a window of Zukor's present office, Paramount Building.

The downtown Majestic, Melba, Tower, and Rialto joined in the downtown Dallas 100th anniversary celebration, during which $1,000 was given away daily. . . . Fred C. Matthews, president, Motiograph, Inc., spoke to the recent sales meeting held here by the Modern Theatre Equipment Company and Starling Sales Company. . . . Lawrence Barron soon celebrates 25 years of service with Rowley United Theatres. His brother, Jasper Baron, has a longer record of affiliation. Both are now projectionists at the Rosewin. . . . Joe Bill, star of the television program "Country Picnic," has signed a film contract with Locklin Pictures. After an audition by John Carpenter, producer, the actor was signed for a series of three pictures, to be filmed in and around Dallas and Fort Worth.

Denver

Variety Club will hold an annual dinner-dance at the Cosmopolitan Hotel, March 2. Cocktails will be served, starting at 6:30 p.m., in the new clubrooms, with dinner in the Silver Glade to follow at 8. . . . Wolfberg Theatres took over the Monaco Drive-In from Lem Lee and Paul Rothman, who have operated it since its opening. . . . Dick Fulham, branch manager, 20th-Fox, went to Albuquerque, N. M., to preside over the demonstration of CinemaScope 55 at the Sunshine. . . . James Peterson, owner, Vogue, Littleton, Colo., and president, Allied Rocky Mountain Independent Theatres, was on the east coast and visited the Cleveland drive-in convention. . . . Twentieth-Fox started remodeling of salesmen's space, so that each salesman can have an office. The booking department is also scheduled to be overhauled and modernized. . . . Otis Dunlap, recently manager, Tower, is now at Service Theatre Supply as bookkeeper.

Censors Newest Dispute Is Over "The Rose Tattoo"

CHICAGO—The police censor board was in another dispute, this time over Paramount's "The Rose Tattoo," which is running at the United Artists.

The censor board was determined to make several cuts, to which producer Hal Wallis refused consent, on the ground they would impair the picture story. The film finally was okayed for general patronage when Wallis agreed to a minor dialogue cut.

Wile Sees No Conflict Between TV, Films

COLUMBUS, O.—Television and motion pictures have a place in entertainment and they are not competitors because they have different functions, according to Robert Wile, secretary, Independent Theatre Owners of Ohio, in an interview printed in Edgar Barmann's radio and television column in the Ohio State Journal.

Wile said that TV programs like the "$64,000 Question" and the "Ed Sullivan Show" are keeping some viewers away from movies, but there's no cause for alarm since "the motion picture business is here to stay." Wile said Sunday and Tuesday nights are the most popular with TV viewers and theatre attendance takes a "noticeable drop" on those nights.

When TV is first introduced in an area, theatres are hard hit, Wile noted. He believes, however, that TV and movies have distinct advantages over the other. He said a boxing match can be seen better on TV than in films. On the other hand, "when you get more than two or three people on the TV screen the viewer is confused." Motion pictures, he added, can show a panorama with an effectiveness which TV cannot rival.

Rather than furnish competition, Wile continued, TV often benefits the movies. He said several years ago the film "Above And Beyond," which had done average business in Canton, O., received a plug on the Ed Sullivan show on the day the movie opened in nearby Akron, O. Business there was so good, Wile said, the picture had to be held over. "When mama gets a new hat and wants to go somewhere to show it off, she'll go to the movies," he concluded.

Des Moines

Richard Phillips, Algona, Algona, Ia., won the Master Showman award by Central State Theatres for the second consecutive year. Joe Cole, Rialto, Fort Dodge, Ia.; Karl Underwood, Capitol, Burlington, Ia.; and Richard Myers, Strand, Mason City, Ia., won firsts in the three divisions of the contest for increased business. . . . The Legion, Thompson, Ia., closed the Memorial, due to poor attendance. . . . The Variety Club will hold its annual dinner-dance and inaugural March 3 at the Standard Club. Frank Rubel will be installed for his second year as chief barker.

E. J. Kramer completed a remodeling job in the Winfield. . . . The Lone Ranger was in town for three personal appearances in the RKO Orpheum on behalf of the Warners feature. . . . Lois Loar, Warners secretary, was called out of town by the death of her mother-in-law. . . . The operators of the Schleswig announced that there will be only one change weekly during February and March.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

Censorship Problem Discussed By Distrib.

MILWAUKEE—The local film censorship body recently was termed "one of the toughest in the country" by Charles Teitel, Chicago, Teitel Films president, who stated that although his company has no grievance with the censors, "We do battle." Teitel was here to address the Better Films Council at the YWCA.

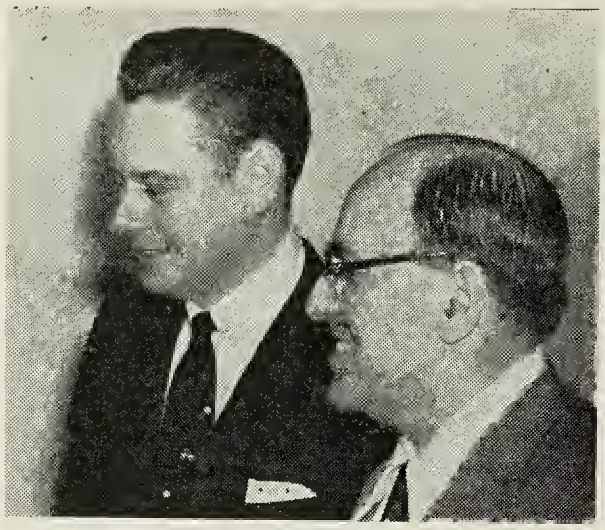
Outlining the process of bringing imported films to the United States, Teitel pointed out that every foreign film must pass the customs office, a censorship board in itself. "Only those films seen as fit for United States consumption are allowed into the country," he pointed out, adding that some people wonder how some pictures are admitted, since these critics "frown upon the subject matter, if they tolerate it at all."

Teitel suggested that Americans should see films from all parts of the world because they become acquainted with the individual behavior of people around the globe in that way. He said that he has seen Russian films that were excellently produced, representing good theatre when discounting their obvious propaganda. He predicted that censorship problems would lessen as the ideas of viewers and boards become broader in what to expect. He cited the dangers inherent in trying to pass judgment, especially moral judgment, on films reflecting a society and background different from that on this side of the Atlantic.

The independent distributor executive further asserted that imported films have a "tremendous" influence on every day life and that they have brought refreshing ideas from many countries. He predicted that there will be a greater exchange of films in the future, coupled with a greater exchange of movie talent.

Jacksonville

Nick Fortunas, Apalachicola, Fla., theatre owner, flew his own light plane here to call on distributors. . . . Fred Hull, MGM branch manager, and publicists Judson Moses and Jack Wiener were in Miami, Fla., to assist FST district leaders Harry Botwick and Howard Pettengill in the Florida premiere of "I'll Cry Tomorrow" at three top FST houses. . . . Celebrating his first 25 years with 20th-Fox was Thomas Tidwell, branch manager, a transplanted Texan who came here from a salesman's post in Dallas during 1952. . . . One of the state's best-known showmen, Glenn Bryder, has opened his Florida Buying and Booking Service in the Guaranty Life Building. He was film buyer for Talgar Theatres for the past six years and spent 17 years with FST. Among his new accounts are the 12 theatres of the First Southeast Corporation. . . . Newspapers are using "Movie Clocks" on amusement pages to acquaint readers with feature starting times at downtown theatres. . . . FST executive Mark DuPree and Bob Harris were home briefly following lengthy work assignments in south Florida. . . After a flurry of Saturday night bills that ran to the showing of as many as six features, drive-in theatres have settled down to their former double-feature policies. . . . Fine audience reaction greeted Fred Hull's sneak preview of MGM's "Meet Me In Las Vegas" at the Florida.



Ed Hale, Buena Vista's exploitation department, New York, recently visited with Jack Sanson, SW Strand, Hartford, Conn., in conjunction with plans for the regional saturation reissue of Walt Disney's "Song Of The South."

MIAMI, FLA., NEWS—Nearly $5,000 was raised for the Variety Club Children's Hospital in an auction of celebrities' possessions at the Fontainebleau Hotel, including clothing from Milton Berle, Peter Lind Hayes, and Joan Crawford. . . . A goal of $275,000 has been set for the Variety Club's First Annual Telethon, which will replace the annual Show of Shows as a money-raising project for the Children's Hospital. . . . Film star Cyd Charisse and television's Red Buttons were on hand for the opening of Loew's Riviera, Coral Gables, Fla. The official opening was a night affair, but a preliminary tape-cutting ceremony was held in the afternoon with officials from Coral Gables and South Miami present. A preview inspection and showing of the premiere attraction, Columbia's "Picnic," was held the night before, with Loew's president Joseph R. Vogel, U-I's Charles Feldman, Ernest Emmerling, Loew's director of advertising, Johnny Murphy, Loew's vice-president, George Hoover, Variety Club International chief barker, Mori Krushen, United Artists, Max A. Cohen, Cinema Circuit president, among those present. Marvin Reed is Riviera manager.

Forman Accepts Chairmanship Of Los Angeles Heart Fund

LOS ANGELES—William C. Forman, president, Pacific Drive-In Theatres Corporation, has accepted the industry chairmanship, Los Angeles County annual Heart Fund campaign. He hosted an organization luncheon in the Variety Club rooms in the Ambassador Hotel recently. Ralph C. Long, North American Aviation, Inc., and Hal Thomas, Heart Fund, outlined to Forman's committee the work of the Heart Fund and the campaign goal.

Committee members include Sherrill Corwin, Metropolitan Theatres; Spencer Leve, Fox West Coast Southern California division manager; Fred Greenberg, Warners; Wayne Hanson, South-Lyn Theatres; Ezra Stern, chief barker, Variety Club; and Ida Schreiber, secretary, Southern California Theare Owners Association.

Los Angeles

After being associated with IFE Releasing Company for a number of years as sales manager, Alex Cooperman resigned. He will be succeeded by Harry Stern. . . . Leon Elender has taken up his duties as sales manager, American Releasing Company, after resigning as branch manager, Kranz-Levin Pictures. . . . Harry Vinnicof, head, Vinnicof Theatres, suffered a fractured arm. . . . Mel Evidon, sales manager, Favorite Films, checked into the Cedars of Lebanon Hospital for a complete physical examination. . . . A hearing was to be held in bankruptcy court on the affairs of the Apache Drive-In. J. Harry Agron is the operator of the Apache. The hearing was originally scheduled for considering an offer to purchase the situation for $100,000 made by the Valley Drive-In Corporation. . . . Max Laemmle redecorated his Los Feliz, neighborhood house here, and installed a new concessions stand and new lighting. Al Eisman joined the staff as Laemmle's assistant. . . . J. D. Kendis, president, Continental Pictures, Inc., after being hospitalized, is now back at work at his new Film Row exchange, 1963 S. Vermont Avenue.

Milwaukee

Ed Schmeider, Cuba, Cuba City, Wis., installed CinemaScope. . . . Tommy Mack, former operator, Zenith, is now manager, Sherman, for the Cinema, Inc., circuit. . . . Fox-Wisconsin secured Magna's "Oklahoma!" It was rumored that the Todd-AO attraction would run in the now closed downtown Strand. . . . Ben Marcus, Marcus Theatres Management, advised that the recently acquired Madison, Madison, Wis., will be completely overhauled at a cost of $250,000. . . . United Artists and Fox-Wisconsin are still trying to have "The Man With The Golden Arm" okayed without deletions by the City Motion Picture Commissioner. United Artists stated that it will not allow the film to be shown if cuts are made.

Paul Strennen, Burlington, Ia., took over the lease on the New Lake, Rib Lake, Wis., from Narid Theatre Enterprises. . . . The Towne, Florence, Wis., installed CinemaScope. . . . Television impact has not lessened in this area, according to a Marquette University professor, who reported that in 1951 the average viewing was 19 hours, in 1955, 24 hours. . . . "Meet Me In Las Vegas" was screened by MGM. . . . The annual Variety Club, Tent 14, meeting was held for the election of officers, who include Oliver Trampe, chief barker; Edward Johnson, first assistant; Morey Anderson, second assistant; William Pierce, dough guy; and Harold Pearson, property master. Board members are Pat Halloran, Andy Pheeris, Dean Fitzgerald, Irving Werthamer, Al Kvool, and Angelo Provinzano.

Minneapolis

Actors Stewart Granger and Russ Tamblyn and director Richard Brooks were in for the northwest premiere of MGM's "The Last Hunt" at the State, Minneapolis, and the Paramount, St. Paul. They came here from the world premiere in Sioux Falls, S. D. . . . Edward L. Marshall has been named general sales man-

Wearing authentic Grecian battle gear, the world's largest press agent, seven-foot, five-inch Dave Ballard, recently met showmen and exchange officials during a visit to New Orleans. He is shown here with, left to right, George Pabst, UA southern district manager; Alex Maillho, local exchange manager; Arthur Barnett and J. C. Randolph, area exhibitors.

ager, Candymasters, Inc. . . . Mary Jo Harper is the new stenographer, Warners. . . . Rae Wilk, daughter of Reno Wilk, manager, Triangle Outdoor Theatres, was married to Sidney Bash in Los Angeles. . . . Foster Blake, U-I western division sales manager, and Burtis Bishop, Jr., MGM midwest sales manager, were in on routine business. . . . Ralph Pielow's Quad-States Theatre Service is now handling the buying and booking for the Grand, Mohall, N. D., and the Trail, Newton, N. D. Northwest Theatre Corporation is doing the same for the city-owned Auditorium, Red Wing, Minn., and the Lyric, Rugby, N. D. . . . The neighborhood Parkway pulled Liberace's "Sincerely Yours" after two days. . . . Theatres which have closed recently include the Augusta, Augusta, Wis.; Little America, Carthage, S. D.; Primghar, Primghar, Ia.; Roxy, Glen Ullin, N. D.; Hurley, Hurley, S. D.; Majestic, Clear Lake, S. D.; Legion, Michigan, N. D.; State, Estelline, S. D.; and Empress, Rochester, Minn. . . . James Randgaard sold his interest in the Gilles, Wahpeton, N. D., to Drive-In Theatres, Inc., Brainerd, Minn. He will devote all his time to the Staples, conventional house, and the Staples Outdoor, Staples, Minn. . . . CinemaScope has been installed in the Grand Mohall, N. D., and the Towne, Florence, Wis. . . . R .W. McKie and Ray Allmendinger, Sioux Falls, S. D., purchased the Lennox, Lennox, S. D., from John E. Doyle. Extensive improvements, including the installation of CinemaScope, are planned. . . . Paul Strennen, Burlington, Ia., took over the lease on the New Lake, Rib Lake, Wis., from Narid Theatre Enterprises.

New Haven

John Carin has reopened the Strand, Willimantic, Conn., formerly operated by the Markoffs. . . . Leon Jakubson, MGM office manager and booker, was elected vice-president, Municipal Golf Club Association. . . . Joe Mansfield, United Artists exploitation, was in town to make arrangements for "Alexander The Great." . . . Arthur Greenblatt, Allied Artist special representative, was in town to visit John Pavone's branch. . . . Joe Reed, Washington Depot exhibitor, was in the Torrington Hospital. . . . D. Doubrille is now operating the Niantic, Niantic, Conn. . . . Jack Post, general manager, Fishman Theatres, and Mrs. Post celebrated their 24th wedding anniversary with a party at Waverly Inn. . . . Congratulations were in order to Tony Masella, Meriden, Conn., Palace manager, and Mrs. Masella on the addition of a baby to the family. . . . Victor Borge was booked to make one night stands at the Poli here and in Waterbury. . . . Mrs. Virginia Smith, formerly with United Artists, recently became a mother. . . . Ray Wylie, former UA branch manager, is now in the insurance business.

Hearing School Gets Variety Club Help

OMAHA—The affiliation of the Omaha Hearing School with Variety Club, Tent 16, was announced at a luncheon in the Fontenelle Hotel by Dr. Robert E. Lovgren, board member of the school, and J. Robert Hoff, chief barker, Variety Club. The school now will be known as the Variety Children's Hearing School, and Variety will assume the complete financial responsibility for the school' budget from monies raised by various charitable functions each year.

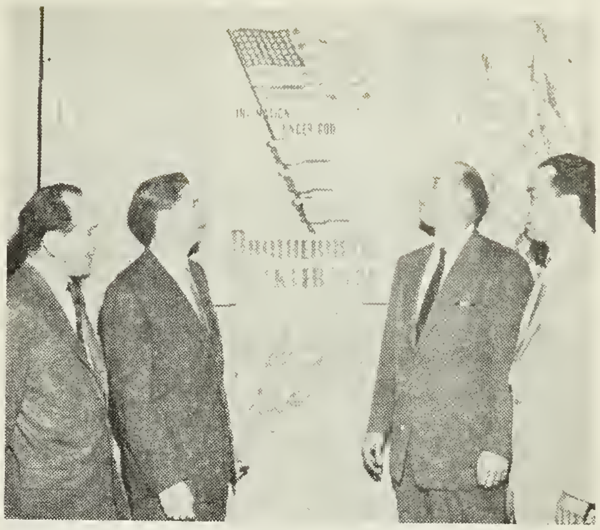
"We hope that all of the many organizations and individuals who have contributed to the school will continue to do so," Hoff said, adding, "since every dollar in addition to the funds raised by Variety will be needed to establish the school in the new Rehabilitation Center." Previous charitable activities of the Club include the Children's Memorial Hospital, Hattie B. Monroe Home, Boys Town, and, more recently, the establishment of the Omaha Opportunity Center.

Dr. Lovgren, in speaking at the Variety luncheon at which Morton Downey was an honored guest, said, "We welcome the opportunity of affiliating with Variety Club. We who are responsible for the establishment of the Omaha Hearing School have sought to provide a much needed facility for the teaching of preschool children who are wholely or partially deaf. This support from Variety will enable us to expand the school facilities as well as to devote more time to the professional operation."

Gulf States Allied Meet To Hear Myers, Shor

NEW ORLEANS—Among the guests scheduled to speak at the Allied Theatre Owners of the Gulf States convention, to be held March 12-13 at the Roosevelt Hotel, are Abram F. Myers, National Allied general counsel; Rube Shor, National Allied president; Bill Gehring, 20th-Fox executive assistant general sales manager; and Max Youngstein, vice-president, United Artists.

Many interesting social events will round out the program, including a style show and luncheon which will be attended by both ladies and gentlemen, a supper dance at the Lakewood Country Club, cocktail parties, and the association's annual closing banquet. Abe Bereson, Gulf States president, and the convention committee are looking forward to a record turnout.



Exhibition and distribution executives recently gathered at a luncheon meeting in the Waldorf-Astoria Hotel to blueprint the New York area campaign for Brotherhood Week. Seen, left to right, are Alfred H. Tamarin, UA, national publicity chairman of the drive; Spyros S. Skouras, Skouras Theatres, national co-chairman; Sol M. Strausberg, Interboro Theatres, exhibitor chairman for the New York area; and Jerry Sager, B. S. Moss Theatres, publicity chairman for the New York area.

HARTFORD, CONN., NEWS—Carim E. John reopened the Strand, Willimantic, Conn., following a lengthy shuttering. The downtown house has resumed its former subsequent-run policy. . . . John E. Silverwatch, E. M. Loew's Hartford Drive-In, and Mrs. Silverwatch became the parents of a boy, their first child. . . . Albert M. Pickus, TOA vice-president, and owner-operator, Stratford, Stratford, Conn., has been named chairman, Civil Defense Committee, Stratford Chamber of Commerce. . . . Jason Enterprises installed new push-back seats at the first-run Gem, Willimantic, Conn. . . . The Berlin, Conn., Zoning Commission indefinitely postponed the scheduled Feb. 15 hearing on an application by George LeWitt, veteran New Britain, Conn., theatre owner, for authorization to build a drive-in there. . . . David and Irving Jacobson reopened the flood-damaged Palace, Torrington, Conn., first-run, at a reported cost of over $100,000. John J. Scanlon, III, is resident manager. The theatre has been completely remodeled. . . . Joseph Philbrook, Route 46 Drive-In, Saddle River, N. J., has been named manager, Smith Management's Meadows Drive-In here, succeeding Harold Cummings, who left to join Stanley Warner.

New Orleans

George N. Pattis, Asbury Park, N. J., representative, Dixie Cup Company, plans to locate here, catering to the trade in the area. . . . William Sendy, Patio, reassumed ownership of the Kenner, Kenner, La. . . . Two Metairie, La., youths, aged 17 and 18, were sentenced to one year in parish prison by Judge Julian Samuel of district court, Gretna, La., for the theft of candy and merchandise in the amount of $75 from the Patio last October. . . . The Victory, Loxley, Ala., reopened, with Curtis Willard at the helm. . . . The Bayou, Bayou La Batre, La., opened, a Waterall unit managed by Mrs. Sarah Waterall Hall. . . . McElroy Theatres closed the Glenwood, Shreveport, La. . . . Southern Amusement Company through its buying and booking agent, Exhibitors' Service, asked Transway to provide service with the re-opening of their remodeled Bailey, Bunkie, La.

New York

Benny Goodman and Steve Allen appeared on the stage of the Capitol the opening day of U-I's "The Benny Goodman Story." . . . The 55th Street Playhouse presented an exclusive revival of Orson Welles' "Citizen Kane." The renovated art house is now managed by Bryan Haliday and Cyril Harvey, Jr. A special benefit performance of the film raised approximately $500 for the Film Preservation Fund of the Museum of Modern Art's Film Library. . . . The Roxy served complimentary clam chowder to patrons of 20th-Fox's "Carousel" for the first week of the film's run. . . . Cyd Charisse arrived to promote MGM's "Meet Me In Las Vegas." . . . Frank Costa, manager, Warner, Ridgewood, N. J., returned to his post after six months' illness. . . . Herman Hutter, 62, projectionist, Rivoli, Newark, N. J., died recently. . . . William Williams became assistant to Joe Frankel, manager, Ritz, Newark, N. J. . . . "Carousel" was selected as the Go-See Picture of the Month for March by the New York City Subway System.

Your help is needed...

By the

DEBORAH
SANITORIUM and HOSPITAL

Now in its 33rd year of free, non-sectarian service to tubercular poor. And now, in addition, care and treatment to heart and cancer victims.

And by the

MARCH OF DIMES

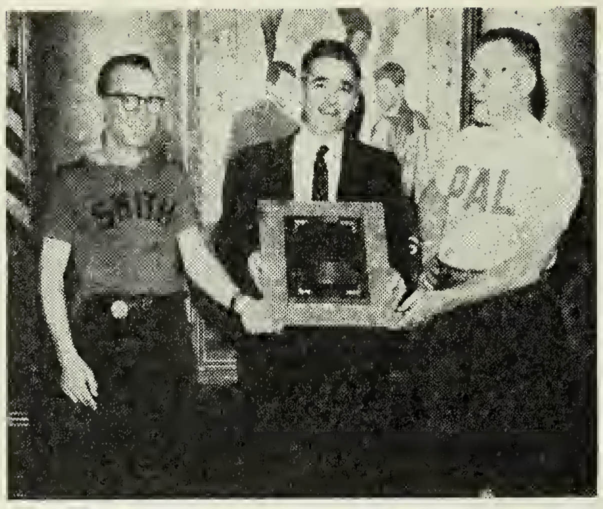
Polio isn't licked yet! Polio patients need help! Help rebuild lives. Help improve the vaccine.

Give Generously,
Give Now!

●

NEW JERSEY
MESSENGER SERVICE
302 N. 12th STREET
PHILADELPHIA
LOmbard 3-3944, 3-3945
MEMBER NATIONAL FILM CARRIERS, INC.

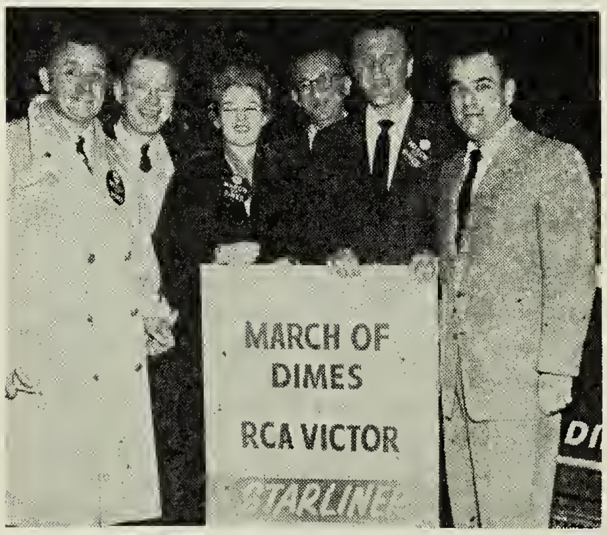
WILLIAM H. FISHMAN
MORTGAGES • INSURANCE • FINANCING
LENDING MONEY ON NEW OR EXISTING THEATRE EQUIPMENT
Suite 1201, Market St. National Bank Building, 11 North Juniper St.
Philadelphia 7, Pa. LOcust 4-2376



Moe Verbin, manager, President, Philadelphia, is seen surrounded by, left, Frank Biondo, director, Smith's Playground, and Tommy Jamison, director, 41st District, P.A.L., at presentation of a plaque to the theatre "for its cooperation and work in helping make the community a better place in which to live."

Oklahoma City

The Pines, Tulsa, Okla., has been closed. Oklahoma Metropolitan Theatres city manager J. C. Duncan gave no reason for the move and said there were no plans to reopen the house. . . . Plaza manager Farris Shambour arranged a free screening of "The Immortal City" for some 300 children of the St. Joseph Orphanage. . . . Dale Hellwege took over managerial duties at Okmulgee, Okla., theatres, replacing Dale Davis, transferred to Video Independent Theatres houses at Duncan, Okla. . . . Bad weather recently had a particularly bad effect on drive-in patronage. . . . Allied Artists' "The Warriors" was being shown in three suburban situations. . . . Dale Robertson, screen play writer, was in to visit.



Recording and stage star Eddie Arnold; Ralph Pries, chairman, Philadelphia area March of Dimes; Jaye P. Morgan, recording star; Edward Emanuel, vice-chairman; Lew Monte, recording star; Howard Minsky, Paramount, vice-chairman; and, in background, Mrs. Jack Engle, women's committee, are seen on the recent visit to Philadelphia of the RCA Victor-sponsored March of Dimes coast to coast tour.

Philadelphia

"Timetable" was screened at Variety Club, Tent 13, through the courtesy of United Artists, and "Come Next Spring" through the courtesy of Republic. . . . Dr. Silkini's "House Of Horrors" unit played some midnight shows at the SW Theatres, including the Mastbaum and Astor. . . . Kim Novak was in autographing photographs in the Randolph lobby the opening day of Columbia's "Picnic." . . . United Paramount's Tower, 69th Street, had a rock 'n' roll unit booked at a $3.00 top. . . . The Goldman and the Arcadia received a decrease in assessment of real estate value. The Goldman, $759,200 last year, was dropped to $741,900 this year;

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
●
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

Stage Settings
Wall Coverings
Painting
Decorating
Murals
Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
●
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

the Arcadia dropped from $341,300 to $334,300.

Ed Larsen, formerly booker, U-I now is associated with Screen Guild as booker and office manager. . . . William Fishman is now in the real estate and insurance business in the Market Street National Bank Building. He is handling mortgages and lending money on new or existing theatre equipment.

HARRISBURG, PA., NEWS—A total of $1,142.72 was collected in local theatres by the Beta Sigma Phi Sorority in the 1956 March of Dimes campaign. Out in front by a large margin was the Senate, which contributed $574.64 of this amount.

READING, PA., NEWS—The Majestic, Mt. Penn, announced the return of the Samuel Goldwyn "The Best Years Of Our Lives," for three nights. The management announced it had received many requests for its return. Another successful old timer, "Phantom Of The Opera," was booked for two days at the Laurel, Laureldale. . . . The Central Labor Union passed resolutions asking Congress to repeal the federal tax on theatrical shows, including motion picture presentations. The resolutions were sent to Congressman George M. Rhodes, who voted for several similar measures before Congress in previous sessions.

SCRANTON, PA., NEWS—Thomas J. Walker, Comerford executive who had been favorably considered by Lackawanna County Democratic chieftains as a probable candidate for Congress from the 10th district, declined to seek the nomination. . . . J. J. O'Leary and Tom Walker, Comerford, were named chairmen, entertainment and radio-television committees, respectively, by the Friendly Sons of Saint Patrick of Lackawanna County for the forthcoming dinner on March 17. . . . Erin Gibbons, daughter of manager John Gibbons, Strand, achieved top honors at South Catholic High School where she is a senior.

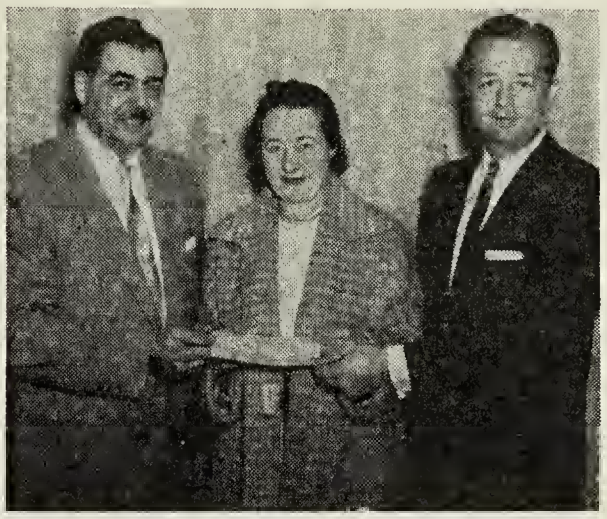
WILMINGTON, DEL., NEWS—Telephone numbers of many Delaware theatres are affected by dialing changes in the adoption of a new system of telephone exchanges effective last week. The Earle, New Castle, and Manor, Wilmington Manor, are on the EAst exchange; the Everett, Middletown, is on the FRonteir exchange; the State, Newark, is on the ENdicott exchange. The Edge Moor, Edge Moor, is on the SYcamore exchange, which was formerly known as Holly Oak. Theatres in Wilmington are on the new OLympia exchange, except the Crest, Woodcrest, and the Pleasant Hill Drive-In, which continue on the WYman exchange adopted last year. The two letters of the exchange name and the five figures of the number must now be dialed on all local calls.

St. Louis

Thomas M. Curley, 67, pioneer exhibitor, died in St. John's Hospital. . . . The Florine, Flora, Ill., was closed by Larry Spalding, but he plans to continue operation of the Town there. . . . The Southway reopened under the management of Harold F. Kapper. . . . The Carver, operated by Charley Goldman and Jules Leventhal, was sold to non-industry interests, which will raze the building to make way for a parking lot. . . . A business charter has been granted to Imperial Productions, Inc., Kansas City, to deal generally in film, cameras, and the like. The company may issue up to 6000 shares of $5 par value stock. The incorporators were listed as R. P. Loynsl, W. H. Woodson, and A. K. Benjamin. . . . The Ivanhoe and Roxy will offer a series of Saturday kiddie matinees based on Legion of Decency ratings. The respective managers are Spero Karides and Nick Karakas. . . . Variety Club slated a buffet supper and gin rummy tournament at the Chase Hotel for tonight (Feb. 29).

San Antonio

Teachers and auditors of student publications attended a special screening of Warners' "Helen Of Troy" at the Majestic. . . . Audie Murphy was in as Major Audie Murphy to launch a recruiting drive of the 141st Infantry Regiment, Texas National Guard. He received his promotion that morning. He is executive officer of the Second Battalion, 141st Regiment. . . . Staff members, Majestic, surprised Lynn Krueger, manager, with a birthday breakfast at the Manhattan Cafe on his 46th milestone. . . . I. Torres, manager,



The Film Colony Club, San Francisco, recently presented a check for $2,500 to the Variety Club Blind Babies Foundation Fund. Seen are George Mitchell, Babe Barrett, and John Parsons.

MITO Meet Includes Exhibitor Workshop

ST. LOUIS—The March 13 meeting of the Missouri-Illinois Theatre Owners to be held at the Wall Hotel, Louisiana, Mo., with Russell Armentrout, Louisiana, and Jimmy James, St. Louis, as the chairmen, will headline a workshop for the theatre owners. Featured will be brief talks by exhibitors on ideas for operation they have found profitable.

L. J. Williams, Union, Mo., president, said that the registration fee of $3 will include luncheon and a cocktail party in the afternoon. Williams also revealed that a similar regional gathering is to be held in June. Lebanon, Ill., was suggested as a location. Details of that gathering will be announced later.

At a meeting of MITO officers and directors recently held here, Williams appointed Edward B. Arthur, general manager, Fanchon and Marco, to represent MITO on the COMPO Council. Williams, Tom Bloomer, Belleville, Ill., and Tommy James and Paul Krueger, St. Louis, are expected to attend a TOA meeting to be held at the Roosevelt Hotel, New Orleans, March 4-6. Krueger will be convention chairman 1956 annual meeting of MITO, the time and place of which will be decided at the March 13 meeting.

Help Us Serve You,

Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. **IF** you* are looking for a job, . . . or **IF** you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE **EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER AVAILABLE, two weeks notice. Age 50, 30 years experience. All phases theatre management, including exploitation, promotion, buying and booking. Excellent references. Philadelphia only. Box B-6, c/o M. **P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXPERIENCED DISTRICT and City Manager. Booking. Has managed all runs metropolitan and experienced in towns 2½ thousand to ten. Family man. Presently employed. Box D276, c/o M.P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

EXPLOITATION MINDED EXECUTIVE available. Ran own theatre fifteen years. Understands buying, booking, management, maintenance, publicity, advertising. No liquor, cigarettes. Greater Boston or Eastern Massachusetts preferred. **BOX C131, M. P. EXHIBITOR,** 246 N. Clarion St., Phila. 7, Pa.

MANAGER—ASSISTANT MANAGER available. **Exploitation minded, campaign samples available. 5 year's experience. 24, married. Worked for Schine, Loew's, Tri-State. Can relocate if necessary. WILLIAM H. BEAN, 660 N. Limestone St., Springfield, Ohio.**

DRIVE-IN MANAGER available, experienced. Early twenties, single. Salary $150. Best references. New York State area preferred, but not necessary. **No** "Rubber-stamp" type operationl **BOX D1241, c/o** M. P. **EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for Strand Theatre, Ashville, N. C. Apply E. M. Loew's Theatres, 175 Huntington Ave., Boston, Mass.

MANAGER AVAILABLE March 1st. 21 years experience downtown, suburban, and drive-in operation. Best references from present and past employers. Current job curtailed by new ownership. **Contact Harlan Blake, 1637 Penn Avenue North, Minneapolis 11, Minnesota.**

Address all correspondence to— The A-MAN Corner { Motion Picture Exhibitor 246 N. Clarion St., Philadelphia 7, Pa.

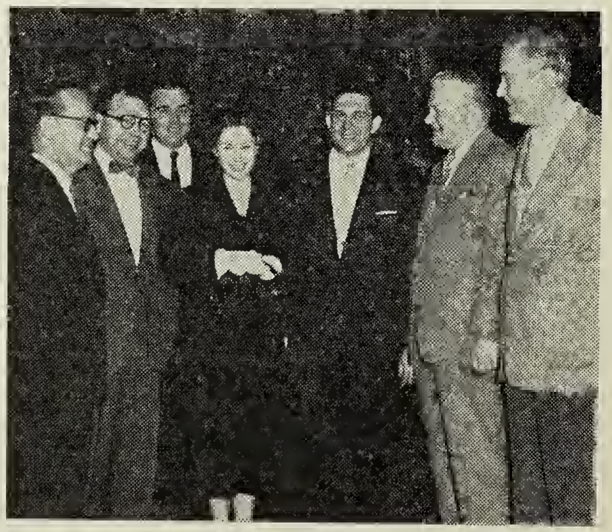
Alameda, reports that the first Spanish language Superscope film, "Tesoro de la Isle de Pinos," released by Clasa-Mohme, has broken the house record. . . . Cinemalab Theatre Supply Company opened offices in the Texas Theatre building. It is the only downtown dealer in motion picture equipment.

Daniel G. Quinones has been elected president, IATSE, Local 407. Others elected include A. H. Hilderbrandt, vice-president; Henry Villapadierna, secretary-treasurer; James W. Good, recording secretary; and D. A. Taylor, business agent. . . . Azteca Films presented a special screening of "Sombra de Cruz Diablo" at the Josephine. . . . Arthur Landsman, head, Statewide Drive-In Theatre Circuit, attended the annual meeting of the Texas Drive-In Theatre Owners Association at Dallas. . . . The Ray, Raymondville, Tex., opened with a Spanish language film policy. . . . Ed Brady, Sr., exhibitor, San Benito, Tex., participated in the Life Begins at 40 golf tournament at Harlington, Tex. . . . The Silva, Asherton, Tex., is now presenting both Mexican films and stage show attractions from time to time.

Raymond Fox, manager, North Loop Drive-In, El Paso, Tex., installed CinemaScope. . . . The Olympic, Canyon, Tex., was damaged by fire, according to Charlie Donnell, manager. W. J. Wooten is owner. . . . Work is nearing completion on the remodeling of the Jewel, Humble, Tex., which is owned and operated by Forest Gamble. . . . Major remodeling of the Lamar, Paris, Tex., is nearing completion, according to Sam Ginsberg, owner. The remodeling at the Lamar follows major improvements to the Main, also operated by Ginsberg.

San Francisco

Twentieth-Fox's "The Man Who Never Was" was unveiled in the Fox last fortnight. . . . John Klee, Fox West Coast district manager, and Earl Long, Paramount district manager, are Northern California Theatre Owners Association representatives on a committee organizing a motion picture council of high school students. . . . James Velde, United Artists western district manager, was named general sales manager, New York. . . . The Cerito, El Cerito, Cal., was reopened by Blumenfeld Theatres. . . . The Sequoia, Sacramento, Cal., closed.



Charles Feldman, vice-president, U-I, recently visited the nation's capital and some theatre executives. From left to right with Feldman are Jerry Baker, RKO Theatres; Bob Friedman, city sales manager, U-I Washington exchange; Pat Crowley, star of "There's Always Tomorrow"; Harold Saltz, U-I branch manager; George Crouch, zone manager, Stanley Warner Theatres; and Louis Ribnitzki, film buyer, SW Theatres.

Baltimore Welcomes Todd-AO's "Oklahoma"

Baltimore, Md.—Newspaper writers and staff members of radio and television stations were the guests of I. M. and M. R. Rappaport at a party to introduce Todd-AO at the Film Centre recently.

The party was given in honor of Henry S. Woodbridge, president, Douglas Netter, vice-president, and Carl Warner, field installation engineer, Todd-AO Corporation; Dr. Walter Siegmund, research assistant, American Optical Company; Nils Tuxen, Motion Picture Division, Phillips Company; and Harry K. McWilliams, Magna Theatre Corporation, distributors of the Rodgers and Hammerstein "Oklahohma!"

In addition to news interviews, some radio stations brought tape recorders and interviewed the visiting guests on the spot. One station had its recorded program on the air within hours.

The officials of the Todd-AO Corporation and companies participating with them in the development and manufacture of the new motion picture system appeared as guests on 12 additional radio and TV programs the following day.

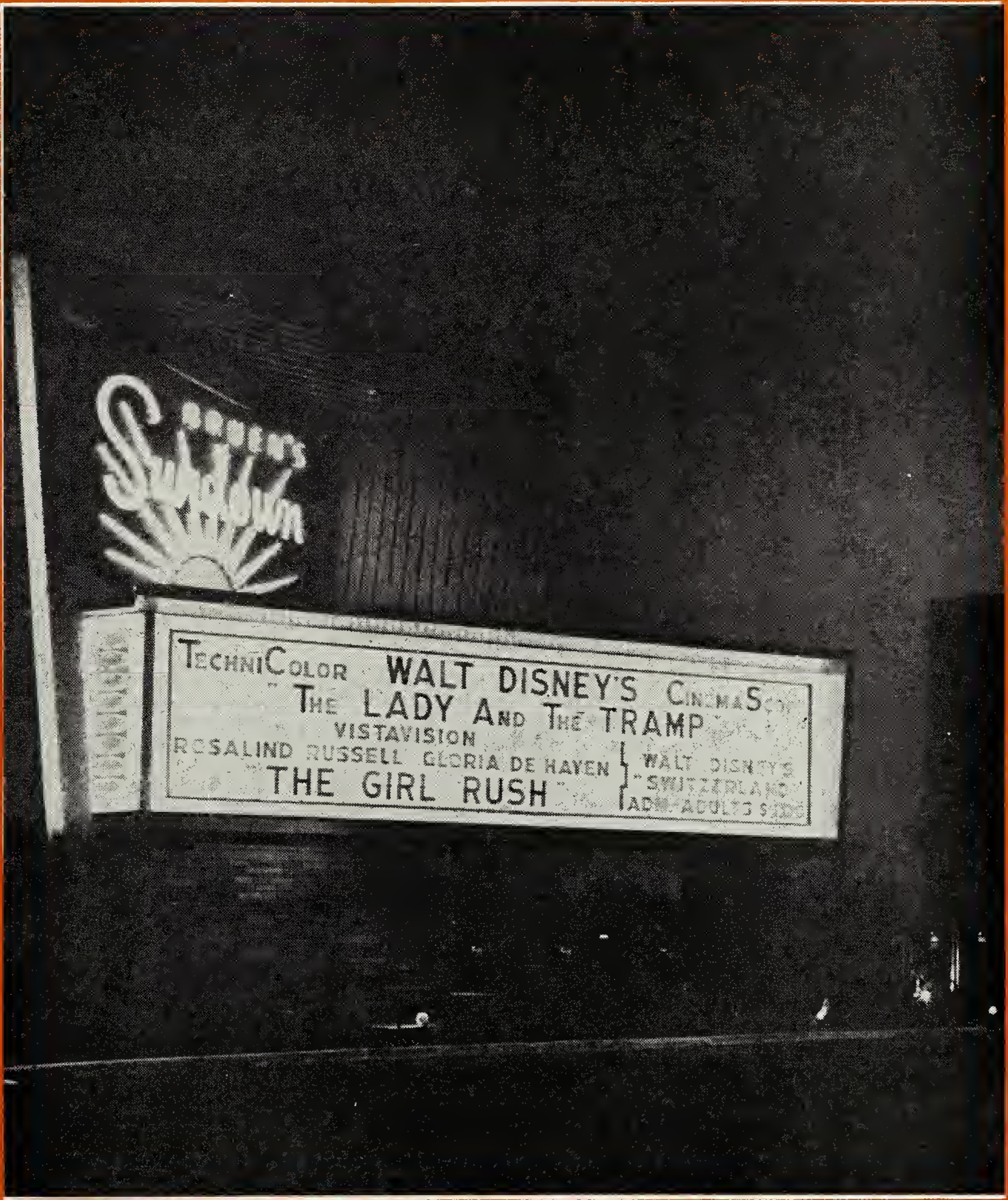
Seattle

Lew Pressler, United Theatres, purchased the Boise Drive-In and the Broadway Drive-In, Boise, Ida., and also took over the operation of the Meridian, Meridian, Ida. He will continue his association, however, with the Foreman Circuit, as general manager, Seattle. . . . Jack O'Brien and Morrie Siegel, United Artists salesmen, were up from Portland to attend a sales meeting held by A. J. Sullivan, Seattle branch manager. . . . Ralph Clark, United Artists district manager, visited the local exchange. . . . In other UA news, Jim Velde, formerly western division manager, has been named general sales manager. . . . Jim Brooks, Jr., the son of the 20th-Fox office manager, left for Berne, Switzerland, where he will continue his theological studies.

Washington

Edward Schweitzer, assistant manager, Loew's Capitol, was given a farewell party by the staff. Schweitzer goes to Scranton, Pa., where he will manage the Paramount Strand. . . . Vic Newfield, manager, Sidney Lust's Kaywood, was saddened by the death of his father Charles Newfield. . . . Jerry Baker, managing director, RKO Keith's, and David Polland, publicity representative, U-I, held a private screening for area record dealers, local press, and radio and television disc jockeys in connection with "The Benny Goodman Story" at the newly-built auditorium of the Teamster's Building. . . . Gene Krupa, appearing at a local nite club, took time out to visit RKO Keith's to give a drumming jazz session in front of the theatre to help the local Heart Fund Drive. . . . Ed Lachman, New York Variety Club, was a Washington visitor, and attended the board of governors meeting, local Tent 11, to talk about the international convention to be held in May at the Waldrf-Astoria Hotel, New York.

PHYSICAL THEATRE


Bruen's Sundown
TechniColor WALT DISNEY'S CinemaScope
"The LADY And The TRAMP"
VISTAVISION
ROSALIND RUSSELL GLORIA DE HAVEN
"THE GIRL RUSH"
WALT DISNEY'S
"SWITZERLAND"
ADM ADULTS

Particularly good integration of the changeable attraction panel with the theatre identification sign has been accomplished by B. F. Shearer Company, Los Angeles, for Bruen's Sundown, Whittier, Calif. Two Wagner changeable copy signs are used, each measuring 93 inches high by 34 feet long. Wagner 17-inch and 10-inch red plastic letters are used to form the copy, for a readable and pleasing effect.

voted exclusively to the atre structure, its design, nstruction, furnishings, intenance, and specialized uipment, with a special sec- n for drive-ins, devoted to ir design and operation.

nold Farber, Editor

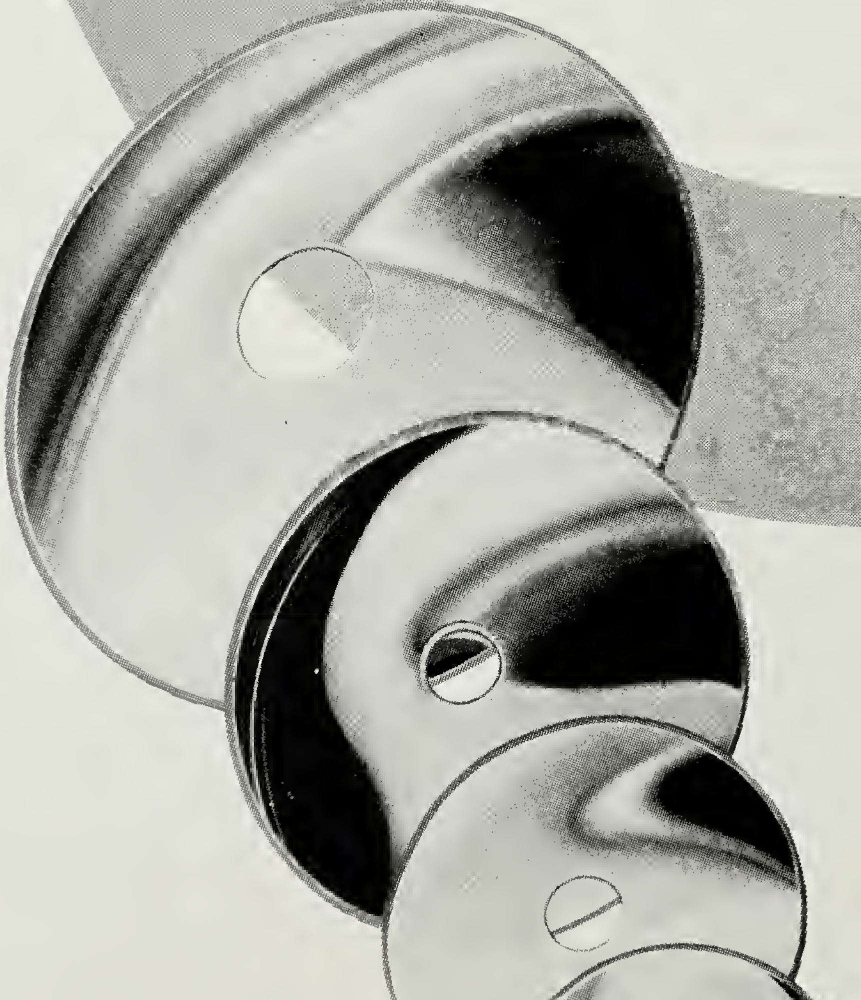
11, No. 3 February 29, 1956

IN THIS ISSUE:

DRIVE-INS GROW .... *Page* 5
REOPENING THE DRIVE-IN .... *Page* 8
THE INDOOR-OUTDOOR THEATRE .... *Page* 10
KING-SIZE DRIVE-IN .... *Page* 12
GROUNDS FOR PROFIT .... *Page* 14
DRIVE-IN SAFETY .... *Page* 16
SALES-SAFETY-SHOWMANSHIP .... *Page* 18

Picture Brilliance

is in direct proportion to the efficiency of the reflector. All mirrors gradually deteriorate. Replace yours now with Strong Precision Reflectors. Types and sizes for use in all standard projection arc lamps regularly stocked for immediate shipment.



THE
STRONG
ELECTRIC CORP.
21 CITY PARK AVENUE
TOLEDO 2, OHIO

LAYING IT On The Line

A Job Well Done

The drive-in theatre has become such an integral part of not only this industry, but of the American way of life, that it is difficult to realize that less than 10 years ago there were only 300 outdoor theatres in operation. As shown in the survey to be found in this issue, there were well over 4,000 drive-ins open at the end of last season, and the figure will surely go over 5,000 within the next six months.

Another, and equally amazing, accomplishment is the growth in the physical size of outdoor theatres, and the variety of services and facilities that they make available for their patrons.

With the new season just about to get into full swing there will be quite a few outdoor situations playing to crowds which could only fit into a house the size of Radio City Music Hall. These mobile movie-goers will be able to enjoy the finest film product available, shown in the latest wide screen systems. They will be able to visit concession buildings that rival many commercial restaurants and cafeterias, both in equipment, facilities and variety of refreshments. Their children will be able to frolic in playgrounds which would be the envy of many communities and neighborhoods, and under the supervision of trained attendants.

When you take into account the advantages outlined above, plus the fact that there will be no parking problem, no hiring of a baby-sitter, plus the comfortable informality of spending the evening in your own automobile, the reasons for the ever-increasing popularity of outdoor exhibition are obvious.

Further indication that this is not just a popular fad is the caliber of industryites who are putting more time and effort into their drive-in operations. These efforts are taking the form of 2,000 and 3,000 car theatres costing as much as $1,000,000, which is a considerable sum even in these days of the inflated dollar. Even more heartening than this vast expenditure of money for what might be called conventional drive-ins, is the increasing attention being given to new types of operations, such as the recently announced indoor-outdoor theatre described in this issue.

With the growth in size and number there has also been an increase in the complexity of outdoor theatre construction and operation. Information about all phases of drive-in exhibition is vital. Special conventions, such as the one held last week in Cleveland do much to fill this need. It is hoped that issues such as this one, devoted to some of the many facets of the drive-in, also does its share.

Like any other business enterprise the drive-in has many problems. There are some in the business who do not always act with the best interests of the public or the industry in mind, and there are some practices that should be eliminated or corrected. We are well aware of these facts, but we also believe that the general drive-in theatre picture is healthy, imaginative and exciting. Therefore, we would like to dispense with wrist-slapping and criticism for the moment, and just tip our hat for a job well done.

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered *for* WIDE SCREEN PROJECTION SYSTEMS

IMMEDIATE DELIVERY

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

Model K 100
100 Amps.
•
Model K 100X40
60 & 100 Amps.
•
Model K 150
135 Amps.

"RO-RO" CONVERTER
for single-phase current
An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

ROBIN-ESCO Super-Power
MOTOR GENERATORS
A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, Wire or phone for details

Sold through independent supply dealers

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

"Want a light, mister?"

Want a really good light on your screen—

regardless of how big—

regardless of the projection process—

regardless of the film width?

EXCELITE "135"

PROJECTION ARC LAMPS

Designed with foresight to meet the projection lighting demands of all the new presentation techniques as well as 55, 65 and 70 mm wide films. New optional features include a ventilated high magnification mirror for use with wide films, or an 18" f 1.7 or 16½" f 1.9 reflector, larger lamp nose opening, bigger dowser and provision for burning 20-inch 13.6 mm carbons as well as 9, 10, or 11 mm regular and 10 mm Hitex. Single control amperage selection. Long-life positive carbon contacts. (Water-cooled carbon contacts optional.) Automatic Crater Positioning System prevents color change in screen light. Air jet arc stabilization keeps tall flame from reflector. Prevents deposit of soot and formation of heat absorbing scum which causes mirror breakage. Blower cooled removable Reflect-O-Heat unit for reducing aperture heat. Unit construction.

IT'S FROM NTS

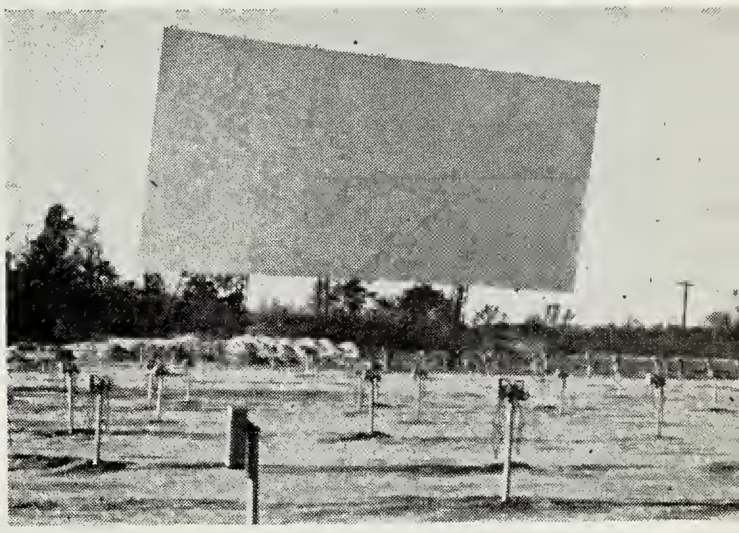
NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth Inc

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

1946—300 Drive-Ins

Survey Proves Drive-Ins Just GROW, GROW, GROW

1950—1,753 Drive-Ins


1955—4,340 Drive-Ins

By ARNOLD FARBER
Physical Theatre Editor

ONWARD and outward appear to be the roads which the nation's drive-in theatres have been traveling in past years, and there is every indication that this will continue to be the case for some time to come—with a few reservations.

Steady Rise

A look at the total number of drive-ins in operation over the last few years offers convincing proof that the outdoor theatre has flourished. In 1946 there were approximately 300 drive-ins in this country. In 1949 there were 748; in 1950 the figure rose to 3,166; and in 1953 there were 3,841 drive-ins open or under actual construction. The results of the fifth exhaustive listing of drive-in theatres, which is found in the 1955-56 Edition of the annual THEATRE CATALOG (the sister publication of MOTION PICTURE EXHIBITOR) showed that at the end of the 1955 season there were 4,340 outdoor theatres in operation. The previous survey which was presented in the 1953-54 THEATRE CATALOG, showed that there were 3,841 drive-ins—therefore, the total increase in the two-year period appears to be 499.

This increase of 499 new drive-ins compares with a rise of 675 outdoor situations in 1953, and 950 in 1951. Actually, however, the increase is quite a bit higher, since 193 drive-ins that were listed in 1953-54 are no longer in operation. Therefore there is a *true* increase of 692 drive-ins.

Big Business

Based on these figures it can be seen that while drive-in openings will continue to be a very common occurrence, there has been somewhat of a drop in total constructions. The reasons for this situation are not too difficult to ascertain.

In many areas of the country the point of saturation was reached two or even three years ago. As a result, the weaker operations were forced to close because of the severe competition, and the incentive to build new drive-ins was not as strong. Another reason is the steadily mounting cost of building a drive-in. With elaborate concession buildings, playground facilities, and other necessary but expensive facilities and services literally a "must," and with the expenses involved in installing wide screen equipment, building a drive-in has become very big business requiring large amounts of capital. Add to this the shortage of films and the currently hostile relations between exhibition and distribution, and it is rather obvious why the number of new ozoners has decreased a bit.

Emphasis Shifts

Although the number of drive-ins is not rising as rapidly as in previous years, the current situation has brought about a reversal of a condition which had held true for the past five years—the size of the theatres.

PHYSICAL THEATRE
Vol. 11, No. 3 February 29, 1956

Since 1950 here has been a steady decline in the average car capacities. In that year the average car capacity for the nation ws 447 cars; in 1951, 435; in 1952, 428; in 1953, 422. The latest survey inidicates that the average car capacity is now 424, marking the first increase in this very important statistic in almost seven years.

The explanation for this increase in size is almost exactly the same as that for the decrease in the total number of drive-ins. With increasing competition a new drive-in must be bigger and better than existing ones if it is to have any chance of survival. Drive-in patrons today demand many services and facilities, and in many areas only the larger new theatres can meet these demands and gain a foothold. In addition, the 1,000 car or better drive-in has a higher grossing potential, and therefore is in a stronger position to bid for the product available.

ANALYSIS BY FILM TERRITORY

The only territory to show a decrease in the number of drive-ins is Atlanta, which had the greatest number of drive-ins in the 1953-54 season. However, this is easily explained by the fact that the territory of Jacksonville, which was recently created, took 114 drive-ins out of the Atlanta territory. Despite this substantial loss Atlanta still ranks third with a total of 322 drive-ins. Returning to the number one position is Dallas, with a total of 465 outdoor theatres, representing an increase of 50 since the last listing in 1954. Pittsburgh and Oklahoma City, which had ranked eighth and tenth, dropped out of the first 10, being replaced by the newly created Jacksonville territory,

DRIVE-IN THEATRES AND THEIR CAR CAPACITIES BY STATES

NOTE: Only operating theatres, or those due to operate during the 1955 Season, are included in these totals.

States:	*No. of Theatres*	*Total Cars*	*Average*
Alabama	104	35,433	340
Arizona	30	19,995	512
Arkansas	75*(1*)*	28,461	379
California	193*(3)*	122,092	667
Colorado	61*(1)*	28,685	470
Connecticut	39*(6)*	27,036	693
Delaware	9	4,779	531
Florida	172	66,425	531
Georgia	144	47,918	332
Idaho	38	13,143	345
Illinois	118	66,710	565
Indiana	119	59,028	496
Iowa	64	26,908	420
Kansas	112	44,992	401
Kentucky	116*(1*)*	42,600	367
Louisiana	82	36,402	443
Maine	37*(1*)*	16,173	437
Maryland	33	14,906	451
Massachusetts	66*(2*)*	39,165	593
Michigan	110*(4*)*	60,837	553
Minnesota	59*(2*)*	23,110	391
Mississippi	63	20,950	332
Missouri	135*(2*)*	51,105	378
Montana	36	12.406	344
Nebraska	45	17,740	394
Nevada	11*(1*)*	5,730	520
New Hampshire	22*(2*)*	9,184	417
New Jersey	28*(1*)*	19,907	710
New Mexico	56	22,721	405
New York	129	70,020	542
North Carolina	258	70,160	271
North Dakota	18*(1*)*	6,739	374
Ohio	187	92,160	492
Oklahoma	119*(2*)*	43,482	365
Oregon	66*(1*)*	29,508	447
Pennsylvania	198*(3*)*	100,710	508
Rhode Island	8*(3*)*	4,822	602
South Carolina	124	31,139	251
South Dakota	31	11,913	384
Tennessee	128	44,570	348
Texas	457*(1*)*	191,314	418
Utah	37	15,690	424
Vermont	26*(1*)*	10,144	390
Virginia	143*(3*)*	42,027	293
Washington	62	26,763	431
West Virginia	88	27,472	312
Wisconsin	58	29,090	501
Wyoming	26	8,390	322
Hawaii	1	760	760
Total	4,340*(42*)*	1,841,413	424

(*) Wherever car capacities could not be ascertained, the theatres themselves were included in the totals, and the number unverified was signalled in the accompanying parenthesis. For each such theatre, the average car capacity of the known theatres in the particular state was then added to the gross car capacities of the state, in order to project the most probable totals. Theatres so treated represent less than 2% of the grand total.

which ranks seventh, and by Indianapolis, whose 143 drive-ins place it in tenth position.

Film distributor territories with the largest number of drive-in theatres are as follows:

Territories	Theatres
1. **Dallas**	465
2. **Charlotte**	381
3. **Atlanta**	322
4. **Washington, D. C.**	191
5. **Kansas City**	181
6. **Cincinnati**	177
7. **Jacksonville**	164
8. **Boston**	157
9. **New Orleans**	156
10. **Indianapolis**	143

As can be noted, the only territory to have more than 400 drive-ins is Dallas. A fact which has been true for a number of years continues to make itself evident; areas with the largest number of drive-ins have low average car capacities. For example, Charlotte, which has always been one of the leaders in the number of outdoor theatres, has the lowest average car capacity in the country with 256. Seven of the top 10 territories have average car capacities below the national average of 424.

The territories with the *highest average size* drive-ins, as would be expected, are located in the heavily populated urban areas of the nation. It is significant that not one territory which is listed as having the highest number of drive-ins appears on the list of the territories with the highest average car capacity.

Territories with the highest average drive-in car capacity are as follows:

Territory	Average Size
1. **New York**	729
2. **Los Angeles**	698
3. **Chicago**	684
4. **New Haven**	605
5. **Buffalo**	580
6. **Detroit**	556
7. **San Francisco**	534
8. **Philadelphia**	532
9. **Cleveland**	489
10. **Milwaukee**	479

There was quite a bit of action among the top four with New York going from third to first; Los Angeles moving up from fourth to second place; Chicago dropping from the number one position to third; and New Haven ranking fourth as compared to its second place position two years ago.

The only newcomer to the list is Cleveland, which ranks ninth with an average car capacity of 489, replacing Boston whose car capacity average dropped from 524 to 474, despite an increase of 29 new drive-ins.

ANALYSIS BY STATE

Every state listed among those with the largest number of drive-ins shows an increase. However, other than South Carolina, which had placed ninth in 1954 with 124 drive-ins, being replaced by Missouri with 135 drive-ins, there are no changes worth noting. Texas, with 457, is the overwhelming leader having almost twice as many drive-ins as second place North Carolina.

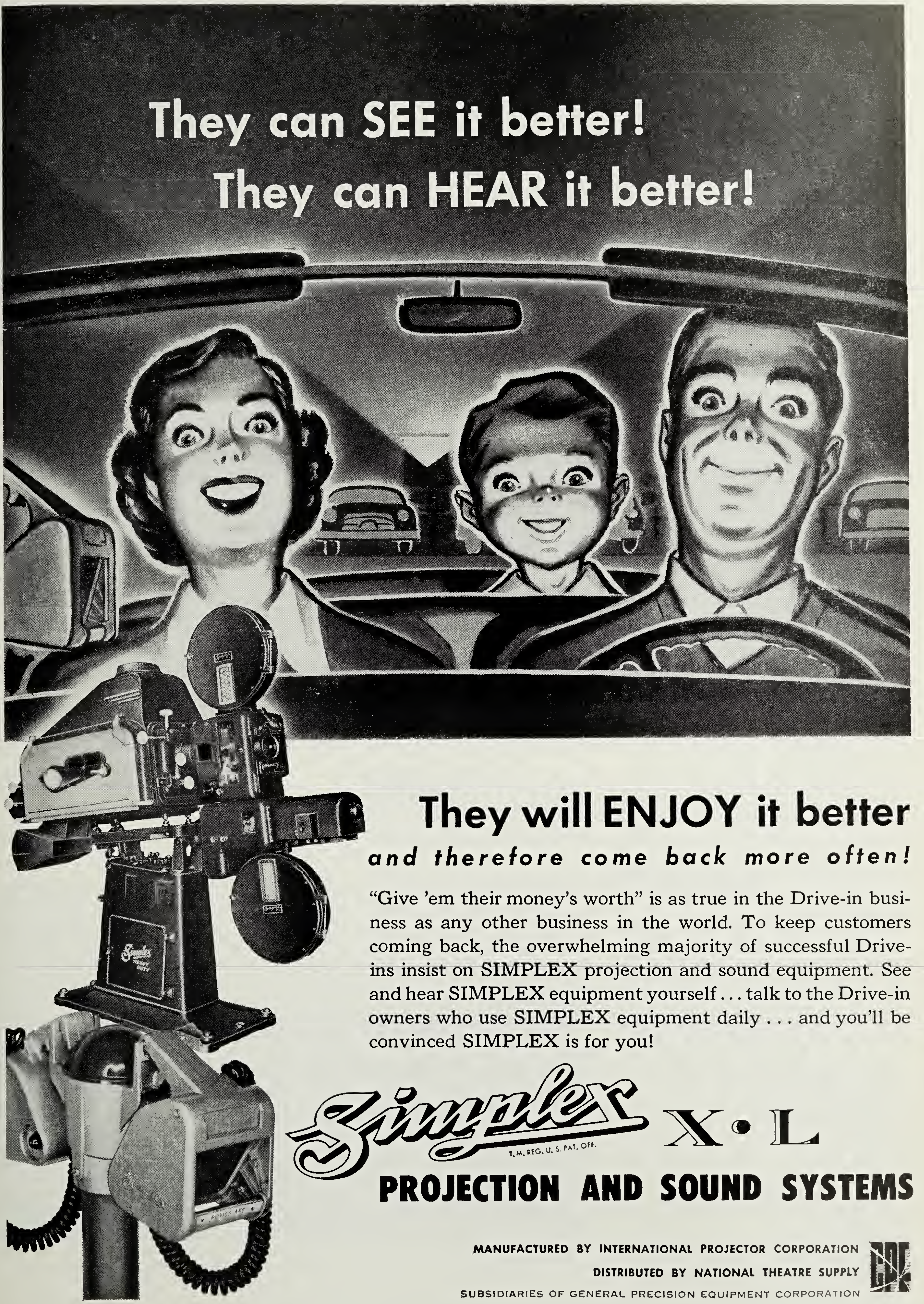
The states with the most drive-ins are as follows:

State	Theatres
1. **Texas**	457
2. **North Carolina**	258
3. **Pennsylvania**	198
4. **Ohio**	187
5. **California**	183
6. **Florida**	172
8. **Virginia**	143
9. **Missouri**	135
10. **New York**	129

States with the fewest drive-in theatres are as follows:

State	Theatres
1. **Rhode Island**	8
2. **Delaware**	9
3. **Nevada**	11
4. **North Dakota**	18
5. **New Hampshire**	22
6. **Vermont**	26
7. **Wyoming**	26
8. **New Jersey**	28
9. **South Dakota**	31
10. **Maryland**	33

Here again, there are no changes of any major significance. It is interesting to see, however, that Rhode Island, which now ranks as the state with the fewest drive-ins, was in second place in 1954. Delaware went from third to second place, and Nevada from first to third position.



They can SEE it better!
They can HEAR it better!

They will ENJOY it better

and therefore come back more often!

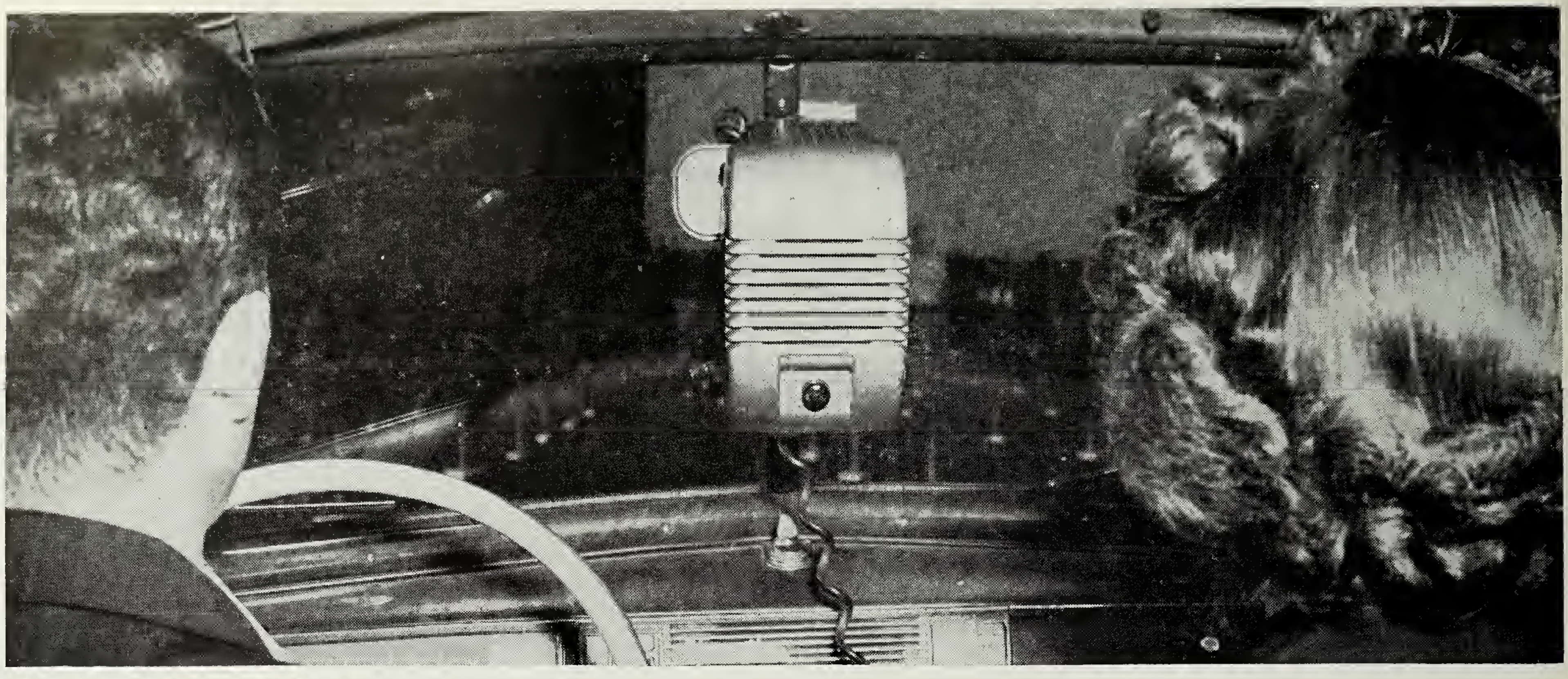
"Give 'em their money's worth" is as true in the Drive-in business as any other business in the world. To keep customers coming back, the overwhelming majority of successful Drive-ins insist on SIMPLEX projection and sound equipment. See and hear SIMPLEX equipment yourself . . . talk to the Drive-in owners who use SIMPLEX equipment daily . . . and you'll be convinced SIMPLEX is for you!

Simplex X • L

T.M. REG. U. S. PAT. OFF.

PROJECTION AND SOUND SYSTEMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION
DISTRIBUTED BY NATIONAL THEATRE SUPPLY
SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION



Proper Procedures To Follow When

Reopening The Drive-In

By EDWARD STANKO
Engineering Section Manager
RCA Service Company, Inc.

The reopening of a drive-in theatre that has been closed for the winter can be a costly precedure if done in a haphazard manner. On the other hand, if the project is divided into separate smaller projects. The job will be considerably simplified and accomplished in a more efficient manner.

Reopening Don'ts

Don't schedule the reopening date of your theatre the same day that your nearby competitor plans to reopen, or the same day that several other theatres in the immediate territory plan to reopen. If the reasons are not obvious, it might be well to point out that if a number of theatres are reopened on the same day, the services of your suppliers will be divided to such an extent that you may have difficulty in obtaining satisfactory assistance or supplies for your theatre.

Services

Before starting on any of the major reopening projects, you should first arrange for the necessary services required for the operation of your drive-in. Notify the various services the exact day that you plan to reopen, but be sure to give them at least 30 days advance notice so that they will have sufficient time to arrange their own schedule. The most important services are listed below:

Electrical Power
Telephone
Sound and Projection
Police
Electrician
Water
Insurance
Film
Personnel
Plumber
Advertising

Manager's Office

The manager's office should be given a careful inspection to see that all of the necessary items, such as paper, envelopes, stamps, etc., are on hand. If the automobile and passenger counting equipment is located in the manager's office, it should be given careful inspection by the service personnel.

Screen and Screen Framework

The screen shoulud be repainted if the painted surface has become discolored or dirty. Your local theatre supply dealer will be glad to advise you the kind of paint you should use in resurfacing a particular screen. The framework should be carefully inspected and repainted if necessary.

Junction Boxes and Speakers

All junction boxes, junction box pipe stands and other metalwork exposed to the elements should be gone over very carefully and repainted where necessary. All speaker units and volume controls should be inspected individually. Speakers should be checked for rattles, damaged cones and open voice coils. Volume controls should be inspected for rust damage, tightness of control knobs and lubrication of control shaft. Speaker cords should be replaced if damaged or worn. All terminals should be inspected and tightened where necessary.

Projection Room

All projection equipment should be thoroughly cleaned to remove any accumulated dust and foreign material. Lubricate all equipment with its proper lubricant.

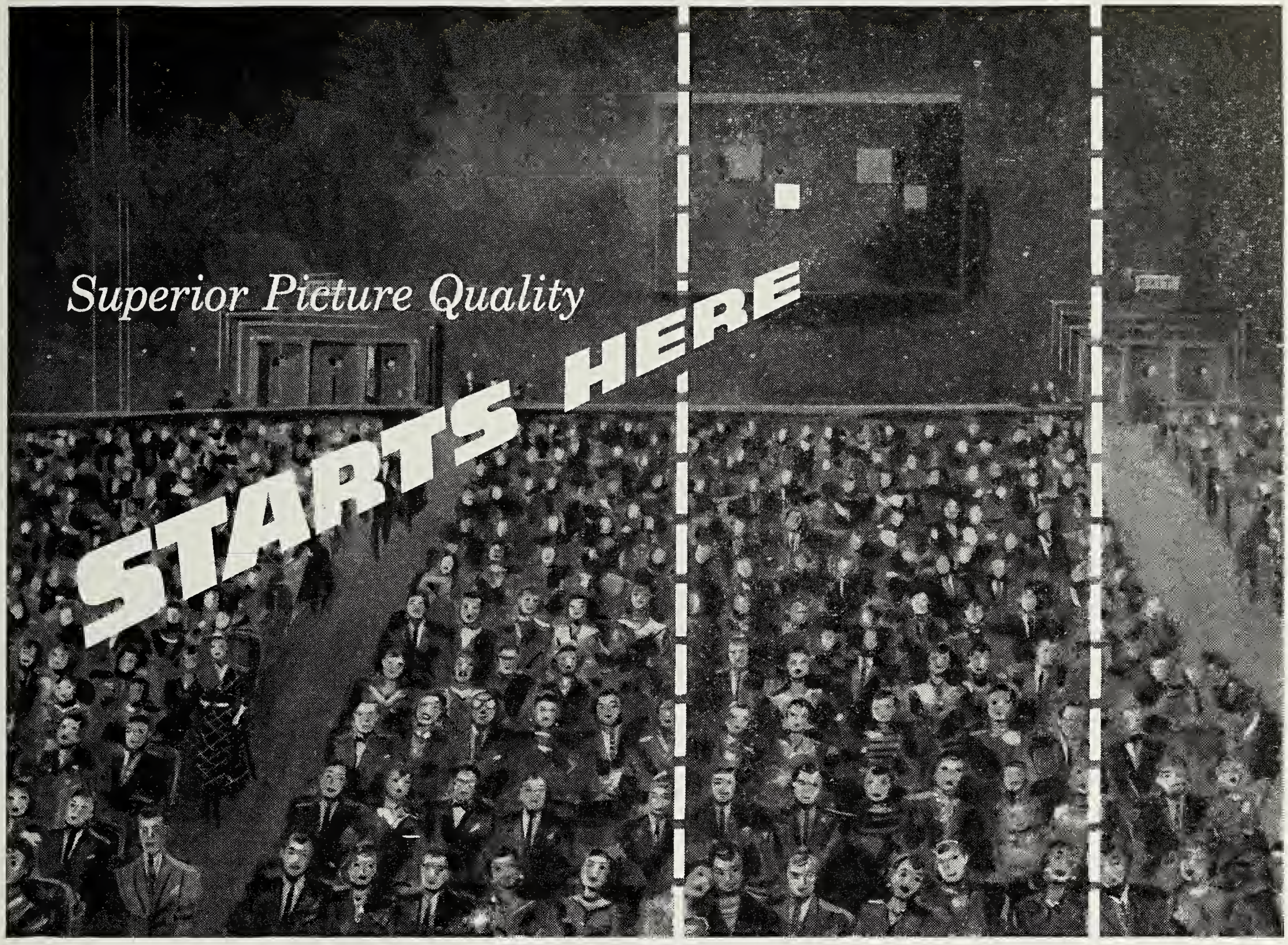
Clean all lens surfaces, using approved methods. Check the operation of arc lamp generator or rectifier supply. Be sure you have sufficient carbons of the proper size, on hand. If they have been stored during the winter, they should be thoroughly dried before using.

Sound Equipment

Have your sound engineer give the

(*Continued on page PT-13*)

It is extremely important that the theatre plant be in tip-top condition when a new drive-in season begins. Exhibitors should see to it that all speakers (top) are in working order, and grounds (above) in a condition suitable for patrons use. Failure to "get off on the right foot" can mean lost revenue.



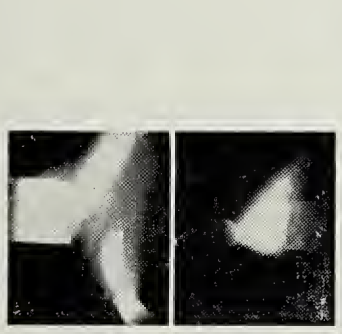
when you specify

NATIONAL
TRADE MARK

PROJECTOR CARBONS

FOR TWO GENERATIONS of movie-goers, the right carbons—"National" Carbons—have assured the finest possible picture on America's movie screens. And the advantages of "National" Carbons don't end there. This superior picture quality is delivered to the theatre owner at a cost per unit of light and length of carbon burned that is the *lowest obtainable anywhere!*

For highest quality at lowest cost, continue to specify "National" Carbons. It pays in customer-satisfaction *and* in economy of operation.

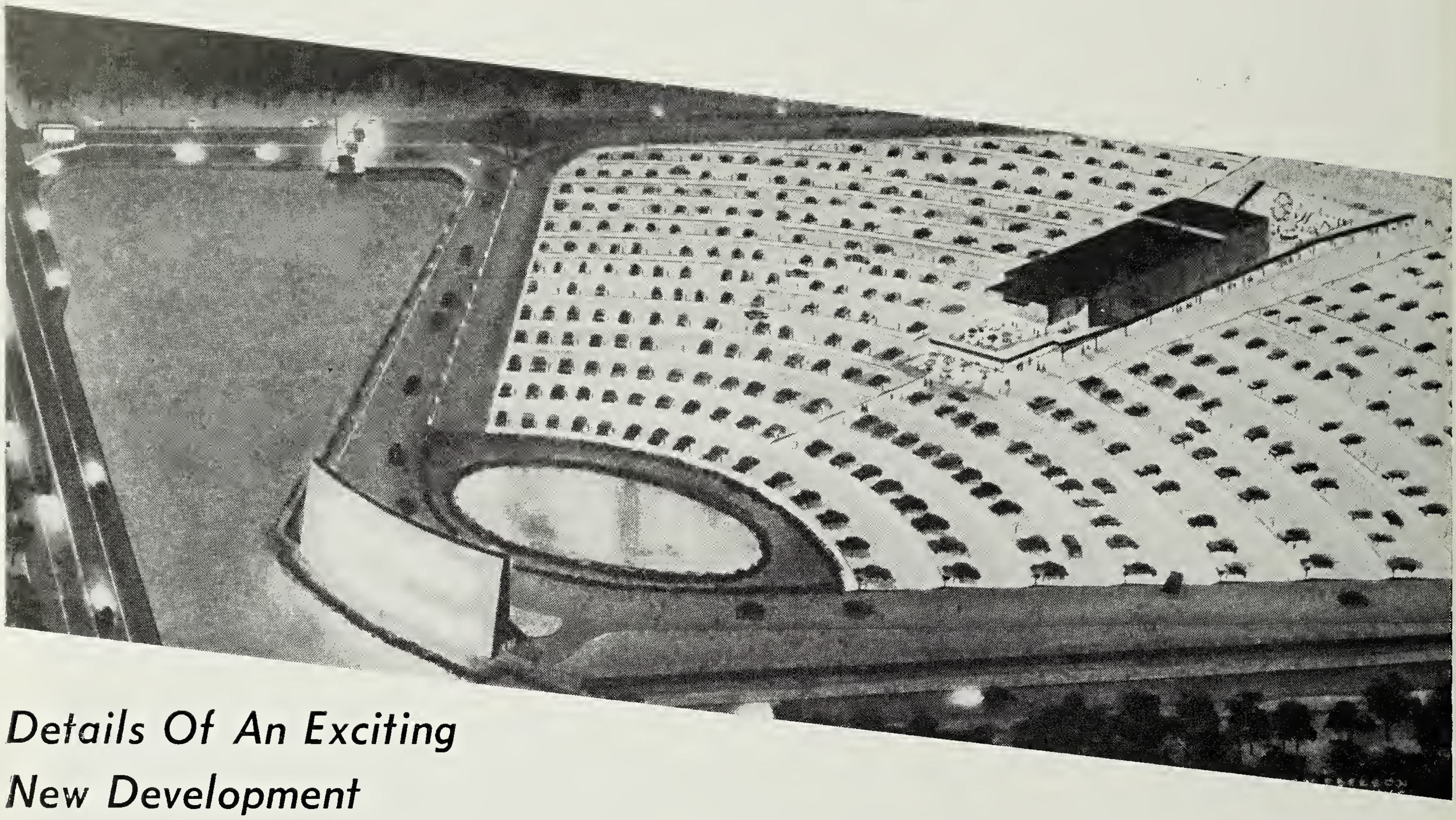


THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY • A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, New York
SALES OFFICES:
Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco
In Canada: Union Carbide Canada Limited, Toronto

Drive-Ins of Future Being Built Today



Details Of An Exciting New Development

The Indoor-Outdoor Theatre

A new innovation in theatre designs has been created by Drew Eberson, architect, for Prudential Playhouses, in the Babylon indoor and outdoor theatres. The theatres are to be constructed this Spring. This new architectural concept it was said, solves many of the problems of the drive-in theatre operation. Basically, the design is composed of a drive-in theatre for 1,370 cars, and a stadium type enclosed theatre with 1,000 seats, and a static parking area for 350 cars.

In the operation of the theatres there is provided one set of box offices at the entrances. Admission through this box office enables the patron to enjoy the entire theatre area, including both the indoor and outdoor theatres. Drive-in exhibitors in the past have been confronted with the fact that their investment does not have many hours of production, losing the daylight hours in the summer, and most of the winter season. The Eberson design fills this gap.

Advantages Cited

The advantages in the operation are many:

1. Most of the patrons bring children and with the show waiting for darkness, the children are required to stay up to a later hour than desired by the parents. In the new design, the picture may be viewed for matinees, and early evening hours, thus getting full advantage of the concession and dining areas; and if so desired, the patron may move back to his car after darkness.
2. By utilizing the same staff in management and operation, the savings are obvious and there is a flexibility in the use of the personnel.
3. The drive-in portion may be closed down at any time depending on the weather, and the indoor theatre will remain in continual year-round operation, including matinees. The drive-in theatre operation is also entirely flexible, in which the patrons know there will always be a show.
4. The normal problem of parking for an enclosed theatre has been solved in that the entire area may be used for parking, with the 350 car area being static and reserved for the indoor theatre only.

Construction Economies

The main structure is air conditioned and heated, and contains the cafeteria concession area and a restaurant on the upper deck with a view of the outdoor screen. There is also a dining and viewing terrace immediately in front of the concession building. Economies in construction costs are realized by utilizing the same toilet facilities for both the indoor and outdoor theatres. The two projection rooms are back to back, so that economies in electrical wiring are obtained.

The theatre is designed to take all new techniques, including Todd AO. The screen is 123 feet by 52 feet, the back of which is completely enclosed, thus utilizing the structure for a garage and storage.

The screen is located on Sunrise Highway with its back to the highway, providing an ideal location for a name sign.

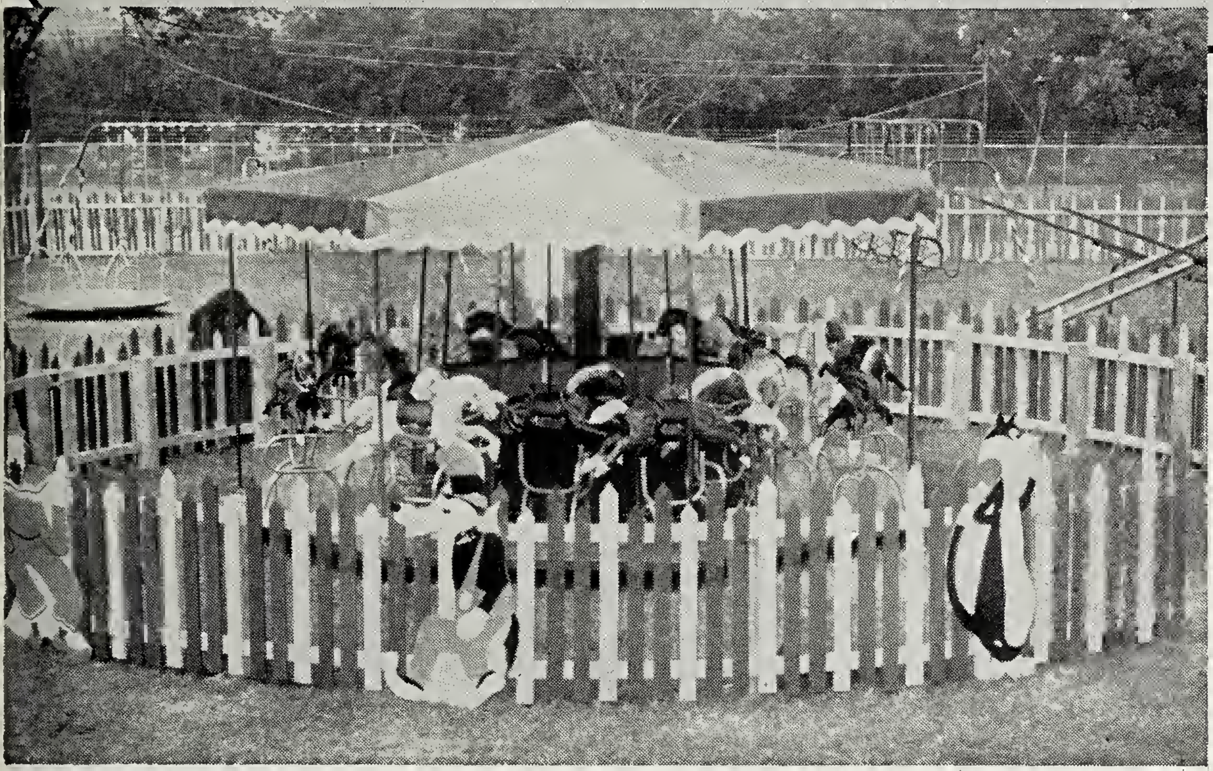
The entire design reflects the popular informality of the drive-in theatre. There are no elaborate marble lobbies, or embellishments commonly used in the enclosed theatres. The entire atmosphere is that of a carnival—of gaiety and color, and of a family gathering point.

Eberson believes that the many advantages of operation and economy in construction in this new concept will cause a re-evaluation of drive-in operation and create a new impact in the exhibition field.

It is estimated that this project will cost in excess of $1,000,000.

"The Outstanding Performer In Popularity ...Very Sturdy...Minimum Maintenance"

Says: L. E. Snyder, Jr., President
Modern Theatres, Inc., Tulsa, Oklahoma



This is it . . . the pony ride that's **PREFERRED** by more drive-in theatre managers over any other — and here's why . . .

PREFERRED — because it's completely safe for children of all ages . . . no exposed parts!

PREFERRED — because the rugged all-steel framework and platform require little or no upkeep!

PREFERRED — because all gears are sealed in oil . . . no greasing or motor maintenance!

PREFERRED — because the colorful cast-iron ponies last far longer, always look better than wooden ponies!

PREFERRED — because it can be set up or taken down in less than two hours.

PREFERRED — because it produces results at the boxoffice and the concession stand!

Available with 8, 12 or 16 ponies . . . Priced as low as $1595!

Read What Mr. Snyder Writes About The

MIRACLE PONY RIDE

And Other Miracle Playground Equipment!

"The Miracle Pony Ride is the outstanding performer in popularity with the children. The ride is very sturdy and requires a minimum amount of maintenance. The Miracle Lifetime Whirls also proved very popular and a playground would certainly be incomplete without them.

"Your cut-out characters which we have around the fence have certainly added color and made the playground atmosphere much more pleasing and inviting. The addition of our playground has increased our business 30% and approximately doubled our concession business. A great deal of the credit goes to your playground equipment."

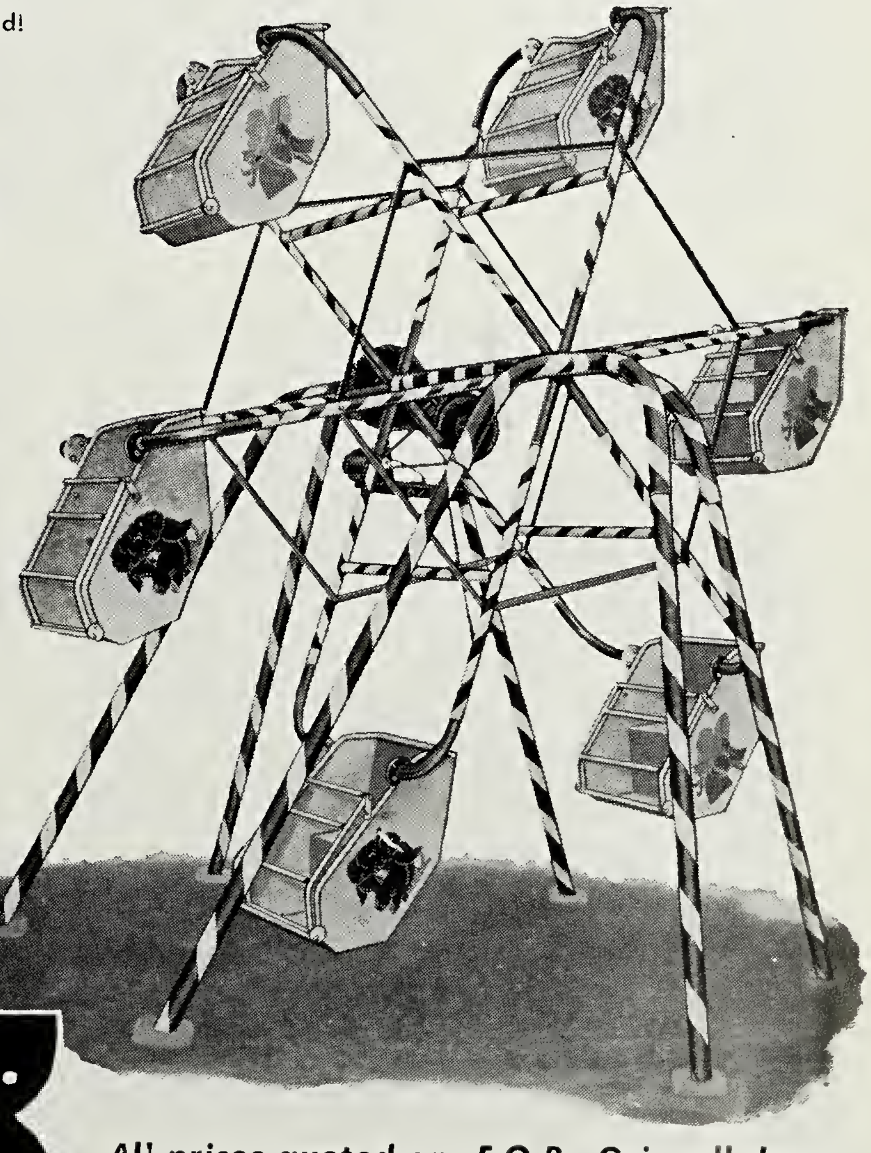
L. E. Snyder, Jr., President
MODERN THEATRES, INC.
Tulsa, Oklahoma

MIRACLE STAR GAZER

At Last! A Safe Ferris Wheel For All Children!

Nothing thrills children as much as a ferris wheel. Now Miracle retains all the thrill of this ride but eliminates all the danger with the new Miracle Star Gazer. Features the very latest self-locking reduction gear which provides positive automatic braking. Impossible for the ride to move in either direction when the power is shut off. The black and white frame is painted in our popular candy stripe design which contrasts beautifully with the bright pink safety seats. The Miracle Star Gazer . . . the ferris wheel with mass appeal! Install one this season and watch it pay for itself . . . fast!

Imagine . . . Only $1800!



PLAY SAFELY
ACRES OF FUN
MIRACLE PLAYGROUND EQUIPMENT

FREE! PLAYGROUND BLUEPRINTS

to fit every space, every budget. We will also send you our new 32 page catalog and prices on our complete line of playground equipment. Write today!

MIRACLE EQUIPMENT CO.

• GRINNELL, IOWA •
Exclusive Distributors For Ahrens Mfg. Co., Grinnell, Iowa

All prices quoted are F.O.B., Grinnell, Iowa. When writing, please address Box 275-C2.

NEWARK
DRIVE-IN THEATRE
NOW SHOWING
CARY GRANT
GRACE KELLY
"TO CATCH A THIEF" IN COLOR
ALSO
"NIGHT FREIGHT"
CHILDREN UNDER 12 & PLAYGROUND
FREE
BOTTLE WARMING SERVICE
ENTRANCE

King-Size Drive-In

The trend today is toward the construction of larger and larger drive-ins. An outstanding example of this can be seen at the Newark, located on busy U. S. Route 1 and the Pulaski Skyway, New Jersey.

This recently constructed member of the Redstone Theatre chain, has a car capacity of 2500, making it one of the largest outdoor theatres in this country.

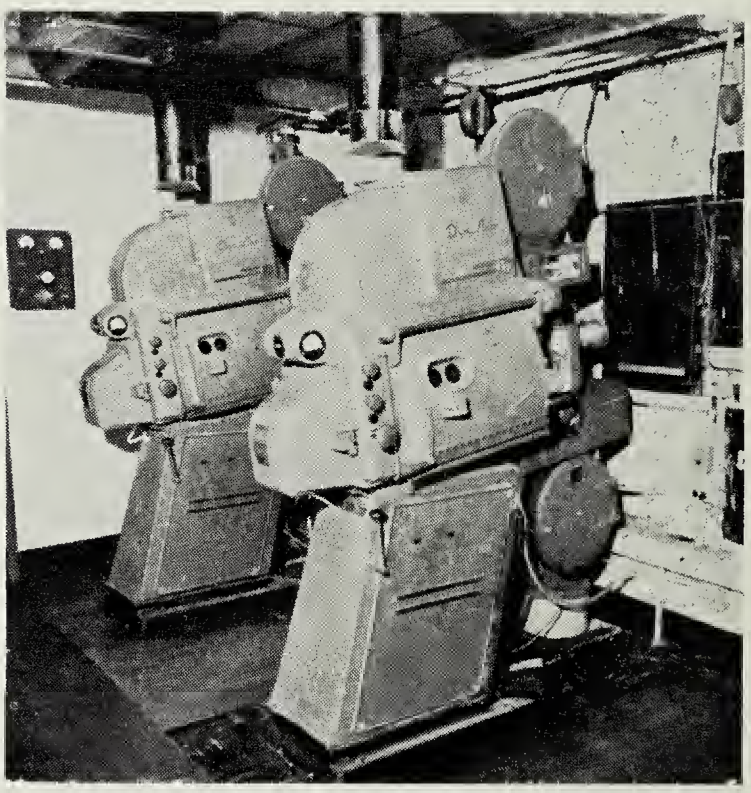
Constructed at a cost well in excess of $1,000,000, the Newark has one of the largest wide screens in the world, with a picture area of over 7500 square feet. The tower is all-steel and has a steel facing that is said to permit uninterrupted vision from any speaker post position in the theatre.

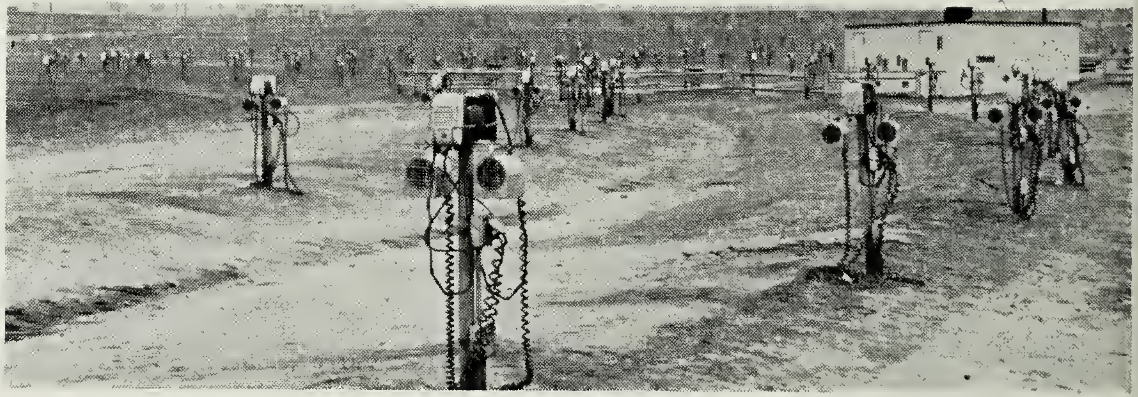
In order to operate the year 'round, Electromode in-car heaters were installed. These heaters feature a totally enclosed heating element, sealed treminals and connections, and ground system. It may be handled by children and adults with complete safety.

The refreshment building is fully equipped, and is said to be able to accommodate 6000 people an hour, using the cafeteria style of service. Nearby is a colorful patio with tables and chairs for more than 300 patrons.

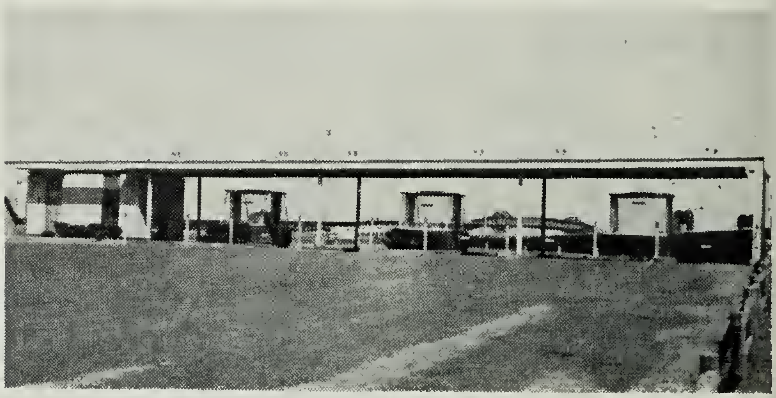
The Capitol Motion Picture Supply Corporation, New York, furnished the RCA equipment used in the Newark. The noted architect William Riseman designed this mammoth project.

Seen (above) is a night view of the Newark marquee which faces Route I. The huge screen tower (right) can handle any of the modern wide screen systems and has a picture area of 7500 square feet. In order to cover this size screen with a bright, sharp and undistorted picture, powerful projection equipment is, of course, necessary. Seen (far right) are the two water-cooled projectors. The RCA equipment includes the Dynarc projection lamps, 150/300 ampere Imperial generator, and an optical and magnetic sound system. This 2500-car capacity drive-in also uses RCA in-car speakers.





The patio (left) located in front of concession stand has tables and chairs for 300. The Electromode in-car heaters which make it possible for this drive-in to operate 12 months, can be seen on the posts (above). Six cars can be handled at a time at the modern box office (right) keeping the auto traffic moving smoothly.



Reopening The Drive-In

(*Continued from page PT-8*)

entire system a complete and thorough check. Make sure that you have sufficient spare parts, tubes and fuses on hand for emergency use. Record player, tape reproducer and PA system should be carefully checked by your local sound engineer. Replace last year's records with a new supply. Check all microphones and tape reproducers. Have your electrician or the power company check your main switches and fuses. Be sure you have sufficient replacement fuses for emergency.

Signs

Entrance, exit, and other illuminated signs should be observed to see that all bulbs are in operation and that the signs are working properly. Repaint rusty spots, or repaint the entire sign if necessary. There is nothing that looks as shabby as a neglected sign.

Concession Stand

Call your supply dealer far enough in advance so that he will have adequate time to prepare your order. Don't forget to order your soft drinks, rolls, hot dogs, confections, pop corn and other items dispersed at the concession stand. How about the license to handle food? If required, be sure to have it renewed.

All rest room equipment should be carefully inspected by a qualified plumber to see that the plumbing equipment is operating normally. Hand drying towels and paper tissue should be provided in receptacles installed for this purpose. Don't forget to provide soap.

Ramps, Driveways and Walks

Ramps, driveways and walks should be carefully inspected. Minor repairs such as filling up of small holes, cracks and imperfections should be done prior to reopening.

The appearance of the grounds surrounding a drive-in theatre is very important. Everyone in show business knows that customers like to patronize a theatre where everything is kept neat and clean. The lawns, shrubbery and flower beds should be given careful attention so that the landscape is an added attraction to the drive-in theatre.

Staff Duties

Each member of the drive-in theatre staff should be given specific instructions concerning his job and no one but the manager or his assistant should be allowed to make any changes. Attendants and ushers should be provided with white coverall uniforms or white pants and jackets.

Ushers should stand by and direct the cars as they enter through the gates. Ushers should be instructed in the importance of proper car parking. Cars should be parked so that the occupants are directly facing the screen.

Don't forget to tag all of your keys and have them hung in their proper place. Also, have a sufficient number of flashlights and flashlight batteries on hand. Call the Police Department and advise them when you plan to reopen and when you intend to deposit the receipts.

TEDA Selects Board Member

ST. LOUIS—E. H. Geissler, Atlanta, Ga., has been made a member of the board of directors of the Theatre Equipment Dealers Association, it was announced last week.

STOP!

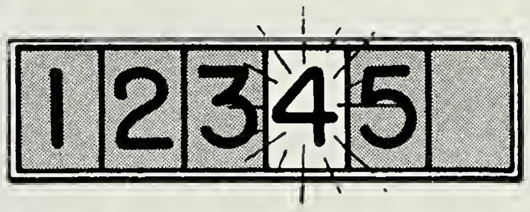
ADMISSION LOSSES!

IN YOUR DRIVE-IN

with the new

ADMISSION CONTROL and INDICATING SYSTEM

Tells at a Distance of 100 Feet the Number of Admissions Paid For Each Car!



Ticket "Flasher," with bright 6-inch numerals, tells exhibitors the exact number of tickets sold to each entering car.

AT LAST — an admission system that will protect you at the box office! A proven system now being used on the country's largest toll highways, tunnels and bridges!

The Admission Control and Indicating System . . .

- Has "Car Counter" mechanism which registers number of cars entering Drive-In.
- Has "Ticket Counter" which issues and registers number of tickets sold throughout performance.
- Flashes number of tickets sold to each entering car on overhead indicator — with brightly lit 6-inch numerals visible as far as 100 feet from box office!
- Is tamper-proof for sure protection!

This Admission Control and Indicating System is a fool-proof way of eliminating box office losses. If you're interested in getting the full profit from your paying audience, contact . . .

N.T.S

Your Guarantee of Consistent Quality and Outstanding Service

NATIONAL THEATRE SUPPLY

29 BRANCHES COAST-TO-COAST

Smart Exhibitors Turn Play Areas Into

Grounds For Profit

By CHARLES CUMMINGS
Production Manager, American Playground Device Co.

DICK SMITH was just finishing his meal when Jim Brown tooted the horn outside his home. Both men were in a hurry to get to the park to play in the Industrial Twilight Baseball League. Dick apologized to his wife, Jane, for not being able to help her with the dishes.

"That's Okay, Dick," said Jane, understandingly. "I'll tell you what we'll do. I'll get the dishes out of the way, dress up Johnny and Baby Sue, and we'll meet you with the car at the field after the game is over. Then, we can all go to see the new movie at the Town Drive-In."

This household incident is just another example of how the drive-in theatre attracts the entire family.

Drive-ins are going after the family trade with every facility and stunt at their command. Recognizing the difficulty of getting baby-sitters, they are encouraging their patrons to bring their children to the movies.

Strong Magnet

One of the strong drive-in magnets is the children's playground, equipped with swings, slides, see-saws, merry-go-rounds, and the castle tower or castle walk climbing structures. There's always ample space for the installation of playground equipment in front of the screen tower.

While waiting for darkness to come, the children enjoy themselves on the playground. By the time the movies start, the very young tots fall asleep in the bassinets or back seats of the cars. The older youngsters have gotten enough exercise to whet their appetites and thirst for hot dogs, popcorn, and pop.

Highly industrialized Detroit has some of the largest drive-in theatres in the country.

Community Theatres, a partnership composed of Adolph and Irving Goldberg and Charles Komer, operates three drive-ins—the Town, Bel-Air, and Grand River, which have a total capacity of 4,300 cars. Each has a children's playground, equipped with American swings, slides, see-saws, merry-go-rounds and castle towers.

Means The Difference

How important is the drive-in playground? Well, according to several operators, it spells the difference between counting the take and taking the count.

"There has been a big swing toward playground equipment at drive-ins in recent years," says Norman R. Miller, vice-president of the American Playground Device Company. "Operators have found that more parents bring their children to the drive-in because of the playground. Also, it makes the drive-in theatre, a solid, permanent part of the community and builds invaluable good will."

For instance, the Hilltop, near Escanaba, Mich., is located several miles from the nearest park and playground. Children living in the Hilltop area enjoy the playground mornings and afternoons. Some mothers leave their children at the drive-in to enjoy the swing and slides, while they go shopping in Escanaba.

It does not take a big investment to install the average drive-in playground. The Hilltop has an American primary castle walk, 12-foot all-steel slide, merry-go-round, see-saw set, and two swing sets, one of which is equipped with chair-type nursery seats for the smaller tots. This rugged equipment cost slightly more than $600.

Drive-in theatre operators are now ordering their playground equipment, and will be making the installations in early spring.

The job is only half done after you have carefully selected and purchased playground apparatus for your drive-in. Then comes the important job of correctly installing the apparatus.

Correct Installation

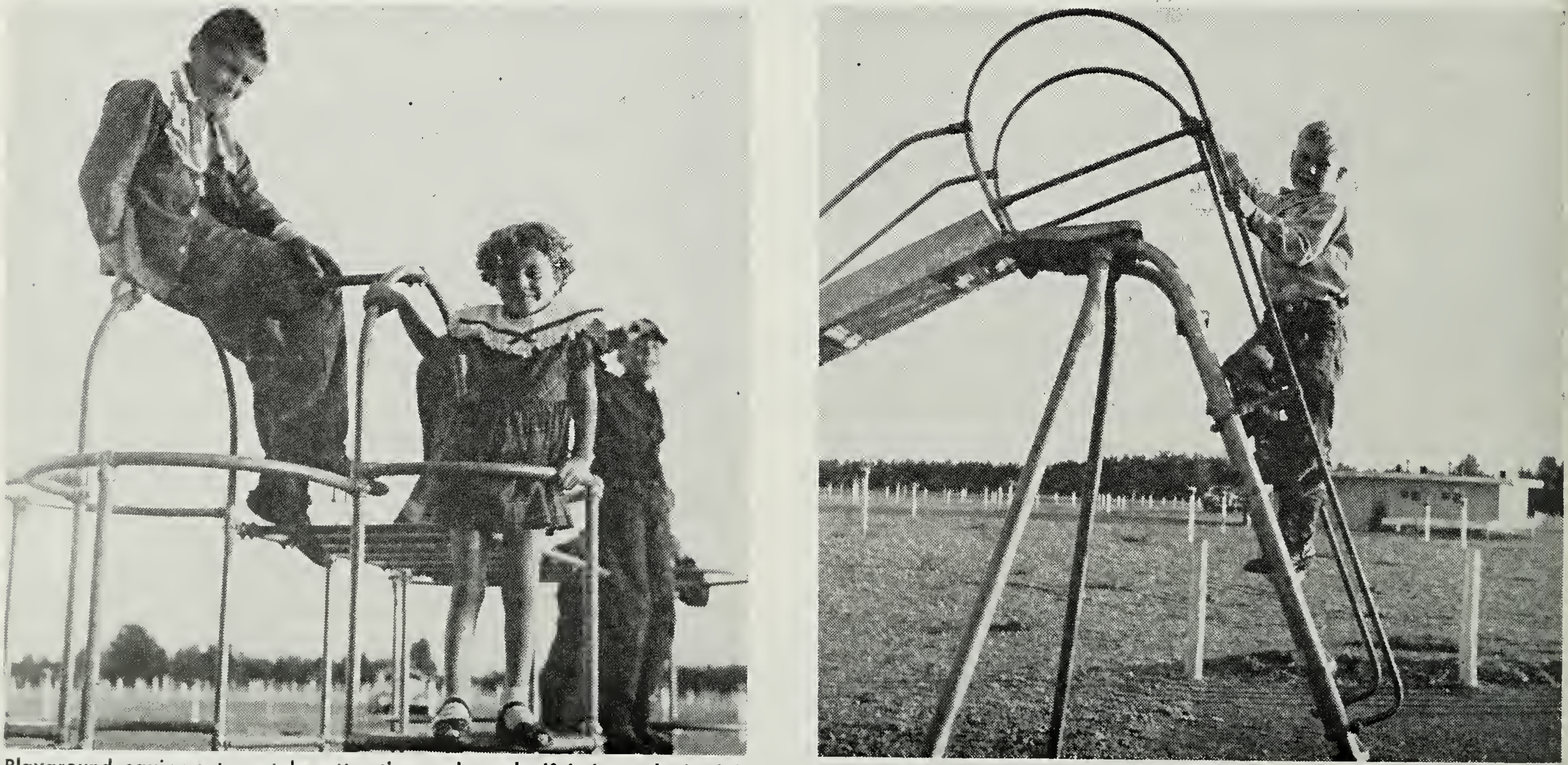
You may have bought the finest, strongest and safest playground devices, but you are in for much maintenance and replacement expense if you have not paid proper attention to installation details.

Correct installation is not nearly so difficult as it might at first appear to be. American, for example, supplies detailed but easy-to-read blueprints which show the ground plans, and outline recommended procedures for installing each unit. In addition, installation prints point out numerous ways by which the work of installation can be simplified and made easier.

Check your equipment carefully at time of delivery and before you sign the carrier's freight receipt make certain you have received all the bags, bundles, cartons, crates, and pieces as detailed in the bill of lading, which accompanies the invoice.

This may appear to be a relatively minor point. But we have known of large

(Continued on next page)



Playground equipment must be attractive and sturdy if it is to do its job of keeping the youngsters of drive-in patrons happy and occupied. Castle walks (left) are popular with the younger set and, of course, this safe all-steel slide (right) is always given the full attention of all the children.

Radiant Markets New Drive-In Screen Paint

CHICAGO—Radiant Manufacturing Corporation announced a new surfacing product for outdoor theatres offering excellent durability under rough exterior weathering conditions.

R
RADIANT
VYNAPLASTIC
OUTDOOR SCREEN PAINT
Brighter ... Because it's White!

Vynaplastic

To be known to the trade as "Vynaplastic" outdoor screen paint, this new surface is said to be mildew-proof, smooth and uniformly flat; no-glare skin-like elastic film dries to a permanently white, non-yellowing film that assures perfect pictures from any angle. "Vynaplastic" will not discolor under any weather conditions, states the manufacturer, and has complete resistance to alkali as commonly found in plaster transite, flexrock board, stucco or other masonry surfaces. No primers or sealers are required for these surfaces, and "Vynaplastic" once properly applied can be repainted easily with brush, roller or ordinary spray equipment without costly or elaborate preparation. Drying quickly, two coats of "Vynaplastic" may be applied within one hour.

Water thinned, this new screen surface contains no oil and may be applied safely to wet surfaces, it is claimed. Once dry, the film does not water spot, but "breathes" to avoid blistering and peeling, is self cleaning since it chalks gradually while maintaining perfect integrity of the surface. While the manufacturer states that 450 square feet can be covered with one gallon of "Vynaplastic" and that one coat hides defects and imperfections in the screen itself, a second coat is recommended for initial installation. Supplies of "Vynaplastic" are now available for immediate shipment.

Grounds For Profit

(Continued from page PT-14)

projects where much time and money were wasted needlessly, simply because shipments were not checked with care at time of delivery.

Then, while part of your crew is beginning to assemble the units, others can stake out for the excavations, according to the ground plans. With the holes properly located and dug, the concrete mix can be poured. And, while the mix is still wet, the units—now assembled but with all fittings kept fairly loose—can be lifted into position and set into the concrete.

Alignment of all frame members is of paramount importance to assure the best appearance, performance, and maximum structural strength. So, while the concrete is still wet and the fittings loose, a level should be used on all members to bring them into perfect alignment. Make sure that top beams are level and straight and that vertical supports are perpendicular to the ground. After alignment, the fittings can be pulled down tightly, and the concrete allowed to harden.

Small But Important

Here is a seemingly minor but occa-

(Continued on page PT-21)

S-T-R-E-T-C-H *Your* SPEAKER DOLLARS

Open Your Eyes to EPRAD IN THE CAR *Speakers!*

(Lowest known maintenance cost of any in-the-car speaker).

If big speaker-maintenance bills have been putting profits to sleep at your drive-in, it's time to awaken to the advantages of EPRAD. Clearer Sound Brings Cars out of Hibernation—keeps business up.

EPRAD "STAR"

Tops in performance, economy, and beauty.

EPRAD "UNIVERSAL"

Recognized as the best sound-reproducing, most trouble-free speaker at any price!

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

"The Voice of the Drive-In"

1208 CHERRY STREET TOLEDO 4, OHIO

Special Problems Make Necessary Close Attention To

Drive-In Safety

The importance of providing properly for the safety of drive-in patrons cannot be overemphasized. One of the dangers to guard against is children or adults walking behind or between the autos.

ONE of the most important duties of any theatre operator is to take all necessary precautions and measures to insure the safety of his patrons. This question of safety is particularly pressing in outdoor theatres, where many of the hazards or dangers found in conventional theatres are accompanied by special potential threats to safety found only in the drive-in.

The operator or manager of a drive-in must realize that safety starts with himself. He must let his employes know that he is interested in safety by giving his active support to accident prevention.

Study The Problem

The first step is to uncover the problem—study the records to find out who has been getting hurt and what the causes of the injuries have been. If none have been kept of minor injuries, the manager should start compiling such records. Once records have been compiled, hazards can be removed. Of course, many safety measures can be taken without the benefit of such a system. They are dictated by common sense, or the advice of an experienced safety inspector. Periodic inspections should be made to see that safeguards are in place.

As mentioned above, the growth of the drive-in theatre has brought new problems in safety to theatre management. Some of these problems arise from conditions inside the theatre area itself, where the intermittent movement of vehicles and pedestrians presents a hazard. Concessions areas attract a constant flow of patrons; at frequent intervals young children thread their way between and behind autos where they cannot be seen by drivers who may be backing out. Careful traffic control by attendants is most important here.

Entering The Drive-In

The big safety problem in drive-ins is related to the entrance of the theatre. Nearly all drive-ins are located outside towns and cities in areas where there are no comprehensive zoning laws or municipal regulations. Lack of control has resulted in 90 per cent of the drive-in theatres being located on major highways. These high-speed highways are often not well suited to absorbing the short time peak loads of theatre patrons.

One of the most common problems on major two-lane highways is the backing up of vehicles due to the left turn movements from the highway into the theatre. Such problems result from the inability of the left turn traffic to cross the opposing traffic stream, thereby stopping not only all following left turn traffic, but all through traffic as well.

Many traffic engineers have advocated the construction of outdoor theatres on good paved side roads just off the superhighways, so that the outgoing traffic from the theatre will be able to ease onto the highways instead of entering it directly from the theatre.

Another Factor

Another factor that can cause considerable trouble on highways adjacent to drive-ins is the visibility of the motion picture screen. From a safety point of view, theatre screens should not be permitted to face the major highway. It would not be practical to require that the screen be invisible to all side roads in the area, but it should be turned to affect the least disturbance of traffic. In a few cases an attempt has been made to obstruct the vision of the screen by a high fence. Although this may be effective, it is a poor substitutue for setting the screen properly in the first place.

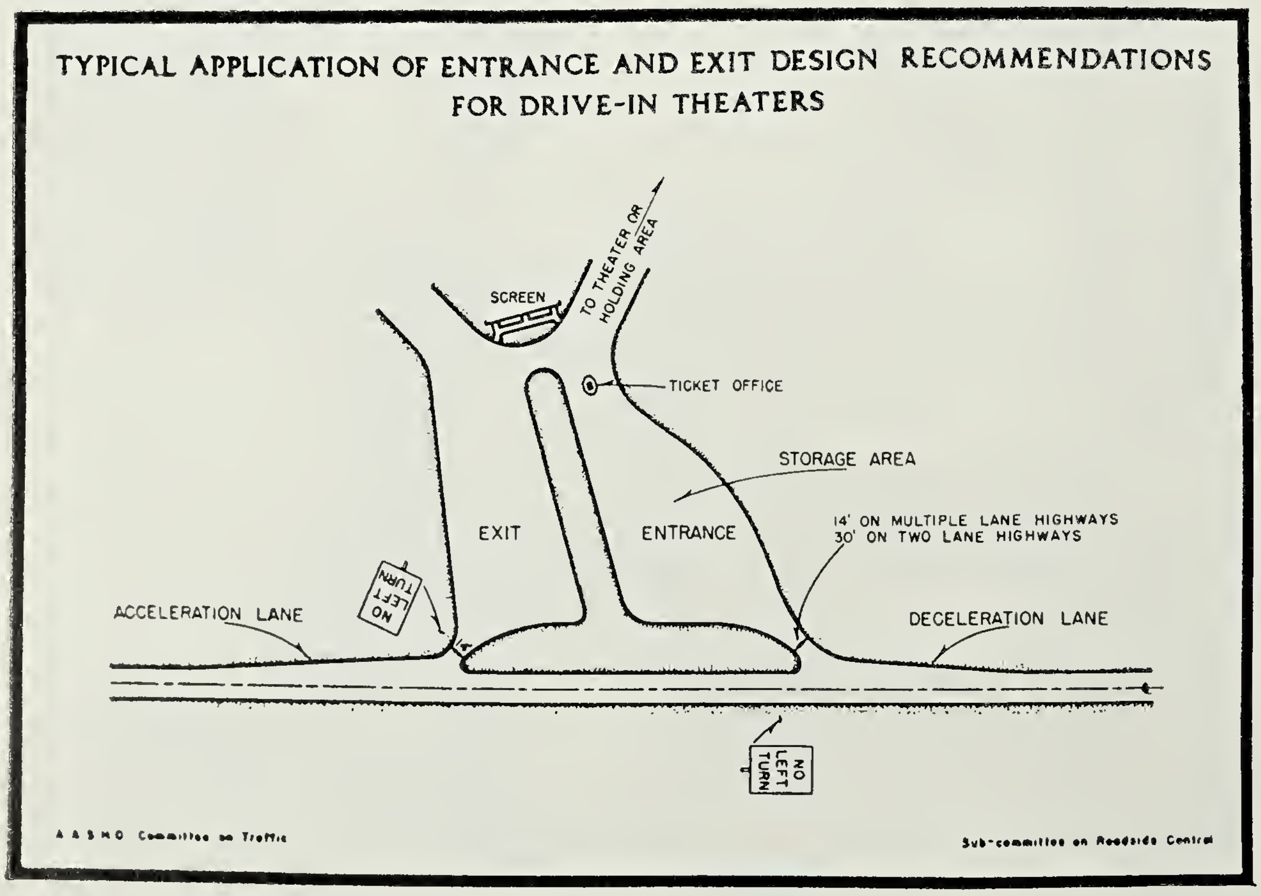
Since drive-in theatres are a permanent thing, it is reasonable to consider the use of trees as a means to obstruct the vision of screens where it is necessary for such to face the highway. In moist soils willow or poplar trees provide excellent screening in two or three years, if planted at eight or 10 feet in height, depending of course on the grades involved and the height of the screen tower.

Care should also be taken to keep all purely advertising signs off state highway right of ways. Signs of a directional or warning nature regarding the theatre that are actually necessary to the highway right of way should be designed and located by the state.

Holding Areas

Theatres should be designed with sufficient storage area between the highway and the boxoffices, and sufficient holding area between the boxoffices and the ramp

(Continued on next page)



TYPICAL APPLICATION OF ENTRANCE AND EXIT DESIGN RECOMMENDATIONS FOR DRIVE-IN THEATERS

ADC Develops New Curved Track Unit

ALLENTOWN, PA.—A new curved track called "Curvit-Sure," which its designers describe as "the most exciting development in the stage curtain track field in many years," was announced by Automatic Devices Company.

"Our engineers have been involved in the design and development of this new concept of a curved curtain track for over a year," said Abram Samuels, president of ADC. It is "the most inexpensive curved track available anywhere," Samuels continued.

The new unit is an aluminum, completely ball-bearing track which is applicable to almost every kind of curved layout, even where relatively sharp radii are involved. It is also obtainable for straight runs and can be used for a "walk-along" type of operation on cycloramas as well.

"We unhesitatingly feel that "Curvit-Sure" is the last word in a reliable, smooth; trouble-free curved traverse movement," Samuels said. The line is designed for medium and heavy duty cord-operated curtain track. Patents have been applied for in two models now available to exhibitors.

SMPTE Committee Seeks First Kalmus Award Winner

HOLLYWOOD—Dr. John G. Frayne, president of the Society of Motion Picture and Television Engineers, announced the appointment of a six man committee to select the 1956 winner of the Society's Herbert T. Kalmus Gold Medal award. Presentation of the award will be made at the Society's 80th convention in Los Angeles, October, 1956.

Dr. Frayne explained that the Kalmus award was conceived to honor major contributors to the scientific progress of color in motion pictures. The 1956 winner of the Kalmus Medal will be the initial receipient of this award, which was first announced at the Society's convention in Lake Placid in the fall of 1955.

Chairman of the Kalmus award committee is Dr. Deane R. White of du Pont, Parlin, N. J. Other members of Dr. White's committee are Dr. C. R. Daily, Paramount, Hollywood; William F. Kelley, Motion Picture Research Council, Hollywood; Dr. H. H. Duerr, Ansco, Binghamton, N. Y.; Frank N. Gillette, General Precision Laboratories, Pleasantville, N. Y.; and Dr. Cyril J. Staud, Eastman Kodak, Rochester, N. Y.

Drive-In Safety

(Continued from page PT-16)

positions. Failure to do this makes it necessary for vehicles to be stored on the highway, either because cashiers cannot operate fast enough, or because there is insufficient room between the highway and boxoffice, or the space was filled beyond the boxoffices with vehicles waiting for the next show.

Many theatre operators have done much to forestall a rush at the boxoffices by opening early and providing facilities, such as playgrounds, to encourage early arrivals.

This article is based upon information supplied by the National Safety Council.

BUY WITH CONFIDENCE FROM RAYTONE—
a manufacturer who has been successfully marketing outdoor screen paint for over twenty years.

The DRIVE-IN PAINT THAT LASTS AND LASTS AND LASTS...

CINEMAPLASTIC

White Screen Coating for Outdoor Theatres

LET'S FACE FACTS... If your tower needs resurfacing, the time to resurface is now! And CINEMAPLASTIC is the surface to use!

CINEMAPLASTIC

VINYLKOTE or REGULAR WHITE

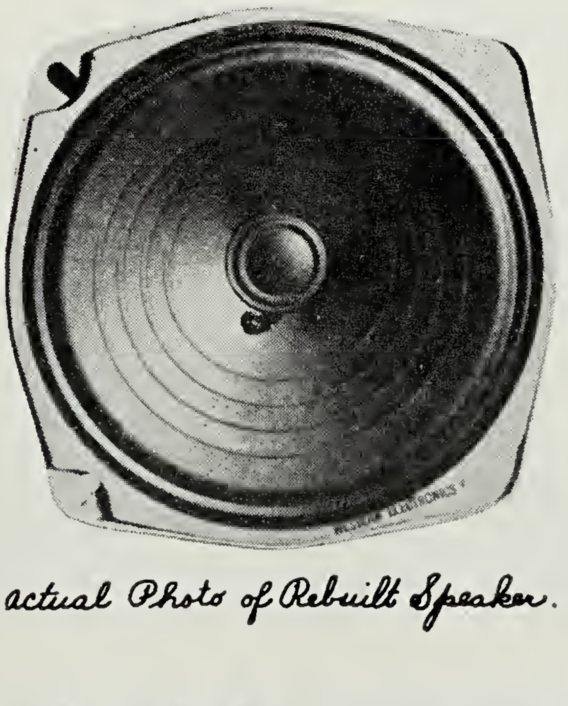
CINEMAPLASTIC is a tough, flexible vinyl plastic that smoothly covers any surface and *lasts for years and years.* It is water-proof and weather-proof, cannot chip, peel or flake, and is completely washable . . . you can even steam clean it! When you use CINEMAPLASTIC your evenly coated surface dissolves and disappears under the projected image, leaving only the bright, clear picture your audience enjoys.

CINEMAPLASTIC has been field tested in hundreds of installations and *proved best.* Laboratory tests indicated an expected life of up to eight years for a *single coat.* That is why CINEMAPLASTIC in the long run is the most economical surface you can use. See your dealer or write to RAYTONE for additional information and prices.

RAYTONE VINYLKOTE is the new easy to apply water-base screen paint that is quick, inexpensive and remarkably long lasting. It can be applied over any painted or unpainted surface by brush, roller or spray. VINYLKOTE dries quickly and brushes come clean in warm, soapy water . . . It is non-yellowing, completely washable and a single gallon covers up to 300 square feet. Not to be used until all danger of frost is passed.

RAYTONE SUPER WHITE *(Alkyd Oil Base)* is still the most popular paint of all . . . used for years by hundreds. It can be brushed, rolled or sprayed on any surface and it sticks to the job!

RAYTONE SCREEN CORP.
165 Clermont Ave., Brooklyn 5, N. Y.
MIDWEST: Raytone Screen Corp., 401 West St. Charles Rd., Lombard, Ill.



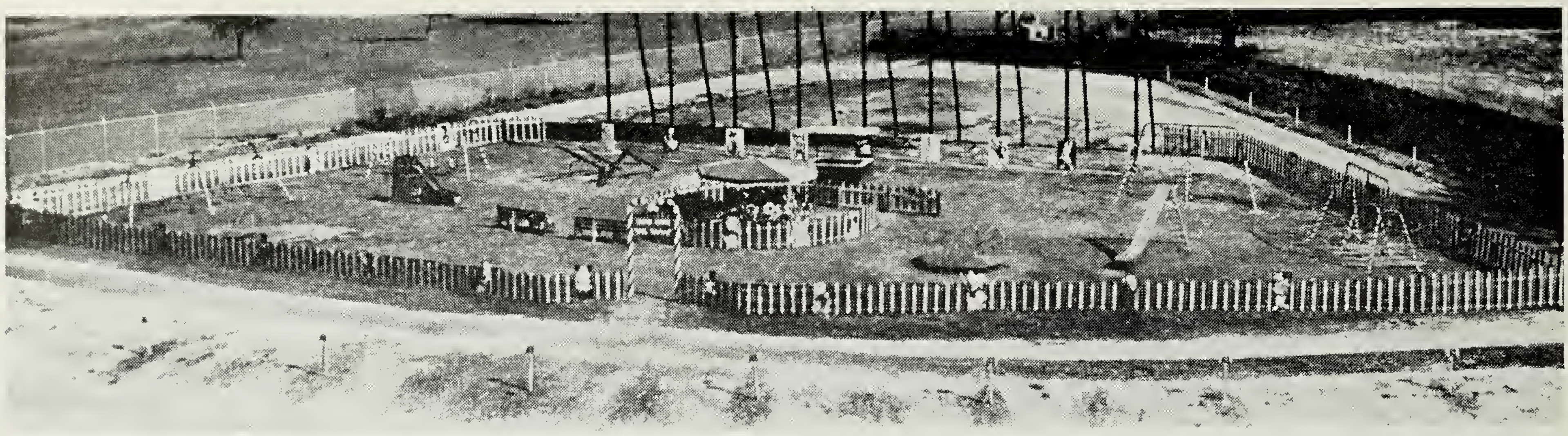
Your Old Speakers Completely Rebuilt..
... for a mere fraction of their original cost!

Weatherproofed! Guaranteed!

Send us 25 (or more) of your old speakers today.

actual Photo of Rebuilt Speaker.

Western Electronics Co.,
3311 - Houston Ave. Houston 9, Texas

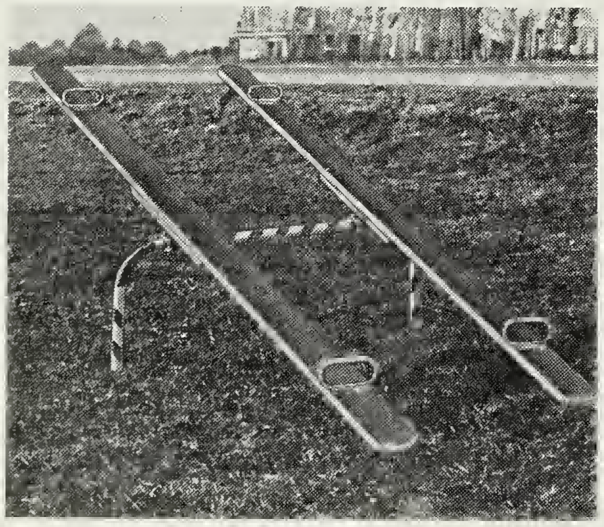


Proper Playground Equipment Can Boost

Sales-Safety-Showmanship

SALES, safety and showmanship are the three ingredients that will usually be found in the successful drive-in playground operation. Each item is important and the exhibitor who fails to recognize the value of each is not getting his money's worth out of the expenditure that he made for the playground area and equipment.

Certainly the sales aspect of playground operation is of great interest. The fact that almost every outdoor theatre currently in operation has installed recreational equipment indicates that it helps to draw patrons through the box office. In addition, an increasing number of drive-in exhibitors are adding to their revenue by installing equipment usually found at carnivals and amusement parks, and charging similar prices for the rides.



SEE-SAWS

The safety angle in a playground cannot be overlooked or underestimated. When youngsters are let loose among swings, slides, merry-go-rounds, power rides, etc., there are bound to be the usual number of falls, scrapes and bruises. However, precautions, such as providing sturdy equipment and safe, soft footing, will keep these to a minimum and prevent serious injury. A provision for proper supervision of the play area is anothed safety precaution that might well prevent a child from being seriously hurt, as well as avoiding possible law suits and loss of valuable good will.

As for showmanship, the playground is an integral part of drive-in operation and therefore demands that it too contribute to the vitally important task of creating an atmosphere that gives patrons the feeling that they are in a place devoted to entertainment and even glamour. This mental image that the public carries around of the entertainment world must never be ignored, for it probably sells more tickets than anyone could imagine.

Outdoor theatremen are fortunate at that there are a number of excellent firms producing playground equipment designed to contribute to the "Three S" factor of sales, safety and showmanship. One of these is the Miracle Equipment Company, Grinnell, Ia.

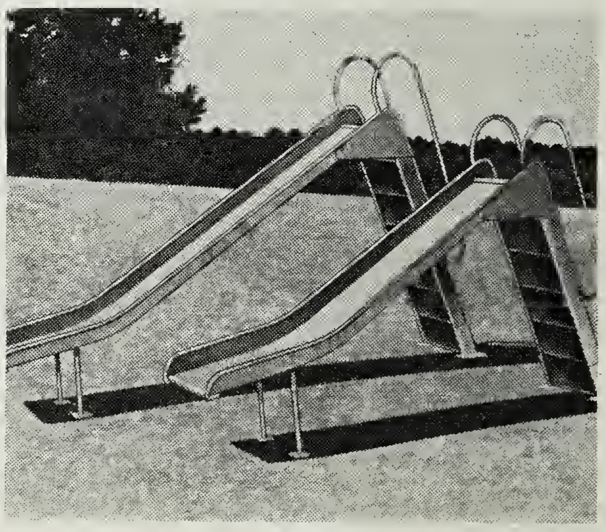
Equipment Available

One of the most popular items in the Miracle Equuipment line is the Skyway Climber. Sturdily constructed, this unit is said to be easy to erect and there are no bolts to tear clothing or scratch legs. The design permits it to be used as climber and as a hand-over-hand ladder, giving it greater versatility.

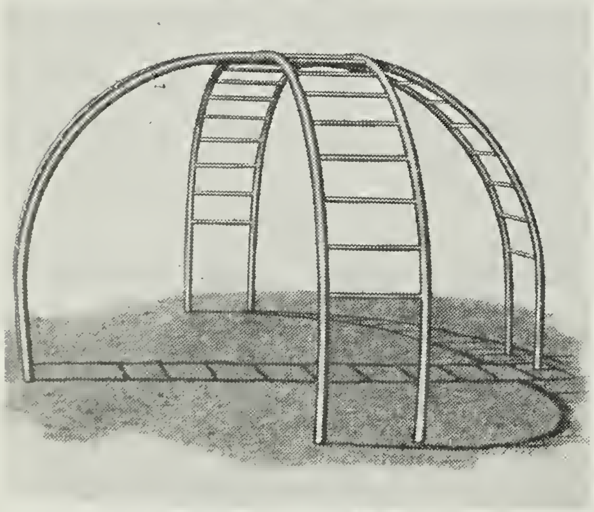
Another fairly recent piece of equipment available to drive-in operators is the swing set. Here again, a great deal of attention was given to safety and showmanship. In addition, the design cuts erection time from 12 to four man-hours. The unit is telescoped together and there are no heavy castings or fittings to bolt together or break. Gaily painted in a candy stripe, this swing set is available with five different types of seats.

Slides and see-saws are probably the two most universally recognized and popular pieces of playground equupiment to be found. The Miracle slides feature solid, one-piece formed bedways of stainless steel. This type of construction eliminates all sharp edges, rough corners, screws and bolts which can possibly cause injury or damage. The steps and risers are of one-piece safety tread steel plate. As for the see-saws, they too feature safety construction, with the top rail and posts one piece of pipe.

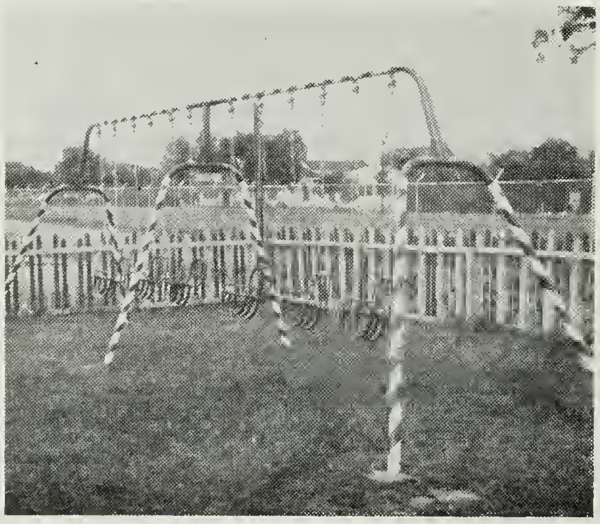
(Continued on page PT-25)



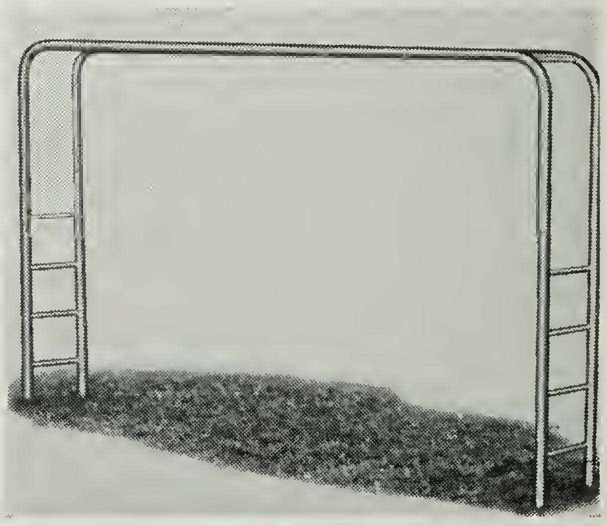
SLIDES



SKYWAY CLIMBER



SWING SET



HORIZONTAL LADDERS

Tushinskys Present Improved Superscope

HOLLYWOOD—Joseph and Irving Tushinsky, developers of the Superscope anamorphic process, have perfected the new Superscope-235 process, which marks an important attempt to achieve standardization of anamorphic release prints.

The anamorphic prints derived from Superscope-235 have the same dimensional characteristics as CinemaScope's optical sound prints, with a screen aspect ratio of 2.35 to 1, eliminating any changes in the booth setup when Superscope-235 and CinemaScope films are double-billed.

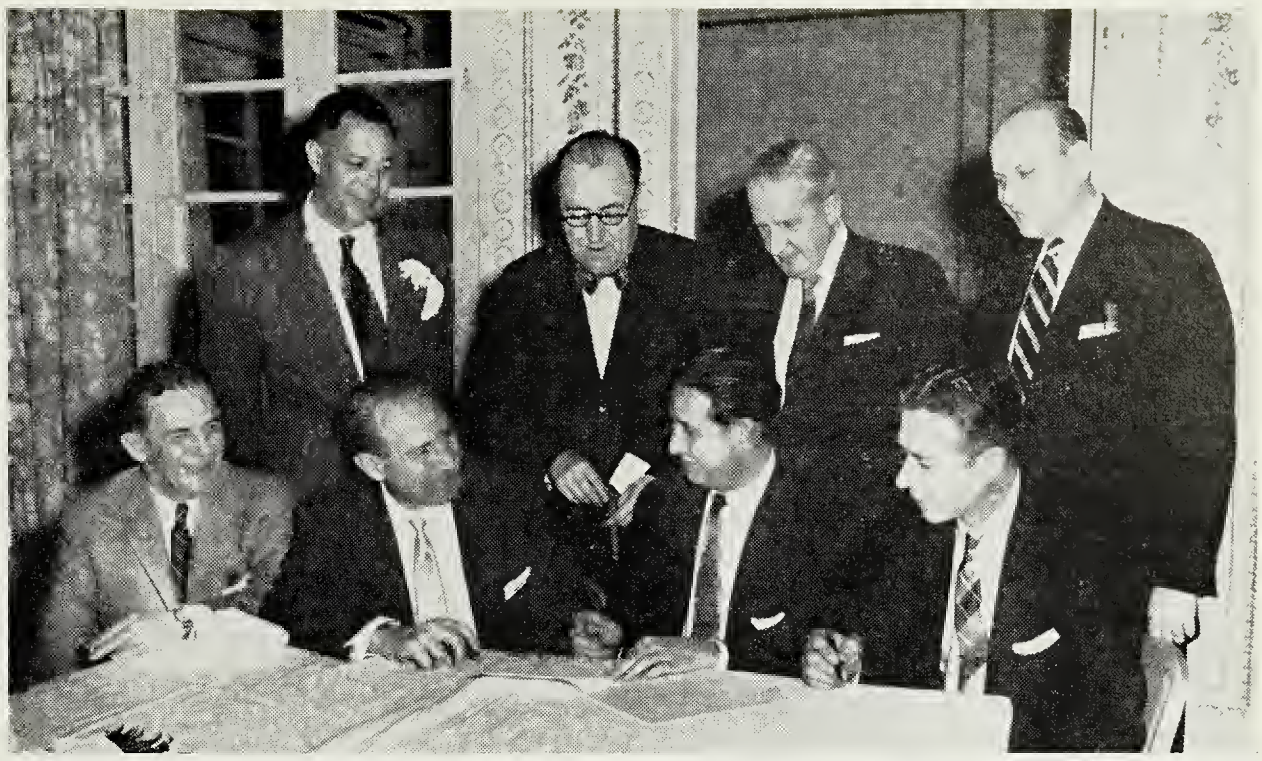
Prior to this new development Superscope anamorphic prints were projected in a ratio of 2 to 1. CinemaScope is photographed for a screen aspect ratio of 2.55 to 1, but is reduced down to 2.35 to 1 when the optical sound track is added.

In a statement issued to the trade press after the unveiling of Superscope-235 at RKO Studios recently, the Tushinskys stated, "We anticipate that this new step toward the standardization of wide-screen for theatres throughout the world will bring about a tremendous increase in the number of anamorphic wide-screen productions.

"It is our studied opinion that the availability of Superscope-235 will stop the 1.85 to 1 movement that has gained momentum during the past five or six months. This extreme departure from the wide 2.35 or 2.55 to 1 screen down to the 1.85 to 1 screen has already taken its toll at the box office. The double billing of a 2.35 print with an 1.85 print shows up the latter as a non-competitor. There is as much difference between a 2.35 screen in comparison with an 1.85 screen as there was between the 1.85 screen and the old-style 1.35 screen. This reflects a dangerous retrogression that defeats the forward movement that the wide-screen stimulated as a counter to television.

"Superscope-235, just as regular Superscope, is photographed in the normal way using standard cameras, standard film and standard camera lenses and the anamorphic prints are accomplished in the laboratory stage. The color Superscope-235 release prints are available through

(Continued on page PT-25)



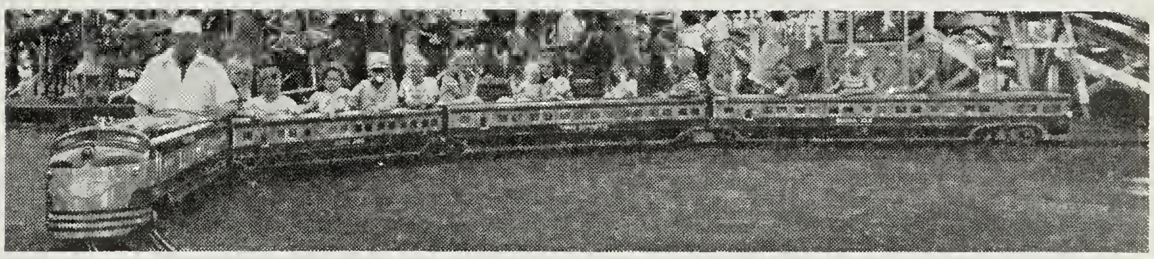
Present in New York for the recent formal signing of a contract between Theatre Equipment and Supply Manufacturers Association, Inc., and the Theatre Owners of America for participation in the International Trade Show, Fair and Exposition to be held at the New York Coliseum, Sept. 19-25, 1956, are (seated) William Gedris, TESMA director; Lee Jones, TESMA president; Myron Blank, TOA president; and Tom La Vezzi, TESMA vice-president. Standing, left to right, Walter Reade, Jr., former TOA president; Herman Levy, TOA general counsel; Merlin Lewis, TESMA executive secretary; and Joe Alterman, TOA assistant secretary. All indications are that this will be largest trade show ever held.

CROSSING
STOP ON RED SIGNAL
SUPER CHIEF

STOP
THE FAMILY CROWDS AT YOUR DRIVE-IN WITH MT MINIATURE TRAINS!

Small-Fry Bring Mom and Dad Back Again and Again When Miniature Train Is the Attraction!

News of Miniature Train at your drive-in passes swiftly by word of mouth! Every child who sees and rides can hardly wait to tell his friends. Moms and dads see MT train in action and talk about it to their neighbors. Immensely popular, it has been directly responsible for boxoffice receipt increases up to 33⅓% and concession receipt increases up to 50%!



NOW—5 GREAT MODELS . . . Including the G-12 STREAMLINEER pictured above for playground installation and four G-16 Models with capacities ranging up to 240 passengers for profitable kiddieland installations.

FREE—Details and Catalog Sheets on ALL MT Miniature Trains. Write today to: Dept. E

MINIATURE TRAIN CO.
RENSSELAER, INDIANA

Installing A D-I Restaurant

With concession stand items becoming increasingly complex in their preparation, and with the great variety of prices being charged for many of these prepared food items, the drive-in operator might be wise to consider putting in a complete drive-in restaurant. In this way the outdoor theatreman can serve his patrons during the evening. and earn additional revenue during the day and night from drive-in restaurant customers who do not attend the theatre.

One of the systems now on the market which covers the entire installation and operation of a drive-in restaurant is called Servus-Fone, and is manufactured and marketed by Motiograph, Inc., one of the oldest names in the field of theatre equipment.

Equipment

The basic Servus-Fone equipment for a 40 car capacity drive-in restaurant consists of the following:

One walnut switchboard cabinet 36 inches wide, 60 inches high, and 18 inches deep which contains two speech amplifiers; one high-fidelity music amplifier; one power unit for relays and indicator lights; one switchboard with two panels, each with 20 three-way keys and 20 indicator lights; one Webcor three-speed multiple record player; two operators' head sets; two combination monitor speakers and microphones; one auxiliary microphone with stand and switch; one switch providing for single or dual switchboard operation; one volume control for the music amplifier, and two each for the two speech amplifiers.

In addition there is provided a switch on each side, making for communication either with the headset, or with the combination monitor speaker and microphone; one chime and cut-off switch; two switches for menu lights. The 20 two-car capacity serving tables include 40 "Rainmaster" speakers with coiled cords and push buttons; 20 double-faced lighted plexiglas menus and holders; two "Rainmaster" speakers for the kitchen.

The basic 40 car capacity system may be expanded to 60, 80 or 100 car systems by the addition of one, two, or three additional switchboards and the needed serving tables and their attachments.

Installation

A drawing of the lot should be made so that parking spaces may be laid out to their maximum number. Car spaces should be arranged in pairs, each of the pairs should provide an area nine feet wide and 18 feet long. The locations should be three feet apart to provide room for the station table—the table is 33½ inches long and 16 inches wide—but room must also be left for the serving tray and access by the car hop. A distance of at least 21 feet should thus prevail between table centers. In lengthwise direction, a distance of 35 feet, or preferably 38 feet should prevail from the front of the space immediately behind to permit easy parking.

Operation

Each speaker has a button which when pressed, just once, operates a position indicator light on the switchboard. When the operator moves up the station key she may answer the call while automatically shutting off the music from that particular speaker.

At most times one operator can handle all the incoming calls to the switchboard. At larger restaurants during extremely busy periods, a flip of a switch converts the board to dual operation so two operators can handle incoming calls. When the operator is away from the board, a chime calls attention to incoming calls. Call can be received either through a headset or through one of the two combination monitor speakers and microphones. When the operator is receiving an order, it is also simultaneously heard in the kitchen through a speaker. The chef can thus start preparation of the order prior to his receipt of written instructions from the telephone operator. Another kitchen speaker can be used as communication equipment between the chef and operator.

The operator may make announcements to all patrons through the auxiliary microphone without lifting all the individual station keys. Provision is made for the connection of a tape recorder or radio if such auxiliary equipment is desired.

Maintenance

The switchboard, with all its components is, of necessity, a complex piece of electronic equipment, though particular care has been taken to make its installation and servicing as simple as possible.

It is suggested that the owner make arrangements for periodic service calls by a competent radio man or theatre sound system engineer to check the equipment. If regular inspection is made, and weak amplifier tubes are replaced, and wiring connections are checked, there should be no reason for interrupted equipment operation.

Lamp failures in the switchboard, or in the lighted menus, can be remedied by anyone who can screw in a bulb.

In the event of tube failure in one of the two speech amplifiers, operation may be continued by switching to single control and using the other speech amplifier.

If a speaker ceases to operate, but all the others operate normally, the trouble will usually be found in the speaker itself. It is relatively easy to change speakers.

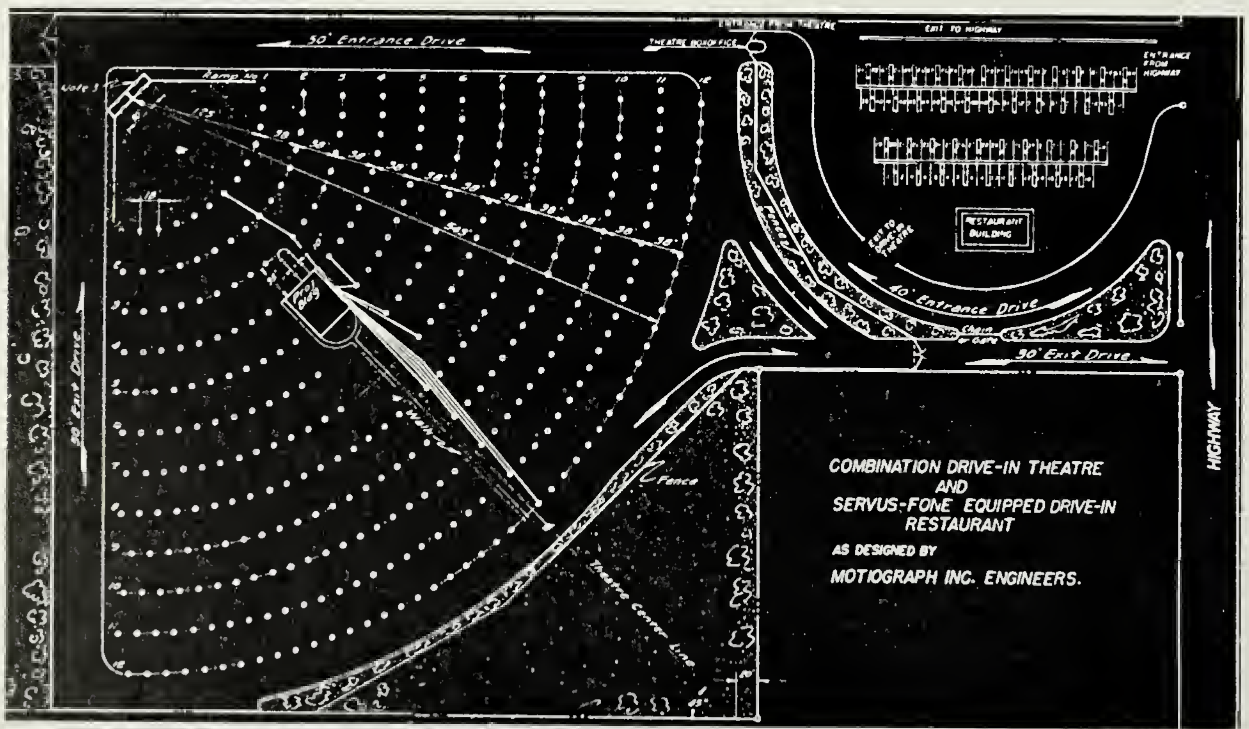


Diagram showing typical drive-in theatre-restaurant layout.

Repellent For Controlling Mosquitoes At Drive-Ins

Newark, N. J.—PIC mosquito repellant has been introduced by PIC Corporation as a control factor which is claimed to eliminate the pests entirely at the drive-in. According to its manufacturer, PIC is non-toxic, thus insuring it as safe for drive-in patrons to use in their cars. Two coils come in each drive-in unit, along with a metal stand. A coil is mounted on the stand, and lighted. Its odor, while clean and fragrant to occupants of the car, drives mosquitoes from the area, it is claimed. With the car windows down, patrons would enjoy fresh air in the hot summer nights.

The repellent package unit is said to be sufficient for 12 hours, or four full performances. PIC is sold by the theatre to the patron and said to represent a very profitable item to supplement theatre revenue in addition to solving the mosquito problem. The manufacturer provides a free 35mm. sound trailer, along with newspaper mats, show cards, and banners with the purchase of the product.

PiC
PIC CORPORATION

Henley Named GPE Secretary

New York—The election of E. B. Henley, Jr., as secretary of the General Precision Equipment Corporation was announced last week. Henley succeeds R. B. LaRue, who retired last month.

D-I Screen Surfacing

By **FRANCIS W. KEILHACK**

Sales Manager, Drive-In Theatre Mfg. Co.

The choice of screen surfacing undoubtedly is the most difficult part of purchasing a tower. There are so many problems to consider, such as maintenance, resistance to the elements, screen brightness, uniformity of the coating, etc. Our 10 years experience of fabricating steel screen towers has shown it profitable, in customer satisfaction, to leave the choice of screen surfacing entirely to the exhibitor and his architect. There are many types on the market; however, the most popular are Manco-Vision; Marine Plywood; Transite; ARMCO Steel Zinc Grip Steelox; Masonite. With the exception of Manco-Vision, those listed are the screen surfaces only and their success or failure is dependent on the proper priming, caulking, and painting.

Where flat white surfaces are desired on our towers, we recommend our DIT-MCO ultra-white, non-glaring screen paint. It is a pure alkaloid paint; finely pigmented; non-dirt collecting; stays white and gives a glare-free surface. It must be remembered, however, the success of any painted surface is related directly to its proper application.

Realizing the importance of screen brightness and its relation to screen surfaces, the Motion Picture Research Council has conducted surveys, and participated in unbiased tests on this timely subject. We felt such findings would be of intense value to the subject matter.

At the moment, there are two basic surfaces. The first is the flat white painted surface, on materials previously mentioned. The second is the reflective surface such as Manco-Vision. It is a basic and fundamental characteristic of all white surfaces that the brightness is equal to approximately 90 per cent of the incident light in foot candles, although all white paints do not measure up to this standard.

In reflective surfaces, the Manco-Vision aluminum screen at the present time is the only high gain screen available, with a reported gain of raising the projected light approximately two and one half to three times.

After a screen surface has been decided upon, the proper fabrication of the screen tower for full efficiency, is most important. If a white screen is used, the presence or absence of tilt has no affect on picture brightness, since a white screen is equally bright from all viewing positions and under all conditions of tilt angle or projection angle.

With reflective type screens, it is essential that the tower be tilted to specific tilt angle, so the reflected light just fits within the ramp area of the theatre. If the tilt angle is incorrect, the reflected pattern may be too high or too low, and will therefore miss either some of the front ramps or rear ramps.

The same comments apply to screen curvature, as applies to screen tilt. Curving the screen has no affect on the picture if the screen is white. Curvature in no way affects the brightness of a white screen.

If a high gain screen is to be installed now or at some future time, it is advisable to curve the screen. The amount of curvature required is very small. The purpose of curving the screen is to counteract the tendency for the edges of the screen to darken. This tendency for the edge of the screen to darken, occurs only for those viewers who sit at the very end of the ramps. If the curvature is overdone, the result will be worse than no curvature at all. The proper arc must be calculated for each theatre, to insure maximum efficiency and with reflective screens, location of the front ramp is very important. These statements do not apply to every reflective surface, and in our opinion, theatre engineers should be consulted.

Grounds For Profit

(*Continued from page PT-15*)

sionally overlooked point. No apparatus should be attached to the frames nor should any playground unit be placed in use until the concrete footings have hardened thoroughly. Forty-eight hours is the minimum time which should be allowed—it is much better to allow 72 hours.

Concrete around the base of all frame support members should be troweled smooth and somewhat conically so that it is highest at the pipe members proper. It is recommended that at least four inches of turf cover all concrete footings, level with the ground line. This insures safety for the youngsters, protects the footing, and allows grass to grow. For an extra measure of safety, the turf could be covered with tanbark, sawdust or shavings to cushion possible falls from the apparatus.

With the installation prints as guides, playground equipment can be installed in a relatively short time. For instance, three men can install American swing sets in four to six hours; combination units, in five to six hours; slides, castle towers and castle walks, in three to six hours.

In summary, there are two points to keep in mind.

Buy only approved equipment, strong and ruggedly built to withstand the hard use it will receive on the drive-in playground. Don't buy flimsy, gaudy equipment just because the initial cost is lower, for you will be just buying much extra maintenance and replacement expense later.

And *install your playground equipment properly*.

For SUPERIOR
design, construction
and performance

far greater strength and safety, unequaled popularity

AMERICAN
Approved
PLAYGROUND EQUIPMENT

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for New Catalog

☆ write for literature featuring american approved jim patterson
LIFETIME Aluminum DIVING BOARD
world's finest official board

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA, U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE PARK, PICNIC, PLAYGROUND, SWIMMING POOL AND DRESSING ROOM EQUIPMENT

BRANCH PLANT AT NAHMA, MICHIGAN

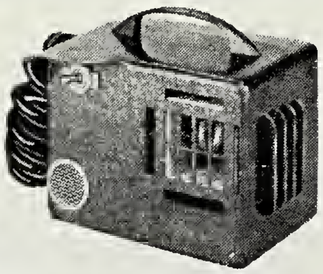
NEW PRODUCTS
. . . that have theatre interest

Compare before you invest!

The Superb HILUX 152

STILL the lowest...
and one of the finest...
HILUX
264 & 152
FIXED & VARIABLE
ANAMORPHIC LENSES
$197.50 EACH
$395.00 PER PAIR
See your Theatre Supply Dealer
or write us directly . . . NOW
PROJECTION OPTICS CO.
ROCHESTER, NEW YORK

World's Finest
100%
ALL DIE CAST
ALUMINUM
CONSTRUCTION
With the
NEW, EXCLUSIVE
ALUMINUM
CHIMNEY


400 or 500 Watt Forced Air Heaters—Custom made for Your Theatre—220, 208 or 110 Volts

THERMOLATOR
INKAR HEATERS
GIVE YOUR PATRONS LIVING ROOM COMFORT AND SAFETY
HEATERS AND WIRING MAY BE LEASED
FOR WINTER PROFITS
Write, Wire or Call
THERMOLATOR CORPORATION
1628 Victory Blvd. Glendale, Calif.

Cleaning Aid

The Pullman Vacuum Cleaner Corporation's Vacumobile, formerly sold directly to dealers by the manufacturer, will now be distributed by "Doc" Faige and Associates, it was revealed recently.

The Vacumobile is made for dry or wet pickiup in two sizes, suitable for any type or size theatre, for drive-in concession buildings, concrete or tile floors, as well as indoor carpets and lobbies.

The new models are said to be easily wheeled about and up and down stairs, have a tool carrying caboose, and are ruggedly constructed. With the master floor tool in place it is said to take only a matter of seconds to slide on one or another type of cleaning adaptor. To remove all refuse the container is simply reversed.

Pullman
Vacmobile

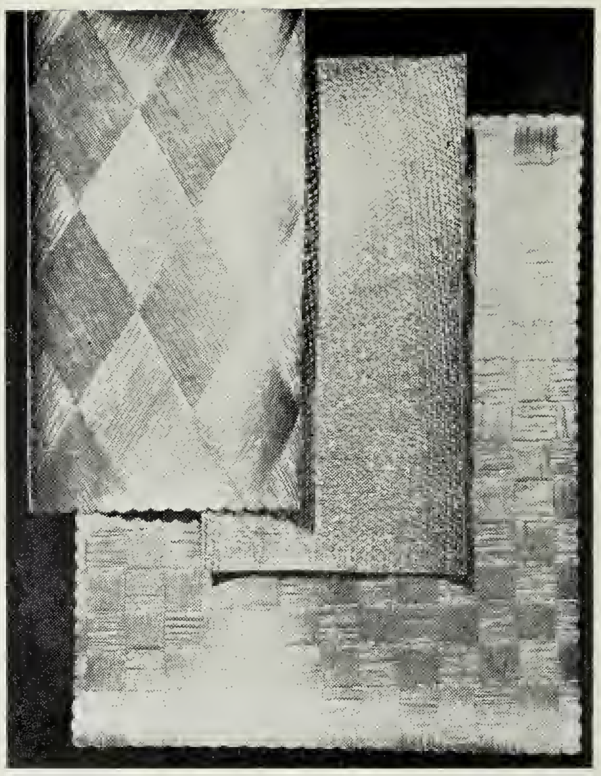
The latest line of Vacumobile cleaners are said to come with many special adaptors available to handle special theatre cleaning problems easily.

It is said to be a simple matter to plug in the hose to the periscope air vent and use the lift-off motor assembly as a blower instead of a vacuum cleaner. To wash lobby or toilet room floors the water pickup adaptor and squeegee are available. For cleaning stage curtains and side walls there are six, nine and 12 inch aluminum wands.

Wall Covering-Upholstery Fabric

The new Cohyde line of gold finished wall coverings and upholstery fabrics was recently announced by the Interchemical Corporation, Cotan division. Especially adaptable for use in theatres, both fabrics and finishes are said to be extremely resistant to weather and color fading in the presence of light, moisture and similar conditions.

The gold finishes, it is claimed, have been found to be the most tarnish-resistant and durable ever developed for this purpose. These fabrics come in two finishes—a color finish tipped with gold, and an all-over, full coverage gold finish. The basket weave line has four colors gold tipped, as well as a solid full-coverage gold finish. In the straw weave pattern there are nine gold tipped colors, and the Harlequin pattern is made up in a single full coverage gold design.



Seen, left to right, basket weave, straw and Harlequin patterns of the new Cohyde line of gold finished wall covering and upholstery fabrics.

The gold line supplements the regular Cohyde line of plastic-coated fabrics for walls and upholstery, which come in a variety of patterns and colorings, all stain, scoff and flame resistant, non-cracking, non-peeling, easy to use and washable with soap and water, it is claimed.

Air Conditioners

A 10 and 15 ton self-contained air conditioner, designed for commercial and institutional establishments, such as theatres, has been added to the Master-matic air conditioning line of Frigidaire division of General Motors.

The most important feature of each model is the twin cooling system, which

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE?

LIST ITEMS ....
....
....
....
....

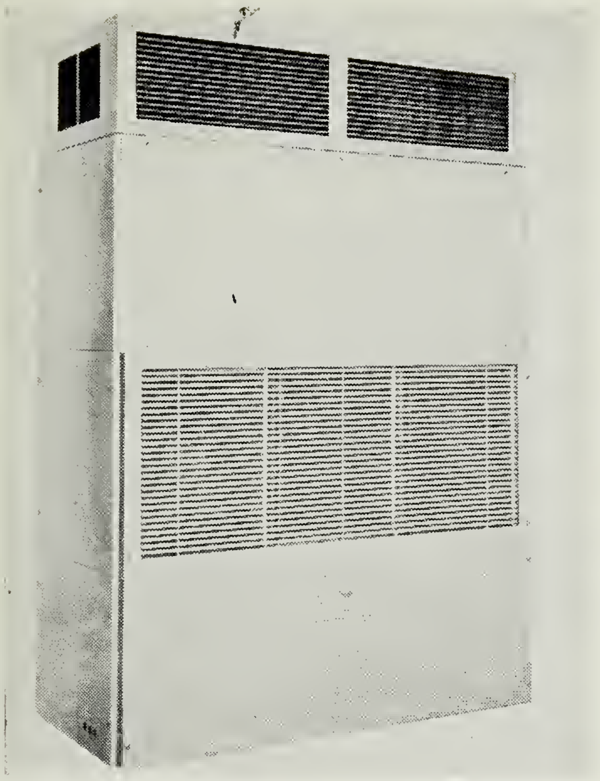
ISSUE OF FEBRUARY 29

•

WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS.

NAME..
THEATRE..
ADDRESS ....
CITY, STATE..............................

MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA



A twin cooling system is one of the features of the new Frigidaire 10 and 15 ton self-contained air conditioners suitable for use in a theatre.

provides a more versatile control of the temperature and humidity by the user. One of the systems can be operated during warm weather, but both systems will operate autuomatically during periods of extreme heat and humidity, it was said. This twin cooling feature eliminates both under-cooling and over-cooling, and reduces operating costs.

The blower section, located at the top of the cabinet, can be adjusted so that the conditioned air may be discharged to the front, back, or top. This is said to help simplify installation and tying into existing duct work. If remote installation is desired, the compressor section can be separated from the cooling section.

Refrigeration is furnished by two Frigidaire compressors that are of the sealed reciprocating type, with direct drive design, and are oiled for life.

Eight Theatres Install RCA Seats And Carpets

CAMDEN, N. J.—Indicative of the trend to "dress up" motion picture houses for the 1956 season, the Theatre and Sound Products department, Radio Corporation of America, recently reported sales of approximately 3,000 seats and a half-mile of carpeting to eight additional theatres.

"During the past year or so," according to J. F. O'Brien, department manager, "exhibitors have been concentrating on improving their theatres with the latest developments in wide-screen projection and screen equipment and stereophonic sound. It is apparent that the trend this year will be to improvements which make the individual theatre a more attractive and comfortable place in which to enjoy these technical advances."

The theatres getting the new equipment are the Belmont, Smyrna, Ga.; the Community, Queens, Long Island; the El Rancho, Culver, Ind.; the New, Morgantown, N. C.; the Rey, Raymondville, Tex.; the Roxy, Ford City, Pa.; the Columbus, Portsmouth, O.; and the El Rancho, Spokane, Wash.

RCA markets five basic types of theatre chairs, each with numerous style variations to meet varying budget, design, and climate requirements.

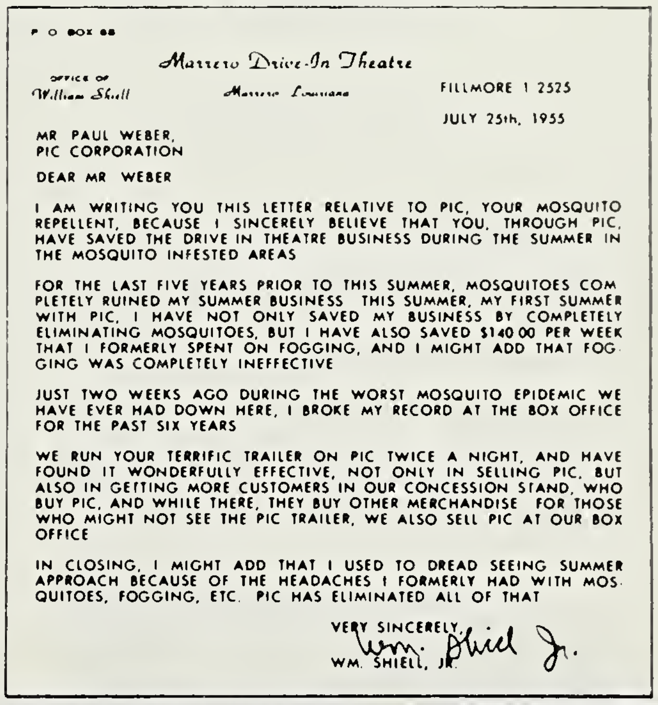
Third New D-I For Loew's

NEW YORK—Loew's Theatres, Inc. has begun construction of a new 1,000-car drive-in theatre on Route 35, in Raritan Township, Monmouth County, N. J. according to Loew president Joseph R. Vogel. The new open air operation, the third for Loew's, will be known as Loew's Raritan and will open in the early Spring. All recent improvements in drive-in theatre construction and equipment, including a 130 by 60 foot screen, will be incorporated into the project. A 75 foot beacon tower is being constructed.

HOW MANY PATRONS DO YOU LOSE BECAUSE OF *Mosquitos?*

WILL ELIMINATE YOUR MOSQUITO COMPETITORS. WITH PIC YOU CAN BETTER YOUR BUSINESS AND MAKE MONEY BESIDES!

PIC saved many Drive-In businesses last summer; it will save yours, too. PIC is already serving more than 300 satisfied Drive-In Theatres.



P O BOX 88

Marrero Drive-In Theatre

OFFICE OF *William Shiell*

Marrero Louisiana

FILLMORE 1 2525

JULY 25th, 1955

MR PAUL WEBER,
PIC CORPORATION

DEAR MR WEBER

I AM WRITING YOU THIS LETTER RELATIVE TO PIC, YOUR MOSQUITO REPELLENT, BECAUSE I SINCERELY BELIEVE THAT YOU, THROUGH PIC, HAVE SAVED THE DRIVE IN THEATRE BUSINESS DURING THE SUMMER IN THE MOSQUITO INFESTED AREAS

FOR THE LAST FIVE YEARS PRIOR TO THIS SUMMER, MOSQUITOES COMPLETELY RUINED MY SUMMER BUSINESS THIS SUMMER, MY FIRST SUMMER WITH PIC, I HAVE NOT ONLY SAVED MY BUSINESS BY COMPLETELY ELIMINATING MOSQUITOES, BUT I HAVE ALSO SAVED $140 00 PER WEEK THAT I FORMERLY SPENT ON FOGGING, AND I MIGHT ADD THAT FOGGING WAS COMPLETELY INEFFECTIVE

JUST TWO WEEKS AGO DURING THE WORST MOSQUITO EPIDEMIC WE HAVE EVER HAD DOWN HERE, I BROKE MY RECORD AT THE BOX OFFICE FOR THE PAST SIX YEARS

WE RUN YOUR TERRIFIC TRAILER ON PIC TWICE A NIGHT, AND HAVE FOUND IT WONDERFULLY EFFECTIVE, NOT ONLY IN SELLING PIC, BUT ALSO IN GETTING MORE CUSTOMERS IN OUR CONCESSION STAND, WHO BUY PIC, AND WHILE THERE, THEY BUY OTHER MERCHANDISE FOR THOSE WHO MIGHT NOT SEE THE PIC TRAILER, WE ALSO SELL PIC AT OUR BOX OFFICE

IN CLOSING, I MIGHT ADD THAT I USED TO DREAD SEEING SUMMER APPROACH BECAUSE OF THE HEADACHES I FORMERLY HAD WITH MOSQUITOES, FOGGING, ETC. PIC HAS ELIMINATED ALL OF THAT

VERY SINCERELY,
Wm. Shiell Jr.
WM. SHIELL, JR.

SIMPLY LIGHT IT and
MOSQUITOES DISAPPEAR
HARMLESS – FRAGRANT

A 25¢ pack will last for 12 hours or approximately 4 full shows. Costs you only 15¢ plus postage. We will supply Free of Charge advertising materials and a sound trailer for use during intermission.

PIC CORPORATION

837 Broad St., Newark, N. J.
Tel.: MItchell 2-0639

★ *Are You Ready?* ★

DRIVE-IN OPENING DAY

is just around the corner!

Call us for **IMMEDIATE DELIVERY**

Replacement Units for every type of SPEAKER

UNIVERSAL SPEAKERS 4"
AMBASSADOR SPEAKERS 3½"
DELUXE SPEAKERS 5"

Also

NEW CORDS—STRAIGHT OR KOILED VOLUME CONTROLS FOR ALMOST ANY SPEAKER TRANSFORMERS FOR ANY MAKE JUNCTION BOX

These necessities are as close as your telephone

CALL YOUR FAVORITE DEALER!

Before You Buy

Check with us for

IN-A-CAR SPEAKERS
STANDEE SPEAKERS
CONCESSION SPEAKERS
DIRECTIONAL LIGHTING
RAMPLIGHTS
AISLE LIGHTS
STEEL SCREEN TOWERS
SCREEN PAINT
UNDERGROUND CABLE
AUXILIARY LAMPHOUSE
AND
PORTHOLE BLOWERS

DRIVE-IN THEATRE MFG. CO.

505 W. 9th Street HArrison 1-8007 1-8006 Kansas City, Mo.

Keep INSECTS OUT . . . Keep PATRONS IN

Greet your customer, build attendances with a fresh, fragrant atmosphere . . . *completely insect-free.* Fog your premises with TIFA, first machine that ever licked the adult insect problem. For 11 years a best seller where other methods fail.

1. TIFA destroys on contact mosquitoes, flies, insects of all kinds.
2. Spreads real fog that leaves clean pleasant scent, will not stain windshields or car finishes.
3. Brings public goodwill when you loan your equipment at off times for community Insect Control problems in your area.

TIFA CARRIES UNDERWRITERS' LISTING SEAL

with TIFA

TODD INSECTICIDAL FOG APPLICATOR

*11 years' successful use in community fly and insect programs—worldwide!

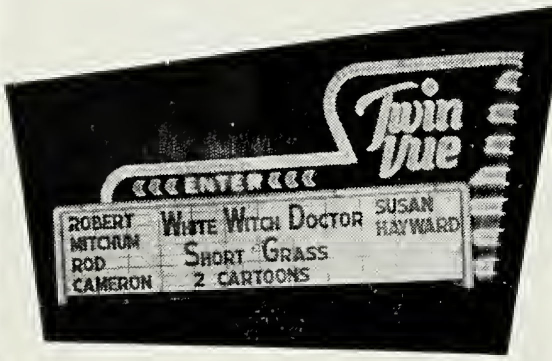
Write for Circular and list of dealers

PRODUCTS DIVISION

TODD SHIPYARDS CORPORATION

Headquarters: Columbia & Halleck Streets, Brooklyn 31, N. Y.
Plant: Green's Bayou, Houston 15, Texas

MORE THEATRES HAVE WAGNER CHANGEABLE COPY DISPLAYS *than all other makes!*



Write for free catalog

WAGNER SIGN SERVICE, Inc.
218 S. HOYNE AVE. • CHICAGO 12, ILL.

NOW! FOR THE FIRST TIME SPECIAL PURCHASE *and BRAND NEW* The HOLMES 35MM. PORTABLE Sound on Film Equipment

AT $499.50

Factory List Price $1,550

HERE'S THE AMAZING DEAL: 2 — Holmes Ball Bearing 35 mm. Portable Sound Projectors, constant speed motors, 1000 watt Mazda lamphouses, 2000' upper and lower magazines, photocells, exciter lamps, etc. (Brand New). 2—Series I 4" lenses, with adapters (New). 1—Set projector, photocell and exciter lamp cables (New). 1—Amplifier, late model, 25/30 watt output (Rebuilt like New). 1—Jensen Heavy Duty 12" PM speaker, with baffle and 75 feet cable (Reconed and refinished), guaranteed same as new).

★STAR CINEMA SUPPLY CO.
621 West 55th Street, New York 19, N. Y.

SPOTLIGHT IS ON WILLIAMS SCREENS FIRST CHOICE EVERYWHERE

Drive-In and Indoor Theatre Owner

How's YOUR CONTROL?

Let us check your theatre for operating efficiency, cleanliness, honesty, patron comforts, and appeal.

You will be surprised how little it costs to build up patronage, good will and big grosses.

For further information—Call, Write, Wire

ACME INVESTIGATIONS, INC.
Suite 1266, Commercial Trust Building
Philadelphia 2, Pa.
(Telephone LOcust 8-2467)

Branches in principal cities

This and That Around the Trade

The introduction of a service designed to provide engineers and companies requiring up-to-date reference files of motion picture and television standards with copies of all new additions to the SMPTE sponsored American Standards at regular periods, was announced by the Society of Motion Picture and Television Engineers. Participants will receive, four times a year, copies of all standards approved during the preceding quarter at a moderate annual fee . . .

. . . The Paul Smallen Advertising Agency, which has many accounts in the theatre field, is now located in its new quarters at 56 West 45th Street, New York . . .

. . . Robert D. Fairbanks, veteran Altec Service field engineer in the New England area died suddenly at his home in Wellesley Hills, Mass. Fairbanks was engaged in theatre sound service for many years, and recently had been a member of Altec's New York headquarters engineering staff . . .

. . . A new circular describing and illustrating a complete line of automobile bumper strips was recently issued by Ace-Hi Displays, Grand Rapids, Mich. Of particular interest to drive-in operators, the literature offers specifications and prices for standard sizes. The firm also announced that a complete planning kit, including the circular, Day-Glo color chart, and actual sample bumper strips could be obtained without charge by writing to the firm . . .

. . . John C O'Keefe recently joined the Ampex Corporation, Redwood City, Cal., as an assistant to George I. Long, company president. O'Keefe will be primarily concerned with the formulating of the company's recently announced profit sharing plan . . .

. . . The Motion Picture Industry Credit Group, made up of motion picture processors, equippers, suppliers, and service and financial organizations in the metropolitan New York, Washington, D. C., and Chicago area, reported the addition of four new members. The new members are E. B. Barnes and Company, Inc., New York; G. W. Colburn Laboratories, Inc., Chicago; K and W. Film Service Corporation, New York; RCA Film Recording Studios, New York.

FREE
CHEST X-RAY
NEW YORK CITY DEPT of HEALTH

In cooperation with the Will Rogers Hospital, the IATSE has launched a drive encouraging all its members to have periodic chest X-Rays made.

Stifle Named To Fill New SMPTE Post

NEW YORK—At its first meeting of the year, the Board of Governors of the Society of Motion Picture and Television Engineers appointed Ethan M. Stifle, Eastman Kodak, sections vice-president for 1956-57. Stifle will be the first man to hold this office, recently created by amendment to the Society's constitution.

STIFLE

Dr. John G. Frayne, president of the Society, in announcing this appointment, stated that "with Society membership increasing by about 15 per cent annually we believe it necessary to have someone to coordinate the many activities of our local sections."

He went on to add that the Society now has seven section groups and two student chapters, and indications are that there is a need and desire for more. "It will be the job of the new sections vice-president to interpret Society policies for the sections, assist existing sections with programs and operatons, and help to organize new one," Dr. Frayne noted.

Prior to initiation of this new office, section activities were handled by a Sections Coordinator, a position which Stifle also held.

Stifle is east coast division manager of the Motion Picture Film Department of Eastman Kodak, with offices here.

Sales—Safety—Showmanship

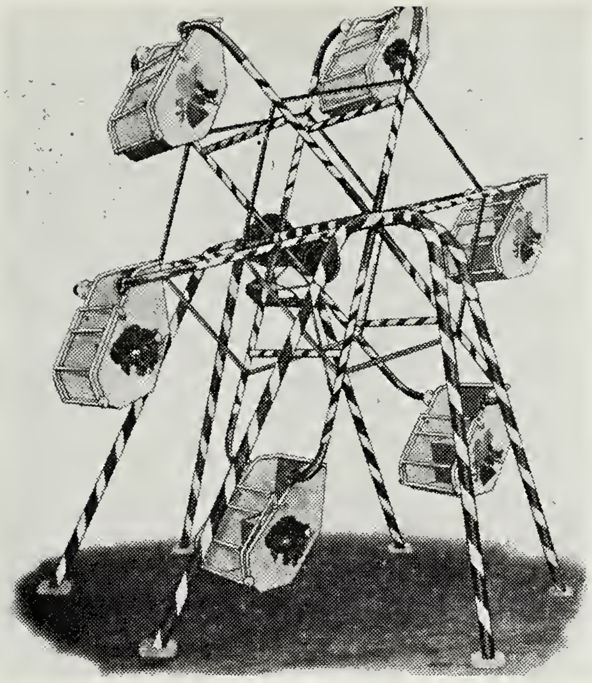
(Continued from page PT-18)

The Miracle horizontal ladder helps youngsters to work off enough energy to make them ready and willing to pay a visit to the concession stand, and then rest or sleep in the auto during the show. The top ladder and side rails are positioned flush on top of the side ladders. Four inner pipes join the parts together and flush set screws lock the unit securely. All potentially dangerous protrustions and sharp edges have been eliminated.

Animation, color and size are features which will capture the fancy of any child, and they have all been built into the Miracle Star Gazer ferris wheel. The motor operates the ride with power enough to do the job properly through a Dodge reduction gear which is sealed in oil. A safety factor in this reduction gear is said to prevent the ride from over moving backwards. The unit also features a safety brake and safety lock seats. The frame is painted black and white, in a candy stripe design, and forms a contrast for the bright pink seats. Making use of the telescoping pipe design, the Star Gazer can be erected in one hour, it is said. It is 16 feet high, with 26 inch wide all-metal seats which hold two children. The driving mechanism is located in the hub of the wheel, eight feet from the ground and seats, far out of the reach of the children.

Color Conscious

Almost all of the Miracle Equipment products are available in bright permanent colors. In order to achieve this, every piece of steel is first completely degreased through a hot-tipped cleaning process. The steel is then phosphatized to prevent rust from reaching underneath the enamel coat if the equipment should become scarred.


Star Gazer

Once the steel has been degreased and phosphatized, it receives a zinc chromate primer which is sprayed on, and baked dry. This primer gives the steel a tough durable coating which is said to be highly resistant to scarring. The zinc chromate primer also supplies a cohesive surface to the steel, enabling the enamel coat to adhere firmly.

The outside color is sprayed on and baked at 450 degrees by means of a violet ray oven. Because of the zinc chromate primer, this special all-weather enamel cleaves to the steel and resists scratching. This baked enamel process is the same method used on automobiles.

Steel pipe or tubing is finished in a candy stripe design, or solid enamel colors. The striped effect is achieved by making the pipe and spraying on a second enamel coat in a contrasting color. Once this is baked dry, the mask is removed and the result is permanent finish, eye-appealing striped colors.

Tushinskys

(Continued from page PT-19)

Technicolor, and the black-and-white prints are available through any black-and-white laboratory. The cost of making Superscope-235 color prints or black-and-white prints are the same as normal flat prints. The only additional charge the producer incurs over regular flat 1.85 to 1 photography, when he uses Superscope-235, is the license and service fee of one dollar per foot based upon the cut negative footage. This usually amounts to approximately $8,000 to $9,000 per production.

"No one can argue the point," the Tushinskys stated, "that the so-called normal flat print is still extensively used in many countries of the world and its use contributes greatly to the over-all world wide gross of a motion picture. Through the use of Superscope a producer automatically has the benefit of both anamorphic prints and normal flat prints without additional cost."

The Tushinskys expressed gratification at the acceptance of regular Superscope during its first year.

25 Week IPC Strike Settled

BLOOMFIELD, N. J.—International Projector Corporation, an important subsidiary of General Precision Equipment Corporation, announced the termination of the strike which began on Aug. 1, 1955. The contract with Amalgamated Machine and Instrument and Metal Local 475, United Electrical, Radio and Machine Workers of America, which terminated the strike, runs for three years without provision for reopening as to wages or any other benefits or terms and conditions of employment.

John Alden, president of International Projector said: "The terms of settlement are fair both to the employes and the company. The new contract permits the company to operate its plant competitively and at the same time provides the opportunity for peaceful and friendly relationships with our employes."

Our DRIVE-INS
BRING IN
Cash Customers

Drive-ins' first big decade has been paced by Riseman clients—using Riseman engineering and architecture, Riseman supervision of construction and over all eye appeal.

If you're planning a drive-in *anywhere*, YOU can cash in on our ten years of specialized, international experience with drive-ins, large and small.

The Newark Drive-In Theatre (2600 cars) is one of our *big* jobs. We're glad a big grosser like that's in our showcase.

But we'll be glad to tell you about some little ones that gross big, too!

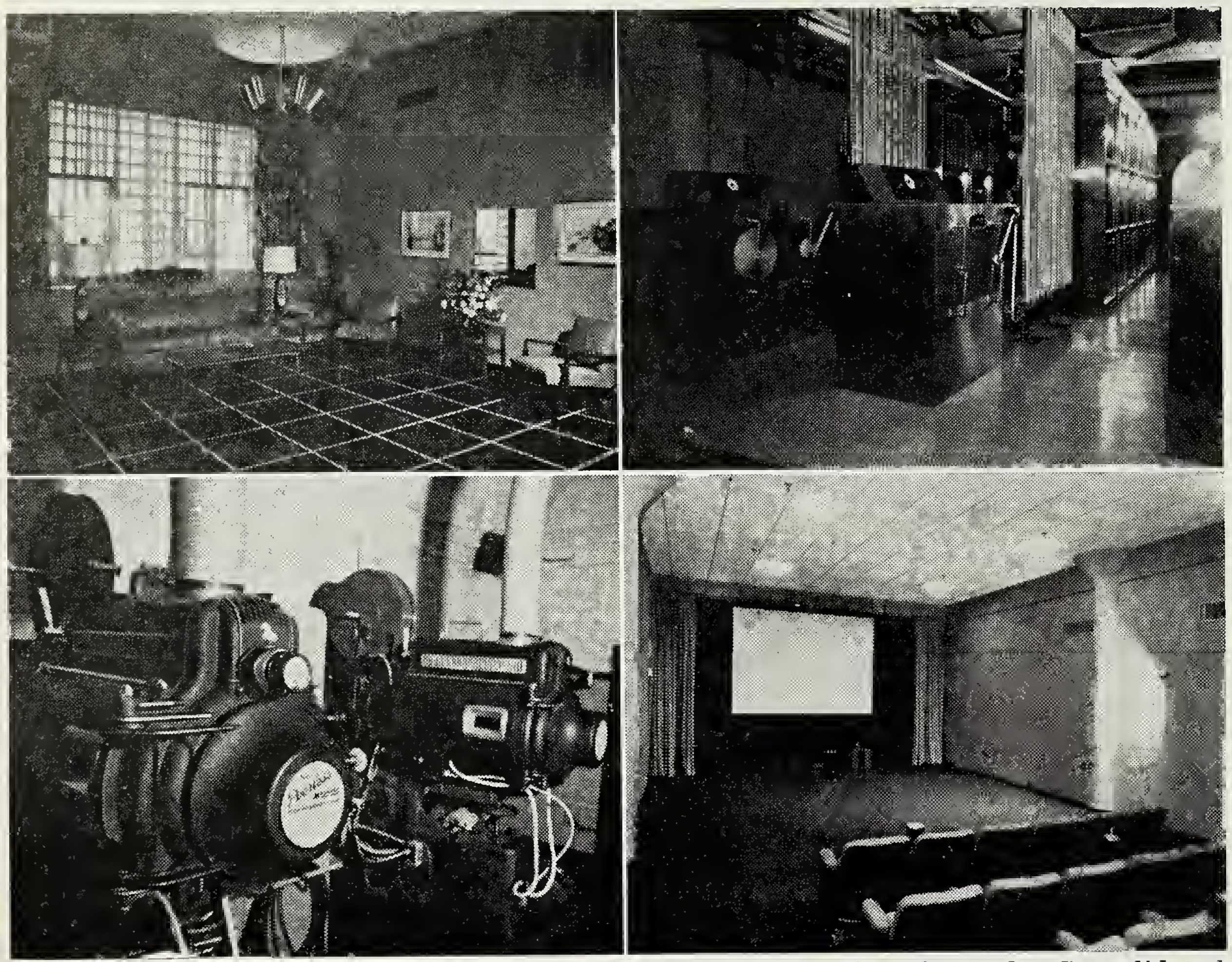
Have you a favorite architect and builder in your area? We can help them too, on an associate basis. We will back them up with tested ideas, designs, plans, experience — unmatched experience in the drive-in field. Our fees are reasonable, whether you are modeling, or remodeling, planning or in process, or expanding.

If you have no architect and builder, call us yourself. If you *have*, suggest they call us anyhow. You'll both save money and time.

William RISEMAN
Associates

COmmonwealth 6-4600
162 NEWBURY STREET
BOSTON, MASS.

High Speed, Modern Equipment Are Key Features Of Consolidated's New Film Processing Plant



NEW YORK—In order to keep up with the ever-increasing demands, Consolidated Film Industries recently opened a modern new film processing plant.

The reception room (upper left) is tastefully decorated and furnished in keeping with the up-to-date technical facilities found at the new plant.

As can be seen (upper right) the developing room is geared to process a great volume of work. There are two 35mm. and two 16mm. developing machines which handle either positive or negative film. The machines can be converted from negative to positive in 15 minutes, it is said. Each developing machine is made of stainless steel, and has bottom-drive which maintains constant tension on the film. The solutions are controlled electrically. These units can develop positive film at the rate of 200 feet per minute and negative at 100 feet per minute.

The projection booth at the new plant (lower left) is equipped with RCA 35mm. picture and sound equipment, and Eastman Kodak 16mm. equipment. The booth is equipped to run separate picture, separate sound track and 35mm. magnetic tape. All wide screen aspect ratios can be accommodated.

Also included is a customer screening room (lower right) which is said to be the largest one in the city. The room has been specifically designed for wide screen projection and is available on rental basis. It is well equipped and completely air-conditioned.

SMPTE Plans Move To Aid Theatre Projectionists

NEW YORK—A training program to improve the quality of projectionist performance in theatres throughout the United States was discussed by the Board of Governors of the SMPTE at its meeting recently. The Board considered the need for training courses in the operation and maintenance of modern booth and stage equipment for sound and projection, and in the principles behind today's wide-screen and multi-channel sound systems.

A committee was appointed to study this problem and to discuss methods of solving it with leaders in the projection craft. Possible ways of offering the necessary training to projectionists include instructional films utilizing the latest in training methods, printed manuals, and study session material consisting of lecture notes accompanied by color slides or slide films to illustrate the principal conclusions of the course.

This group will report its recommendations to the Board at its next meeting on April 29. If the Board approves these recommendations, the committee will be authorized to present a detailed plan in July.

This is the fourth step in the Society's program of education for engineering students and engineers already employed in motion pictures and television. Three courses on optics and laboratory practices were initiated at UCLA in the fall of 1955; and a new course in soun recording, also sponsored by the Society, began at USC on Feb. 9. In addition a committee has been formed to prepare a report on College Motion Picture and Television Curricula.

Wagner Sign Photos Worth Cash

CHICAGO—A contest intended to encourage manufacturers, dealers and salesmen to procure good photos of sign installations has been announced by Wagner Sign Service, Inc.

All-expenses paid plane trips for two to Las Vegas or Bermuda, with hotel and resort accommodations, meals and entertainment included are offered the winners who like travel, or cash prizes for as much as $2,500 is optional. In all there are 30 prizes, the lowest cash prize being $100.

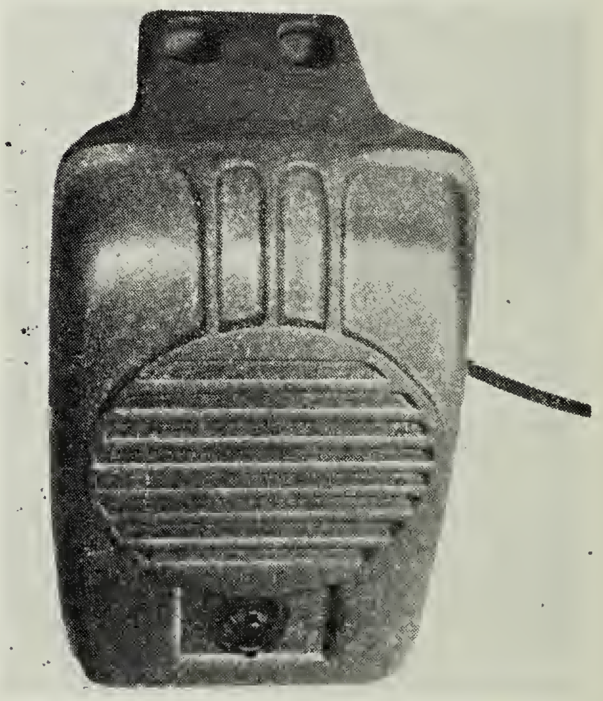
The brochure which has been mailed to likely contestants includes full details on how to take good commercial photos.

United Offers New Speaker

NEW KENSINGTON, PA.—A new four-inch in-car speaker has been placed on the market by the United Speaker Company.

Sturdily constructed, a Jensen four-inch Viking fibre cone is the heart of this new speaker. The handle has been so constructed that the unit can fit on any junction box now in use. An individual column permits the user to select the degree of loudness that he finds most satisfactory without sacrificing any of the tonal quality, it was said.

Some of the other features found in this United speaker are six-foot weatherproof cords, newly created cast aluminum housings, and a one year warranty.



UNITED'S FOUR-INCH IN-CAR SPEAKER

NO MORE—FOG, BUGS, —SPRAYING DDT
CALL BR 9-5055
IT'S A MIRACLE
WHIRL—SLIDES
FERRIS WHEEL
MERRY-GO-ROUND
ACTIVEAIRE ELECTRIC TOWELS
CONEMATIC ARCS
DRY & WET—PULLMAN VACUUM CLEANER
MALLARD EMERGENCY LIGHTS
ATLAS WASTE RECEPTACLES
"DOC" FAIGE & ASSOCIATES, 630 - 9th Ave., New York 36, N. Y.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 18

FEBRUARY 29, 1956

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okay lower half entry—62m.—see March 23 issue. (5509)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)

TO BE REVIEWED OR IN PRODUCTION

ATOMIC MAN—Gene Nelson, Faith Domergue. (5612)

CATTLE KING—George Montgomery, Marcia Henderson.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)

DEADLIEST SIN—Sydney Chaplin, Audrey Dalton, John Bentley. (5601)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

INDESTRUCTIBLE MAN, THE—Lon Chaney, Jr., Marian Carr. (5613)

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)

WICKED WIFE, THE—Nigel Patrick, Moira Lister—75m.—(English-made). (5606)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

Associated

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

TO BE REVIEWED OR IN PRODUCTION

BLONDE BAIT—Beverly Michaels, Jim Davis, Joan Rice. (5506)

WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray. (5505)

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 Issue—(Made in Germany)—(English dubbed).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 Issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

SECRETS OF LIFE—True Life Adventure—CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

Columbia

(1954-55 releases from 701)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue—Leg.: B. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 Issue—Leg.: B. (747)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made).

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 Issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 Issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 Issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glenn Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has same angles—91m.—see March 9 issue—Leg.: B—(Technicolor)—(CinemaScope). (737)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BEYOND MOMBASSA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

HARDER THEY FALL, THE—Humphrey Bogart, Rod Steiger, Joe Walcott, Max Baer.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

HOT BLOOD—Jane Russell, Cornell Wilde—Leg.: B—(Technicolor)—(CinemaScope).

IT HAPPENED ONE NIGHT—Jack Lemmon, June Allyson—(Print by Technicolor).

JUBAL—Glenn Ford, Rod Steiger, Ernest Borgnine—(Technicolor)—(CinemaScope).

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

OVER-EXPOSED—Cleo Moore, Richard Crenna, Raymond Greenleaf—80m.

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

RETURN OF CUSTER—Randolph Scott, Barbara Hale.

ROCK AROUND THE CLOCK—Johnny Johnston, Alix Talton, Bill Haley and Comets.

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

SECRET OF TRESAURE MOUNTAIN—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale—(Technicolor).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

URANIUM BOOM—Dennis Morgan, Patricia Medina, William Talman.

WEREWOLF, THE—Don Megowan, Joyce Holden, Steve Ritch.

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding — (Technicolor) — (CinemaScope) — (Made in Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English titles).

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

JEDDA, THE UNCIVILIZED—Charles Chauvel production—(Color)—(Made in Australia).

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: B.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—Italian-made)—(Dubbed in English)—Leg.: B.

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

TO BE REVIEWED OR IN PRODUCTION

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue—Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall; Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 Issue—(Technicolor). (530)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—134m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made In Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope). (625)

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope). (627)

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson.

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Eastman Color)—(CinemaScope).

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope). (626)

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—Leg.: B—(Technicolor). (5407)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO — MD — Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—Leg.: B—(Made in Italy). (5406)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor)—(VistaVision). (5410)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made In France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangana, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made In Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS — CMU — Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 Issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence.

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey — (Technicolor) — (VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—72m.—see Feb. 22 issue—(English-made). (609)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okay—92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 Issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue.

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—86m.—see Feb. 8 issue—(English-made). (606)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rary Calhoun, Shelley Winters, Gilbert Raland—Good programmer—96m.—see Oct. 5 Issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half In regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—(Superscope).

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—111m.—Leg.: B—(Technicolor)—(CinemaScope). (610)

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson.

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—92m.—Leg.: B—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

WAY OUT, THE—Gene Nelson, Mona Freeman—90m.—(Made in England).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino—100m.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor).

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441).

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank).

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed In English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and Interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5445)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 Issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okay for the lower half—83m.—see March 23 Issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO STORY, THE—Ralph Meeker, Janice Rule, Paul Henreid.

ADVENTURES OF DANIEL BOONE—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

AND SUDDENLY YOU RUN—Scott Brady, Joan Vohs, Frank Faylen.

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

HIDDEN GUNS—Bruce Bennett, John Carradine, Angie Dickinson—66m. (5534)

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

JAGUAR—Sabu, Chiquita, Barton MacLane—66m.—(5531)

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal).

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made in Germany).

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—90m.—(Trucolor)—(Naturama).

STRANGER AT MY DOOR—Macdonald Carey, Patricia Medina, Skip Homeier—87m.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—73m.—(English-made). (5533)

WHEN GANGLAND STRIKES — John Hudson, Marjie Millar, Raymond Greenleaf—70m.

ZANZABUKU—African adventure documentary—71m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okay programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—89m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made In England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 Issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swomp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly Inspirational film will need selling—119m.—see April 9 Issue—(Color by DeLuxe)—(CinemaScope). (509)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosay, Dennis Urice—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made In Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Colorful entry has names and angles—111m.—see March 9 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly Interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly Interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

TO BE REVIEWED OR IN PRODUCTION

CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—127m.—(Color by De Luxe)—(CinemaScope). (604)

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, George Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemaScope).

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).

MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)

MOHAWK—Scott Brady, Rita Gam, Neville Brand—(Pathe Color).

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith, John Hodiak — 95m. — (Color)—(CinemaScope). (605)

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).

REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii). (608)

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okay programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okay programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okay programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made Interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 Issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up In the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made In Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made, interesting entry—100m.—see April 6 issue—(Technicolor)—(Filmed in Burma)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program entry—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles——99m. — see June 15 Issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made In Italy)—(Lopert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott — (Eastman Color) — (CinemaScope)—(Made in Mexico)—(Bandido).

BED OF FEAR—Sterling Hayden, Vince Edwards, Marie Windsor—(Harris-Kubrick).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).
COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made In Mexico)—(Krueger).
CREEPING UNKNOWN, THE—Brian Donlevy, Margia Dean, Jack Warner—(Hinds).
CRIME AGAINST JOE, THE—John Bromfield, Julie London—(Bel-Air).
EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).
FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).
FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).
FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).
GHOST TOWN—John Smith, Marian Carr—(Sunrise).
HUK—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).
JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).
KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith — (Eastman Color) — (CinemaScope) — (Crown).
LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).
LUCKY KID—Celia Johnson, Diana Dors, David Kossoff—(Eastman Color)—(London Films).
NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).
PATTERNS—Van Heflin, Everett Sloane—(Harris-Myerberg).
PISTOLERO—Jack Palance—(Philip Waxman).
QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).
REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).
SEA SHALL NOT HAVE THEM, THE—Michael Redgrave, Dirk Bogarde—(Angel).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).
RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).
TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)
AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)
ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)
BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)
CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)
FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)
FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)
FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)
FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)
HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)
JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)
KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)
KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)
LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)
LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okay programmer or art house entry—82m.—see March 9 issue—Leg.: B—(Print by Technicolor)—(Filmed in New Zealand)—(Rank). (509)
LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)
MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okay series entry—79m.—see March 9 issue. (519)
MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okay western—80m.—see April 20 issue—(Eastman color). (525)
MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—Leg.: B—(Technicolor). (520)
NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)
NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)
ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)
PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)
PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)
RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)
REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especially in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).
RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)
SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)
SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)
SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)
SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)
TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)
THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.
THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)
TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)
WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).
AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).
BACKLASH—Richard Widmark, Donna Reed—82m.—(Technicolor).
BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.
CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).
CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.
CRY INNOCENT—Merle Oberon, Lex Barker.
DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).
GENTLE WEB, THE—Esther Williams, George Nader.
GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).
JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.
KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.
PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).
RAW EDGE—Yvonne DeCarlo, Rory Calhaun.
RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).
STAR IN THE DUST—John Agar, Mamie Van Doran—(Technicolor).
TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).
WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)
COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)
DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 Issue—(English-made). (420)
HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)
HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)
I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)
ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)
JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okay in action spots as programmer—93m.—see April 6 issue. (410)
LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly Interesting entry — 105m. — see June 29 issue — Leg.: B—(WarnerColor) — (CinemaScope) — (English-made) — (Filmed in Egypt and Italy). (419)
LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)
LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)
McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Sept. 7 issue — (WarnerColor)—(CinemaScope). (501)
MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)
MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)
OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)
PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)
REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)
RIVER CHANGES, THE — MD — Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)
SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)
SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)
STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)
TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)
TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).
BABY DOLL—Karl Malden, Carrall Baker, Eli Wallach.
BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.
CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.
GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).
GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.
MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).
OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).
SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).
SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Technicolor)—(VistaVision).
SERENADE—Mario Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).
SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.
SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).
STEEL JUNGLE, THE—Perry Lopez, Beverly Garland, Walter Abel—86m. (514).

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).
BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).
BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).
BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).
BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).
DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).
DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).
FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).
FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).
LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).
LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: (Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(Continental).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 Issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 Issue—(Technicolor)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 Issue—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue — Leg.: C — (French-made) — (English. titles)—(Continental).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing Import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman Color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent Import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochement).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 Issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue — (German-made) — (English titles) — (Grand Prize).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

UMBERTO D.—D.—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven			
8415	(Mar. 22)	Army Daze			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook		16m.	
		CINEMASCOPE MUSICAL TRAVELARK			
		(Technicolor)			
	(............)	Wonders of Manhattan	E	16m.	4075
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps		16m.	
		CANDID MICROPHONES (6)			
		(Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	
8554	(Mar. 8)	Series 2, No. 6		10½m.	
		COLOR FAVORITES (15)			
		(Technicolor)			
		(Reissues)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease.	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun		7m.	
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8752	(Mar 8)	Magoo's Canine Mutiny		6½m.	
		MR. MAGOO (4)			
		(Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
		CINEMASCOPE CARTOON SPECIALS			
		(Technicolor)			
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115
		SCREEN SNAPSHOTS			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry			
8857	(Mar. 22)	Hollywood, City of Stars			
		THRILLS OF MUSIC (6) (Reissues)			
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	
		UPA ASSORTED CARTOONS (4) (Technicolor)			
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
		WORLD OF SPORTS			
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics		9m.	
8805	(Mar. 15)	Navy All American		9m.	
		MGM			
		TWO REEL SPECIAL One Reel CARTOONS (16)			
		CINEMASCOPE CARTOONS (6) (Technicolor)			
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)		7m.	
		GOLD MEDAL REPRINT CARTOONS (14) (Technicolor)			
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082
		CARTOONS (6) (Technicolor) (T-J Tom and Jerry)			
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057
		PASSING PARADES (6) (Reissues)			
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084
		ROBERT BENCHLEYS (6) (Reissues)			
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082
		Paramount			
		CARTOON CHAMPION REISSUES (Technicolor) (12)			
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043
		CASPER CARTOONS (6) (1954-55) (Technicolor)			
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051
		(1955-56) (6)			
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play		6m.	
		GRANTLAND RICE SPORTLIGHTS (12)			
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052
		(1955-56) (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz		9m.	
R15-4	(Mar. 23)	Carolina Court Champs		10m.	
		HERMAN AND CATNIP CARTOONS (4) (Technicolor)			
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051
		(1955-56)			
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum		6m.	
		NOVELTOONS (6) (Technicolor)			
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051
		(1955-56)			
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth For Sure		6m.	
		PACEMAKERS (6)			
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003
		POPEYE CARTOONS (8) (Technicolor)			
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051
		(1955-56) (8)			
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Mar. 30)	Popeye For President		6m.	
		SPEAKING OF ANIMALS CHAMPIONS (4) (Reissues)			
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043
		TOPPERS (6)			
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills		10m.	
		VISTAVISION SPECIAL			
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVision Visits Japan	E	17m.	4075
		1955-56			
V15-1	(Mar. 2)	Bing Presents Oreste		10m.	
		RKO			
		Two Reel			
		BROWN-KIRKWOOD REISSUES (2)			
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041
		EDGAR KENNEDY REISSUES (4)			
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040
		LEON ERROL REISSUES (4)			
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041
		RAY WHITLEY REISSUES (2)			
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041
		RKO-PATHÉ SPECIALS (8)			
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air		15m.	
		SPORT SPECIALS (2) (1954-55)			
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036
		1955-56			
63901	(Dec. 9)	Football Headliners	G	16m.	4081
		MY PAL REISSUES (2)			
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041
		GIL LAMB REISSUES (2)			
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040
		One Reel			
		SCREENLINERS (13)			
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse		8m.	
64206	(Feb. 3)	Fortune Seekers			
64207	(Mar. 2)	We Never Sleep			
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			
		SPORTSCOPES (13)			
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers		8m.	
64307	(Feb. 17)	Ski-Flying		8m.	
		WALT DISNEY CARTOONS (Technicolor) C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (Reissue)	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115
		WILDLIFE ALBUM (Technicolor)			
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040
		Republic			
		SERIALS (4)			
	(............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
	(Apr.)	Adventures Of Frank And Jesse James	G	13ep.	4114

20th Century-Fox

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		CINEMASCOPE SPECIALS (Color)			
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Cariaca Carnival (DeLuxe)		9m.	
7524	See 1955-56, 7601				
7525	(Dec.)	Queen's Guard (Tech.)		17m.	
		1955-56			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)		9m.	
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(May)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	
	(............)	Land Of The Bible	E	18m.	4114
		One Reel **SEE IT HAPPEN** (6)			
6501	(June)	Man Vs. Nature	G	9m.	4044
		SPORTS (6)			
3501	(June)	Topsy Turvey Thrills	G	8m.	4036
		CINEMASCOPE TERRYTOONS (Technicolor)			
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat		7m.	
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	
		TERRYTOONS (16) (Technicolor)			
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fax	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	
		1955-56			
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	
		TERRYTOON TOPPER REISSUES (10)			
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		Two Reel **MUSICAL FEATURETTES** (12)			
2561	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 25)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(..........)	Tennessee Plowboy	F	14m.	4103
		SPECIAL CINEMASCOPE FEATURETTE (Technicolor)			
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
		COLOR PARADES			
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Caast	G	9m.	4115
		WALTER LANTZ CARTUNES (Technicolor)			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
		WALTER LANTZ CARTUNES (6) (Reissues)			
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983
		VARIETY VIEWS			
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		Two Reel **ANAMORPHIC SPECIALS** (WarnerColor)			
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
		SPECIALS (WarnerColor)			
3910	(Jan. 1)	24 Hour Alert	E	31m.	4074
		COLOR SPECIALS (10)			
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	Capters And Caws	G	18m.	4114
3007	(............)	Wave Of the Flag	G	19m.	
		CLASSICS OF THE SCREEN (6)			
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dag In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade			
		One Reel **ANAMORPHIC SPECIALS** (WarnerColor) (1954-55)			
1223	(Feb. 1)	Sportsman's Holiday	E	9m.	4114
		(1955-56)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Halland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Mar. 17)	Time Staad Still			
		BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)			
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
		BUGS BUNNY SPECIALS (8) (Technicolor)			
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3275	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	
		JOE McDOAKES COMEDIES (6)			
3401	(Oct. 29)	So Yau Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So Yau Think The Grass Is Greener?			
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
		MELODY MASTER BANDS REISSUES (6)			
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
		MERRIE MELODIES (22) (Technicolor)			
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked			
3705	(Nav. 26)	Heir Conditianed	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hap To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Racket Squad	G	7m.	
3713	(Mar. 24)	Tweet And Sour	G	7m.	
3714	(Mar. 31)	Heaven Scent	F	7m.	
		THE SPORTS PARADE (10) (Technicolor)			
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them			
3503	(Feb. 18)	Green Gold	G	10m.	4115
		WARNER SPECIALS (7)			
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	
3604	(Mar. 17)	A Neckin' Party		9m.	

Miscellaneous

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		Emperor Penguins, The—(Buena Vista)	F	10m.	4082
		Goya—(Harrison)	E	20m.	4063
		Grey Ghosts—(British Information Service)	G	21m.	4063
		Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
		Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
		On The Twelfth Day—(Eastman Colar)—(Meteor)	E	22m.	4095
		Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
		Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
		Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067

current releases are available and in which future releases
distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy Dana Wynter	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver	**Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**A Man Alone** (Trucolor) Ray Milland, Mary Murphy **The Twinkle In God's Eye** Mickey Rooney, Coleen Gray **Mystery Of The Black Jungle** Lex Barker Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell Sheree North	**Man With The Gun** (Goldwyn, Jr.) Robert Mitchum Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	**Running Wild** William Campbell, Mamie Van Doren **Tarantula** John Agar Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle	**Two Gun Lady** (Associated) Peggy Castle, William Talman **The Last Of The Desperadoes** (Associated) James Craig, Margia Dean **The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lana Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Withou tEnd** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina	**I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanamire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth	**The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones	**The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Note Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick	**There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **Miracle In The Rain** Van Johnson, Jane Wyman **The River Changes** (Made in Germany) Rosanna Rory Harald Moresch **The Steel Jungle** Perry Lopez, Beverly Garland **Our Miss Brooks** Eve Arden, Gale Gordon	**The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

Now Being Mailed!

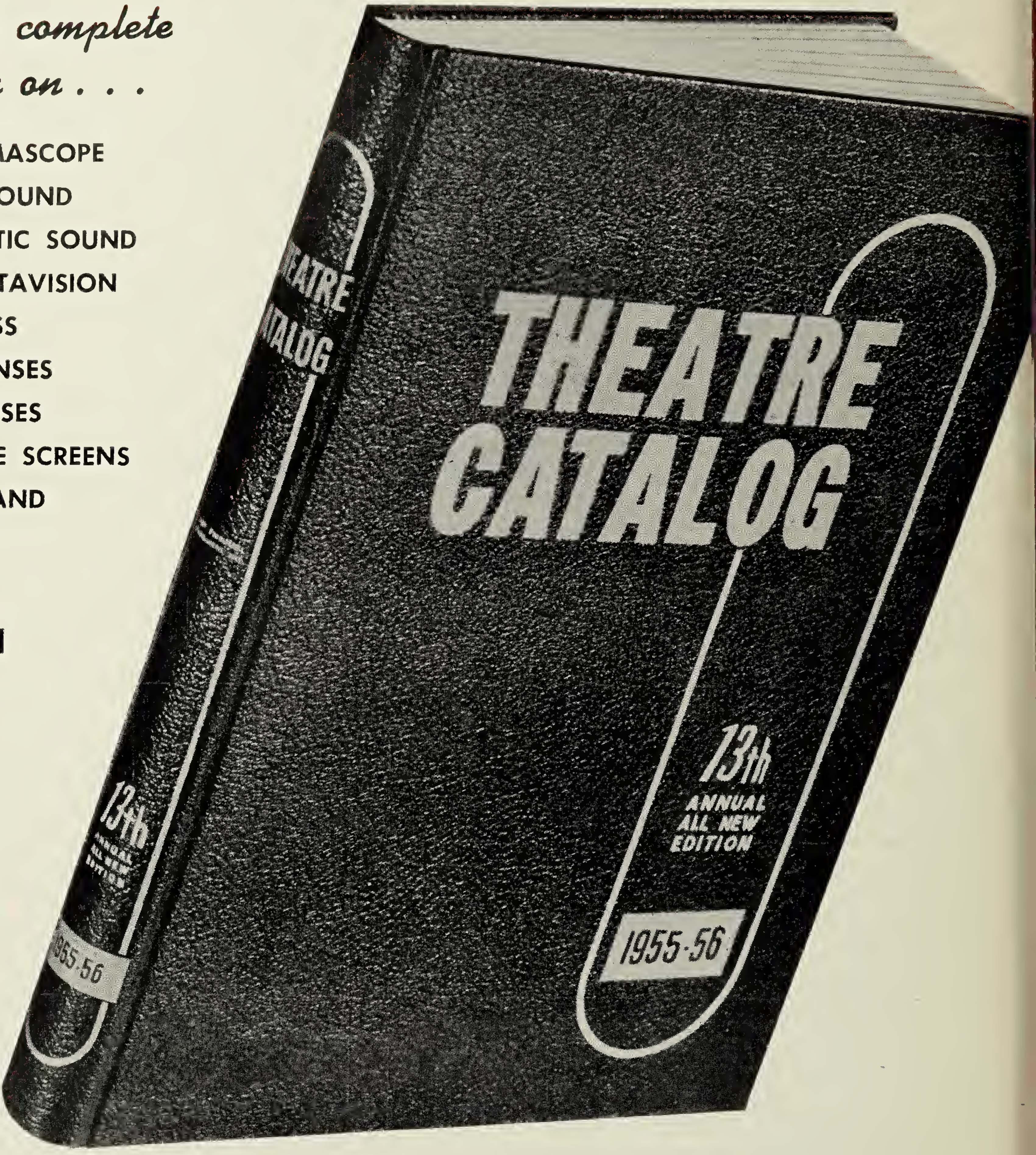
Packed with complete current data on . . .

IMPROVED CINEMASCOPE
STEREOPHONIC SOUND
OPTICAL MAGNETIC SOUND
HORIZONTAL VISTAVISION
TODD-AO PROCESS
ANAMORPHIC LENSES
WIDE ANGLE LENSES
LARGE AND WIDE SCREENS
CONSTRUCTION AND DECORATION

and . . .

4340 DRIVE-IN THEATRES

Almost 500 Pages of Authoratative Practical Physical Theatre Knowledge!



JAY EMANUEL PUBLICATIONS, INC.
246-248 North Clarion Street
Philadelphia 7, Penna., U.S.A.

Please ship .... copies of 1955-56 THEATRE CATALOG. Attached find $ ....

NAME ....

TITLE OR OCCUPATION ....

SHIPPING ADDRESS ....

....

To Insure Early Delivery...ORDER YOUR COPY NOW!

$5.00 per copy
in U. S. and Canada
$10.00 rest of world

MOTION PICTURE
EXHIBITOR

MARCH 7, 1956 VOLUME 55 NUMBER 19
IN TWO SECTIONS • THIS IS SECTION ONE

MGM To Release Ealing Films

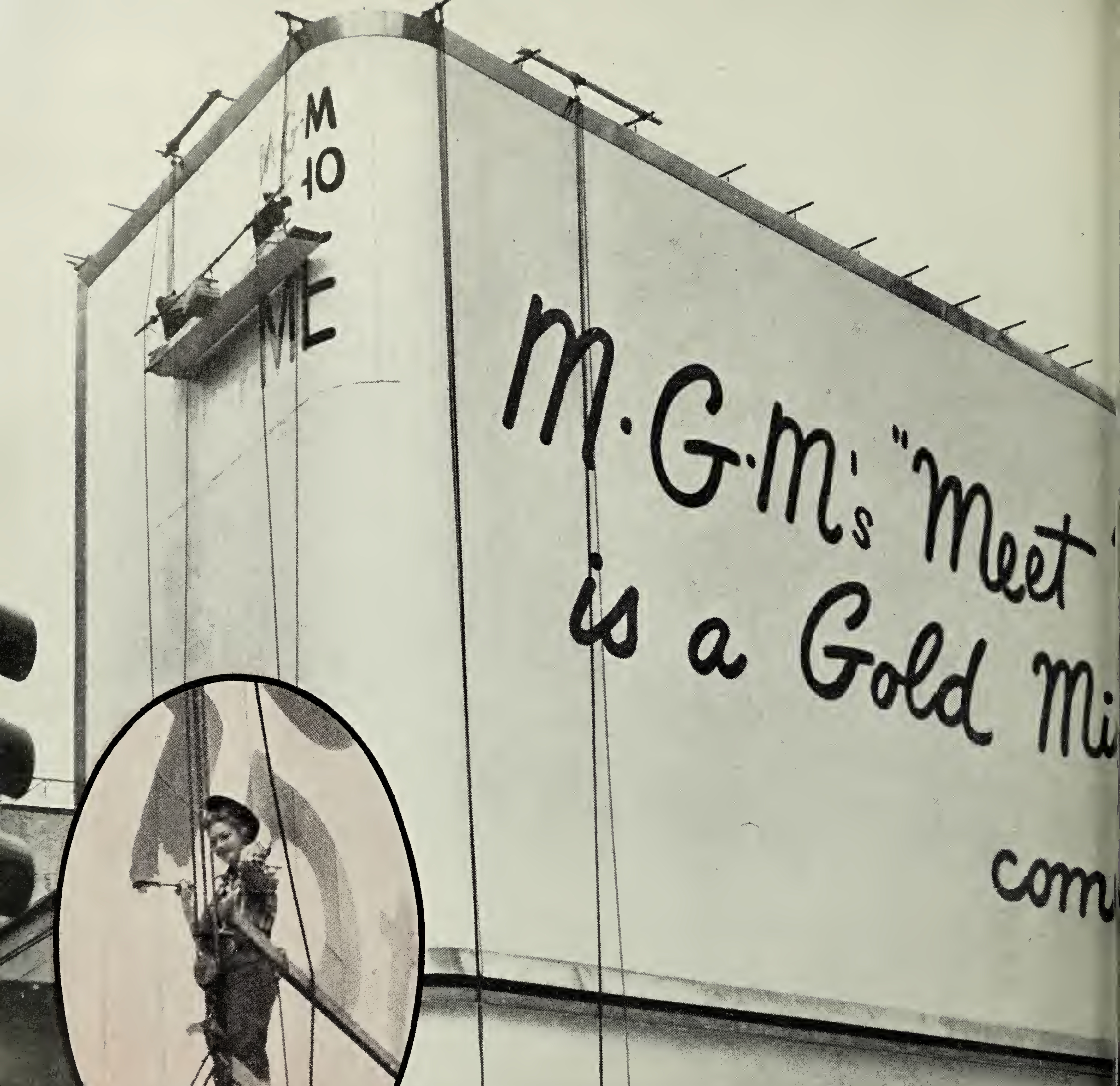
(page 8)

Historical Data On Production Code

(page 9)

AND FEATURING: EXTRA PROFITS

In this day of polls and surveys for every occasion, the staff of MOTION PICTURE EXHIBITOR has voted Miss Marilyn Monroe, who returned last week to the film capital, the industry's prettiest new producer.


M
10
ME
M-G-M's "Meet
is a Gold Mi
com

Thousands of out-of-town visitors see block-long sign on Broadway between 45th and 46th Streets, which M-G-M is first to use. (Inset) Pretty model Jann Holden on scaffold paints sign, giving picture nationwide publicity.

YEAR'S BIGGEST A
LAUNCHES WORLD'S B

Las Vegas"
ntertainment
he Astor Theatre
March 19th

RACTION
EST SIGN!

FAME!

Your patrons will know about M-G-M's "MEET ME IN LAS VEGAS" when you announce this Big attaction. For instance —

30 DAY TEASER CAMPAIGN:

Long range penetration through nationwide Exchange centers.

NATIONAL MAGAZINES:

Full pages in Life, Look, McCall's, Parents', Redbook. More than 67,045,500 readers across America are pre-sold by unique campaign.

"PICTURE-OF-THE-MONTH" COLUMNS:

M-G-M's famed column in Cosmopolitan, Seventeen, Woman's Home Companion, plus "Lion's Roar Column" in Saturday Evening Post. Readership 38,342,200.

FAN MAGAZINES:

Full page in all leading fan magazines. Readership 12,267,000.

NATIONWIDE TV SALUTE:

Entire Milton Berle hour on Tuesday, February 21st was a "Meet Me In Las Vegas" salute with Dan Dailey, Cyd Charisse and many stars flown to Las Vegas for big World Premiere telecast.

AD ON TV PAGES:

Special ad on February 21st on TV pages in 40 cities, including NBC Network Milton Berle outlets.

★

M-G-M presents in CinemaScope "MEET ME IN LAS VEGAS" starring DAN DAILEY · CYD CHARISSE · with Agnes Moorehead · Lili Darvas Jim Backus · Oscar Karlweis · Liliane Montevecchi Cara Williams · The Four Aces · and Guest Stars: Jerry Colonna · Paul Henreid · Lena Horne · Frankie Laine · Mitsuko Sawamura · Screen Story and Screen Play by Isobel Lennart · Songs: Music by Nicholas Brodszky · Lyrics by Sammy Cahn · Choreography by Hermes Pan · Photographed in Eastman Color Directed by Roy Rowland · Produced by Joe Pasternak

★

(Available in Magnetic Stereophonic, Perespecta Stereophonic or 1-Channel Sound)

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From GLOVERSVILLE, N. Y.

In the RELEASE DATE GUIDE on the inside back covers of your current issues you have a classification, "Promised for Early Release." Would it be reasonable for us to assume that the pictures listed will therefore be released within the next three months or so? Or two months? Or four months?

Any information which you can give pertaining to this will be helpful.

GEORGE V. LYNCH
Schine Circuit, Inc.

EDITOR'S NOTE: With "test engagements," "area saturation bookings," and no two territories observing the same release dates, we all know that there is no such thing today as a "national" release date. So this new RELEASE DATE GUIDE tries to follow the "general release" of all pictures from all companies. Below the dividing strip are the pictures in the order of their release as promised for the next 60 days. Above the dividing strip are all pictures in the order of their release and as released in the last 60 days. So this "guide" spans a period of about four months. And it is checked for accuracy by each film distributor each and every week. OK?

From MORGAN, MINN.

Accept my sincere thanks for the three Citations as Runner-up No. 4 in Contest 1, Runner-up No. 2 in Contest 12, and Runner-up No. 4 in Contest 14 of your weekly "SHOWMANSHIP SWEEPSTAKES." All are now suitably framed and prominently displayed in my office.

I have on file every single entry since "SHOWMANSHIP SWEEPSTAKES" started, and I use the many ideas that are suitable to my situation. And in the near future you can expect many more of my promotions to be submitted.

C. A. MORRIS
Morgan Theatre

EDITOR'S NOTE: There seems to be a real rebirth of showmanship across the country, and we are happy to be helping it along. The $100 cash prize for the best promotion of each week is just part of it. And real showmen, like Mr. Morris, are responding in a big way!

From PRESQUE ISLE, ME.

Is it possible for us to obtain past copies of the pink Review SERVISECTION as published in MOTION PICTURE EXHIBITOR for all of 1955? And, if so, what is the charge?

I have used files of this section of your trade paper for many years, and now that I am here I feel lost without the information it supplies. It is certainly a very important item in the management of any theatre.

FORREST E. CARMICHAEL
State Theatre

EDITOR'S NOTE: It certainly is, Mr. Carmichael! We can supply you with complete seasons of back reviews as published since September, 1948. This is a service reserved for subscribing theatres, of course; but the cost is only 52c per season (September to September). Ours is the most complete and most factually honest review service in the industry, and we're glad you have observed this!

From CULVER CITY, CAL.

Your editorials continue to be bold and bright. Good luck and every good wish.

DORE SCHARY

EDITOR'S NOTE: Thank you, Dore! Your reader interest is most pleasing indeed!

From WOODSTOWN, N. J.

While I have read MOTION PICTURE EXHIBITOR for a long time, it appears to me that recently you have been putting a fighting spirit into the works that is what theatremen like. We can only progress if we have a definite goal and really try to fulfill it. Keep up the good work.

HAROLD G. THORP
Grand Theatre

EDITOR'S NOTE: We hope it is more than just a fighting spirit. Take a good look at MOTION PICTURE EXHIBITOR and you'll see that it is the only really different trade paper in the field today.

From OSOYOOS, B. C. (Can.)

The "Plus Services," such as your Theatre Operating Forms and Systems, are a worthwhile addition to MOTION PICTURE EXHIBITOR's services. We always know that our orders are sure to receive prompt attention. Thanks!

EDWARD U. JETTE
Sunland Theatre

EDITOR'S NOTE: It is a pleasure to be of service. And we love the name of your town!

From WASKOM, TEX.

Thanks for your recent editorial (DEDICATION TO A "BIG" MAN—Feb. 22).

We have some more "big" people on TV, who won their fame from the screens of motion picture theatres but have become so "big" they have forgotten who "fattened" them. When I see one whom we exploited to heights, and who now belittles and burlesques motion pictures on TV, I feel ashamed of having contributed to the success of such a "character."

Contrary to hoping they don't live to regret, as you editorialized, it occurs to me that mortals can't escape the natural laws given humanity.

C. J. OTTS
Wakea Theatre

EDITOR'S NOTE: You always get back to the fact that the only sure place to find "gratitude" is in a dictionary.

From URBANA, O.

MOTION PICTURE EXHIBITOR is superb and I wouldn't know what to do without it. Not having it at hand, after 13 years in this business, would be like having only one eye in my skull. I particularly liked your series on SLIDING SCALE, which I am studying so that I may fully understand its functions.

Good luck to your fine magazine in 1956.

WILLIAM H. BEAN

EDITOR'S NOTE: Better keep MOTION PICTURE EXHIBITOR at hand. We don't think Urbanites would like having Cyclops managing their theatre. And it could be unfair to Ulysses!

From OLIVIA, MINN.

I think you have the *only* trade paper in this business, and I find myself using your pink (review) section, and yellow (pic ure index) section, every day. No one in exhibition is closer to what is going on in this business, and I know that is why you are constantly taking words out of your subscribers' mouths and putting them in print. You and your staff are doing a wonderful job, so keep up the good work. Enclosed is my renewal check.

DOUGLAS J. KING
State Theatre

EDITOR'S NOTE: Thanks, Mr. King! Anyone who likes the way we do things can say it best with a subscription check, the way you did. We could use a lot more like you in Minnesota, so spread the word, won't you?

From NEW YORK, N. Y.

WOW!

RICHARD BRANDT
Trans-Lux Distributing Corporation

EDITOR'S NOTE: We'd love to be able to tell you what merited this shortest of all letters. But you'll have to ask Dick Brandt!

MOTION PICTURE

EXHIBITOR

MARCH 7, 1956

VOLUME 55 NUMBER 19

FOR THE PERSONAL AND INDUSTRY ATTENTION OF: MESSRS. ERIC JOHNSTON, BARNEY BALABAN, ABE SCHNEIDER AND DAN O'SHEA

Wise men have always looked backward at the historical record, and have allowed the successes and failures of the past to color their plans for the future. It is for this reason that, in the pages that follow, you will find our small effort to summarize the historical record surrounding the establishment of the current PRODUCTION CODE, together with some thoughts that may warrant attention.

Few industryites indeed, knew all of the intimate details pertaining to the writing, introducing and "selling" of the current PRODUCTION CODE. Even Will Hays, whose name it sometimes carried, was apparently only a small agent in the broad picture. Inaccuracies and misinformation would seem to have been allowed to grow, under the protection of a "secret" stemming from the robes, rather than from the abilities, of the true author.

That Father Daniel A. Lord, S. J., was the true author of the current PRODUCTION CODE is beyond the shadow of a doubt. The autobiography of a dying man, and that man a dedicated priest of God, will satisfy most skeptics. And such an autobiography by Father Lord is the newly published "PLAYED BY EAR," 45 pages of which (p. 269 to p. 313) should be required reading for you gentlemen who are currently considering changes in the PRODUCTION CODE. And for all other executives with a true interest in our industry.

True authorship is not important. It wasn't important to anyone dedicated to morality or to the best interests of our industry. But if our industry is not capable of authoring its own code provisions, then the same kind of Catholic-Jew-Protestant clergymen committee that Mr. de Mille had "expert" KING OF KINGS, should be retained to author it. No one clergyman, and no one religious group, should write, introduce, and "sell" this industry's PRODUCTION CODE.

While we were never privileged to meet the gentleman, reading Father Lord's autobiography we are quite convinced that his was a real interest in the moral tone of American motion pictures. That he was interested in the code as a moral instrument and moral influence and not for any personal glory that might result. We feel quite certain that if approached by the industry, he would have welcomed the collaboration of other clergymen of other faiths so that the resulting PRODUCTION CODE would have had the broadest and most influential moral base. This is the PRODUCTION CODE that is needed. This is the PRODUCTION CODE that can wield the greatest possible influence. This is the PRODUCTION CODE that can represent so many millions of moral people, of so many different faiths, that no producer, distributor, or exhibitor would dare to break it.

Don't forget that Father Lord admits to drawing the moral section of the PRODUCTION CODE from the Ten Commandments, which are accepted by Catholic, Jew and Protestant.

POOR KROGER BABB!

An item from Miami Beach tells of Judge Ray H. Pearson issuing an injunction stopping the showing of a picture called "MONIKA" at the Roosevelt Theatre. County Solicitor Marsh filed the petition against the theatre manager halting the 4 p.m. showing, citing the picture to be *"replete with lewd and lascivious scenes which tend to annoy the community, and tend to corrupt the public morals, tend to counsel or invite to vice or voluptuousness, to deride virtue and to suggest unchaste or lustful ideas and to constitute a nuisance."*

From the County Solicitor's description we judge that this is the same Scandinavian import that Kroger Babb had dubbed into English (See "A NEW RECORD IN 24-SHEETING"—Aug. 31, 1955), and on which he no doubt expected to "make a million" or two, in much the same style as his other two epics, "MOM AND DAD" and "KARAMOJA."

Poor Kroger! First he had plenty of trouble in Ohio. And now in Florida at the top of the season. It looks as though "fast bucks" are getting harder to come by!

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

"ONE OF THE FINEST FILMS EVER MADE!"

—Walter Winchell

20th's BIGGEST ATTRACTION SINCE "THE ROBE"!

THE FIRST MOTION PICTURE IN THE NEW

CINEMASCOPE 55*

RODGERS & HAMMERSTEIN'S

CAROUSEL

COLOR by DE LUXE

***NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SOUND!**

BROADWAY GROSSES

(As of this Monday)

Business Holds Steady

New York—Broadway business was steady over the weekend with three newcomers giving moviegoers a bit of choice among the films that were either in, or reaching, long run status.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Court Jester" (Paramount). Paramount dropped to $33,000 for the fifth week.

"Carousel" (20th-Fox). Roxy, with ice show on stage, held up to $59,186 for Friday through Sunday, with the third week sure of $89,000.

"Picnic" (Columbia). Radio City Music Hall, with stage show, claimed $89,000 for Thursday through Sunday, with the third week sure of $130,000.

"Helen Of Troy" (Warners). Criterion expected the sixth week to reach $18,000.

"The Benny Goodman Story" (U-I). Capitol was down to $22,000 on the second week.

"Sins Of The Borgias" (Aidart). Globe welcomed a $16,000 opening session.

"All That Heaven Allows" (U-I). Mayfair expected first week to tally $18,000.

"The Rose Tattoo" (Paramount). Astor anticipated the 12th week to reach $18,000.

"The Man With The Golden Arm" (UA). Victoria expected the 12th week to do $23,000.

"The Last Hunt" (MGM). Loew's State saw a $24,000 opening week.

RKO, Selznick Part

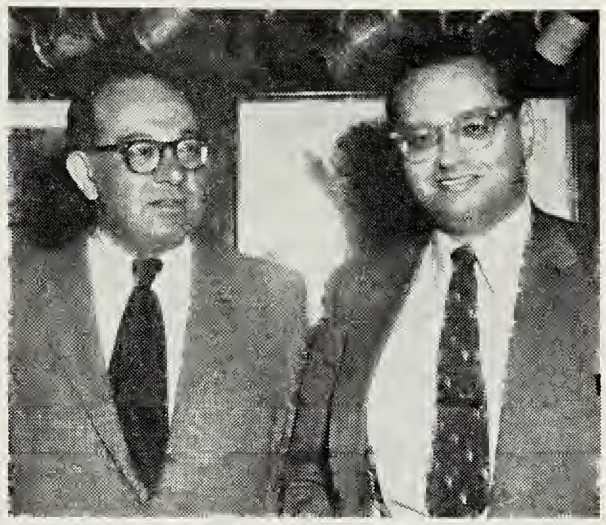
Hollywood—"Differences over policy" was given as the reason last week for the termination of a pending production agreement between David O. Selznick and RKO Radio for a series of top quality features. Disclosure of the rupture was made by Selznick and RKO president Daniel T. O'Shea in a brief statement, which also revealed that discussions are continuing for a possible alliance involving "only" the Ernest Hemingway novel, "A Farewell To Arms."

In a separate statement, Selznick said that preparatory work will go ahead on the Hemingway film, "regardless of releasing arrangements," and that he would make the feature in Italy and Switzerland at the end of the year. Jennifer Jones, his wife, is scheduled to star.

Last fall, it was announced that Selznick and RKO had arrived at a long term agreement under which Selznick was to have produced independently under the Selznick Company banner an unspecified number of films wholly financed by RKO.

Loew, Jr., Goes Indie

Hollywood—Following the preview of his latest picture, "The Rack," Arthur M. Loew, Jr., last week announced that he was leaving the MGM Studios to enter the field of independent production.



At a recent trade press luncheon conference in New York, UA vice-president Max E. Youngstein posed with MOTION PICTURE EXHIBITOR's Mel Konecoff as he announced that the company will release approximately 48 features this year, with 78 productions already set for 1957 and 1958.

NEW YORK

By Mel Konecoff

MAX E. YOUNGSTEIN, United Artists vice-president, decided it would be nice to have lunch at "21." We agreed. He insisted he had nothing to say. We listened.

Konecoff

This is what he didn't say: UA has already set 78 productions for release in 1957 and 1958, with more to come. . . . 48 will be distributed this year. . . . UA is competing on an equal footing with the other majors today, and in the past five years, merchandising and selling methods and staffs are up with the best of them . . . ad-publicity-exploitation personnel have been doubled in the last year-and-a-half . . . there are 38 domestic field exploiteers on staff and this will jump to 50 shortly . . . there is no stinting in advertising and promotional money outlay for releases that deserve it . . . 1956 should see UA grossing more than 10 millions on each of "Alexander The Great," "Trapeze," and "The Bride And The Passion."

He also didn't say: There was no change in policy or personnel indicated with the acquisition of Mary Pickford's stock which makes the present group 100 per cent owners . . . there have been no plans as yet for the distribution of "Around The World In 80 Days," although it may open at the Rivoli when "Oklahoma!" leaves. . . . Roger H. Lewis, director of advertising and publicity, and James R. Velde, recently named general sales manager, were two of the youngest and ablest executives in the business and UA has them . . . every trick in, as well as outside, the book will be tried to sell UA product, and no holds are barred.

Some days he just don't say nuthin'.

CAMPAIGN NOTE: As a result of a luncheon on behalf of the American Red

(*Continued on page* 18)

CAN NEWS

(Trade Headlines Of The Issue)

Distribution

MGM will release films produced in England by Ealing Studios (page 8).

Exhibition

MMPTA's Emanuel Frisch tells English that foreign films are welcomed by U. S. exhibs (page 14).

Financial

RCA sales hit magic billion dollar mark for record (page 10).

International

Manitoba, Canada, exhibitors consider shutting theatres for day as protest against admissions tax (page 14).

Legal

Precedent-setting ruling by N. Y. court guards theatrical distribution rights from TV (page 8).

Mel Konecoff

What UA's Max Youngstein doesn't say provides food for thought; the Red Cross campaign gets an able assist from Spyros P. Skouras; and an AA producer has his say (page 7).

Organizations

National Allied drive-in convention closes in Cleveland as Abram Myers warns of the threat to drive-ins by circuit expansion (page 10).

Industry committee against federal admissions tax urges exhibitors to contact their Congressmen (page 11).

Heavy agenda faces TOA midwinter board meeting (page 18).

Production

RKO and David Selznick dissolve their agreement (page 7).

INDEX

VOLUME 55, NUMBER 19 MARCH 7, 1956

SECTION ONE

LETTERS 4
EDITORIAL 5
NEW YORK BY MEL KONECOFF 7
HISTORICAL DATA ON PRODUCTION CODE 9
THE INTERNATIONAL SCENE 14
SHOWMANSHIP SWEEPSTAKES 16
THIS WAS THE WEEK WHEN 18
NEWS OF THE TERRITORIES 19
EXTRA PROFITS .... EP-1—EP-8

SECTION TWO

THE SERVISECTION .... SS-1—SS-4

Reviews on "Hot Blood" (Columbia); "Over-Exposed" (Columbia); "Uranium Boom" (Columbia); "The Conqueror" (RKO); "When Gangland Strikes" (Republic); "Carousel" (20th-Fox); "On The Threshold Of Space" (20th-Fox); "Backlash" (U-I); "The Kettles In The Ozarks" (U-I); "The Steel Jungle" (Warners).

MGM, Ealing Studios Sign Release Pact

Ruling Sets Precedent In Theatre, TV Battle

New York—A State Supreme Court edict last fortnight, regarded as a precedent-making decision, guarded theatrical distribution rights from television exploitation by ruling that screening a film on TV, after granting theatre rights to another firm, is a violation of the latter's contract.

The case in question involved an action brought by Madison Pictures, Inc., and its affiliates against Chesapeake Industries, Inc., in which Justice Samuel Joseph awarded $102,500 damages to the plaintiff, which had sued on the basis of its distribution contracts with former affiliates of the defendant, granting Madison theatrical rights to 228 films. The jurist ruled that, by selling the same films to television, Chesapeake had impaired the theatre value of the product contracted for by Madison. The decision was made despite a contract provision granting Madison all rights except TV ones, apparently recognizing the dilution of theatrical rights, when the same films are available on television.

The court held also that Chesapeake was responsible for damages for 16mm. exploitation by its former subsidiary, Pictorial Films, Inc., through sales to foreign territories in which the rights had been granted to Madison and by outright sales of 16mm. prints without restrictions as to territory. Also involved in the dispute were P. R. C. Pictures, Inc., Eagle-Lion Films, Inc., and Eagle-Lion Classics, Inc., all former affiliates of the defendant. Murray I. Gurfein represented the plaintiff.

AB-PT Wins Extension

Washington—A June 3 deadline was set by the Department of Justice last week for American Broadcasting-Paramount Theatres to complete its divestiture under the Paramount consent decree. The original deadline was March 3.

Some 27 theatres out of the original holding of 774 still remain to be sold by AB-PT. Of these, 22 are involved in a 50 per cent ownership by Maine-New Hampshire Theatres.

Rep. Mason Introduces Bill For Total Tax Elimination

WASHINGTON—Rep. Noah M. Mason (R., Ill.) whose bill for repeal of the federal admission tax was passed by both houses of Congress in 1953 and then vetoed by President Eisenhower, introduced another bill in the House recently calling for total elimination of the tax.

The new measure is HR 9556, and is the first of several bills relating to the tax that are expected to be introduced in the House in the near future. Introduction of these bills is expected to result from appeals for tax relief now being made to Congressmen by exhibitors throughout the country.

Robert W. Coyne, COMPO co-chairman, is getting copies of the Mason Bill and other similar measures. These he said, will be studied by the tax campaign steering committee.

AA's Ritchey Launches Extensive Global Tour

New York—Norton V. Ritchey, president, Allied Artists International, left last week for Tokyo on the first leg of a global tour of the organization's branch offices and agencies.

Ritchey said he will make a general survey of company's foreign operations, with special attention to those in the far east, where it is expanding on an ever increasing scale.

In Japan, Ritchey expects to complete negotiations with William E. Osborn, the company's far eastern representative, and Paul Mizukami, Japan manager, with Eigu Haikyu Company for distribution of Allied Artists product.

From Japan, Ritchey will go to Thailand to supervise the establishment of the company's new headquarters in Bangkok. Thomas Jackson last week was appointed by Ritchey as manager of Thailand setup. Following talks with other Allied Artists managers and distributors in far eastern and middle eastern territories, Ritchey will visit Europe. There he will meet with Edwin J. Smith, vice-president and supervisor of European operations.

UNSOLICITED* LETTERS

furnish a true gauge of Reader Interest and Reader Reaction. While the limitations of space permit the publication of less than 10% of all such letters received . . . MOTION PICTURE EXHIBITOR is proud of them . . . and proud of the intelligent thinking contributed by most Readers.

Yes! MOTION PICTURE EXHIBITOR has the whole trade talking! And all because it is the ONLY "really different" theatre trade paper.

*Check the page of LETTERS in this issue. You'll see what we mean!

British Producers To Make Three To Five Annually For Release By U. S. Firm; Major Financing By MGM

New York—At a joint press conference last week, Arthur M. Loew, president, Loew's, Inc., and Sir Michael Balcon and Reginald Baker, Ealing Studios, Ltd., of Great Britain, announced that a long term contract between their organizations had been signed wherein the British producers will make a minimum of three pictures annually and a maximum of five which MGM would distribute the world over. When not being filmed on location, they will be made at the MGM Studios in England.

Major financing of the venture will be assumed by MGM, and four films have been discussed, ““Shiralee,” to be filmed in Australia and England with possibly a top American male actor in one of the leads; "The Man In The Sky," a test pilot story with Jack Hawkins to star, to roll first in April; "The Story Of Dunkirk," to be filmed next spring; and an undecided subject.

Loew announced that they were working on the premise that the films would be suitable for all theatres in America. If that is the case, then circuit as well as independent deals will be sought. It is quite possible that a special unit within the present sales set-up may be formed to handle these films as well as a separate exploitation setup. Asked whether this meant that MGM would take on foreign language films, he replied that the company was not set up to handle this type of distribution. The announced deal would not affect MGM's plans to make their own pictures either in England or elsewhere abroad.

Budgets for the agreed films will be flexible and American actors will be utilized as demanded by the story material, but for the most part it was expected that the films will deal with the British scene and character which Balcon and Baker know best. They will not be slanted toward American audiences.

Ealing Studios have turned out "Cruel Seal," "The Lavender Hill Mob," and "Ivory Hunter," which they termed their biggest grossers here, in addition to such films as "The Ladykillers" and "Man In The White Suit."

Canals Quits RKO Post

New York—Ricardo Canals, Far Eastern supervisor of RKO Radio Pictures, has resigned effective March 10, it was announced last week by Walter Branson, RKO's vice-president in charge of worldwide distribution.

Nat Levy's Father Dies

Toronto—Rabbi M. H. Levy, father of Nat Levy, RKO's eastern sales manager, died last fortnight at the age of 84. He is survived by two sons and five daughters.

NEW BOOK *spotlights interesting historical data on the* PRODUCTION CODE

WHILE IT ISN'T USUAL that an autobiography of a Jesuit priest could prove of interest to the motion picture industry, a currently published book (PLAYED BY EAR—Loyola University Press, Chicago) provides 45 pages of unusually dramatic industry history. The Jesuit priest in question is the recently deceased Father Daniel A. Lord, S. J., a man of many parts and many accomplishments, one of the most important to us being his sole authorship of the industry's often discussed PRODUCTION CODE.

In an informal folksy way, Father Lord tells of his original contact with Hollywood as member of a Catholic-Jew-Protestant clergyman committee, advising Cecil B. de Mille on the story content and production of "KING OF KINGS." Before this, and most certainly after this, Father Lord admits to having a very low opinion of both movie people and movie business, which he terms: "the Cuckoo Colony."

From his own statements, his first interest in the moral persuasion of the motion picture industry started from his personal friendship for a Chicago parish priest, Father FitzGeorge Dinneen, also a Jesuit, who sat as a "guide" with the Chicago police censors, looking at and censoring movies of that era. Based on his contacts with Father Dinneen, and on his own personal observations, Father Lord tells of "dropping by" a meeting of delegates from societies and organizations professing to represent "some forty million well-intentioned men and women" called by the Will Hays office in a New York hotel, and of his being able to confound the well-remembered Charley Pettijohn by a well aimed question asked from his seat "far back in the auditorium."

As a regular subscriber to Motion Picture Herald and to Harrison's Reports, Father Lord "came to know" Martin Quigley (but not Pete Harrison), and shows an intimate knowledge of the meetings that were held: (1) between Cardinal Mundelein of Chicago and the Halsey Stuart bankers who then controlled many motion picture producing companies; (2) between Father Dinneen and Martin Quigley; and (3) between Will Hays and Martin Quigley. All of this seems to have resulted in the timing and "selling" of the PRODUCTION CODE to the industry. Here are direct quotes from Father Lord's current autobiography:

"Father Dinneen then sent for me. . . . Would I be willing to attempt to write such a Code? It was a challenge. Here was a chance to tie the Ten Commandments in with the newest and most widespread form of entertainment. Here was an opportunity to read morality and decency into mass recreation. Here was an industry that might be persuaded to avoid the police by a sane and honorable policy. Could the Code be written that would stand up before the immoralist, the amoralist, and skilled dramatist, the producer who had risen from the slums, the auditor, the audience, the films of the day and of fifty years from now? I agreed most willingly to try. Then things moved swiftly.

"Father Dinneen and the cardinal worked together and the bankers told their companies that they would be expected to act like moral men and reputable executives and not like dirtyminded small boys with chunks of chalk and a broad expanse of back fence.

"Martin Quigley, who was very close to Will Hays, approached him with a most attractive proposition. The cardinal of Chicago would be willing to send his personal representative, on invitation from the Hays office, to offer them a morals code which, once accepted, would solve Mr. Hays' biggest problem and give the industry a guide which would make possible decent and at the same time entertaining films.

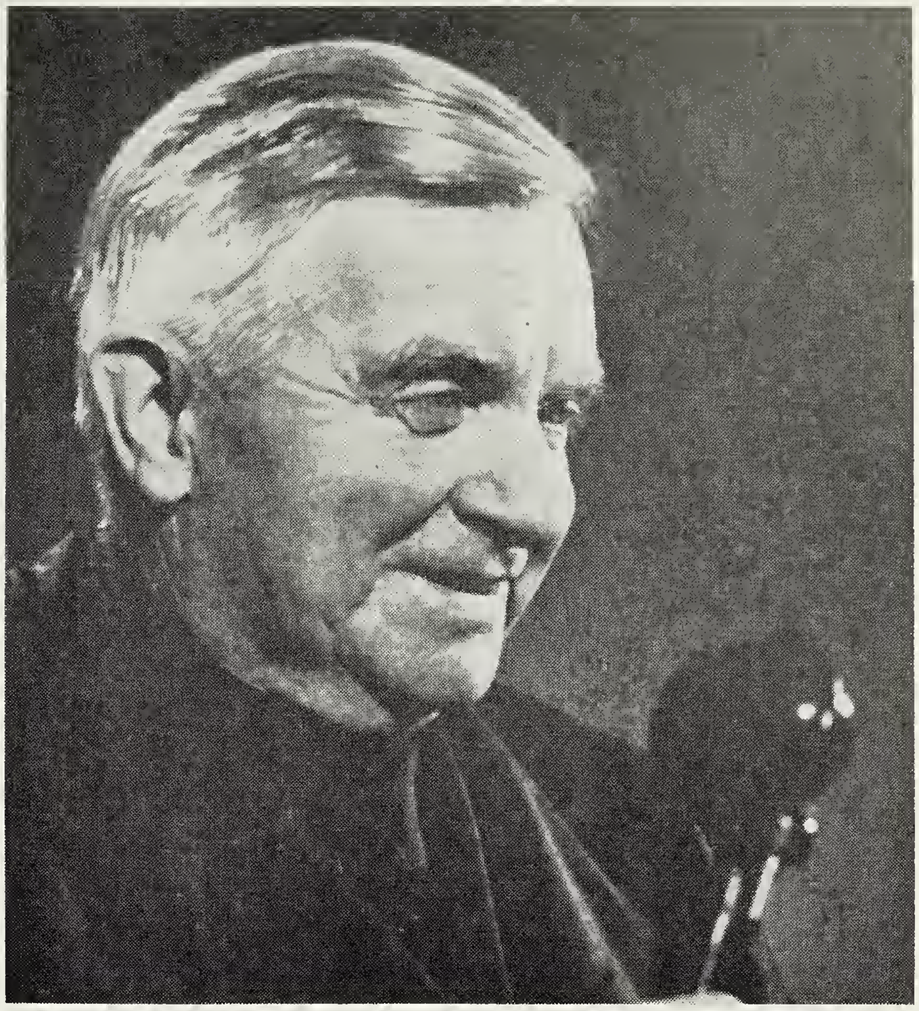
* * *

"In the interval, I had worked on the code.

"The first draft of that code is still in my files with my penciled notations on the margins. I set myself to write a code that beyond all else would be short and simple. Few people have ever bothered to read the complete code. Fewer still knew that it was divided into several sections.

* * *

"I brought the code to Father Dinneen and Martin Quigley; Father Dinneen carried it to the Cardinal of Chicago; and Martin Quigley relayed it to Will Hays.



FATHER DANIEL A. LORD, S. J. . . . *He wrote the Code*

"Apparently Mr. Hays was delighted. With Mr. Quigley he set up a meeting of all the heads of the motion picture industry. They were given advance copies of the code, and word flashed back to Chicago that I was to come out, present the code to the leaders, spend time explaining it in detail to the men in Will Hays' office who would put it into execution, and stand back while the signatures were affixed. So out I went with Father Dinneen's blessing, with the official backing of Cardinal Mundelein, to arrangements made by Martin Quigley, and on the expressed invitation of Will Hays.

* * *

"It was an impressive group of leaders who gathered round the luncheon table for my presentation of the code. Mr. Hays himself presided.

* * *

"At the end Mr. Cecil de Mille made a brief speech of thanks, stressing the fact that my work had been done through interest in the motion picture industry, and with no financial consideration Mr. Hays adjourned the meeting for whatever time and place would be agreeable for signing the code. The leaders of the industry lef' in agreement that they would sign and that the code would be effective almost immediately.

"My work was then transferred to the Hays office, where I sat down at a series of meetings to explain to the men responsible for enforcing the code and explaining it to the individual companies exactly what each section of the code was intended to mean.

* * *

From the beginning of my connection with the code, I was surrounded with something which always bores me, a sort of 'hush-hush' attitude, a 'let's-not-talk-about-this'; and air of secrecy that was often annoying. Quite naturally, the industry did not wish the connection of the Cardinal of Chicago with the code to be known. Mr. Hays rightly felt that it was most effective if the spontaneous nature of the code was stressed, the fact that it grew out of the good will of the industry. He was later willing to let the code be called the Hays code. And the industry never felt that the code would be stronger than when presented as their own expression of responsibility to the community.

"As a consequence my connection with the code was very much played down. My name did not appear. The meetings of the leaders of the industry, my long sessions with the men in the Hays office, had no publicity whatsoever. I heartily agreed that it would be the greatest possible mistake to announce that the actual authorship of the code, the words in which it was expressed, could be laid at the feet of a Catholic priest, and a Jesuit at that. Authorship was not important. Acceptance by the industry, the public presentation of the document as their compact and professed agreement, was what mattered."

(Continued on page 15)

Circuit Threat To Drive-Ins Seen As Successful Allied Meet Closes

CLEVELAND—With about 250 attending the banquet, the third National Allied Drive-In Convention came to a close last fortnight in the Cleveland Hotel. Registrations, according to Robert Wile, chairman of convention arrangements, numbered about 450 members and 55 ladies, far exceeding expectations.

The success of the convention was due, in large part, to leaving the mornings free of scheduled meetings to permit theatre owners to examine all of the displays and to the fact that the displays were all centered around the registration desk on the mezzanine floor of the hotel. Those who had exhibit booths said it was the most successful convention they have ever participated in, including the TESMA-TEDA displays in Chicago last year. More business was actually written and more live prospects uncovered than in previous conventions. One company, Miracle Whirl Sales Company, stated it wrote $50,000 worth of business in the three days of the convention.

A general meeting in the Cleveland Hotel ballroom brought into focus all the work that had been done in committees and clinics. Speakers were Horace Adams, president, Independent Theatre Owners of Ohio and convention chairman; Abram F. Myers, general counsel, National Allied; and Rube Shor, National Allied president, who confined his remarks to answering questions from the floor. Adams, substituting for Ben Berger, made a report on EDC activities. Myers reported for the first time to an exhibitor group on the Allied-TOA joint program in regard to federal investigation of film rentals and the entrance of circuits into production to alleviate the film shortage. Saying that "'necessity, not politics, makes for strange bedfellows," he allayed any apprehension on a return of conditions that existed prior to the consent degree, stating that "the Justice Department is alert to this, and the relief, when sought and if granted, will protect the exhibitors against the monopolistic practices of the old order." The necessity of devising new sources of product was stressed by the Allied general counsel, who attributed the present hard times of exhibitors to product shortage. Acknowledging the competition of TV, he said, "TV is not the whole answer. . . . When TV started, we had plenty of product to fight with. Now we face a product famine. The large circuits offer the only source of greater production, hence we will urge the permission of these circuits to go into production, under certain conditions compatible with the consent decree."

Alleged failure of the Makelim Plan was attributed to lack of exhibitor unity, and Myers urged unity of support of the Allied-TOA program and the hearings in the Senate Small Business subcommittee. "The important problem today," he said, "is to protect all independent interests, and not to discourage anyone from embarking on a program of production and distribution of pictures."

A new threat to drive-in owners is the entrance of major circuits into the drive-in field, Myers said. He indicated that many circuit deals for property for outdoor theatre construction are acquired under a "front" name, and urged all owners to investigate real estate transactions involving large tracts of land which might be suitable for a drive-in.

A wave in favor of revival of Caravan appeared to prevail at the open convention meeting when it was asked from the floor why this service was discontinued. Shor said Caravan died because "no information by its users was being supplied to Caravan."

Reports on clinics were made by Robert Morrell, S and S Theatres, Cincinnati, and Leo Jones, Indian Trail Drive-In, Carey, O. It was agreed that there is no such thing as a national sales policy, as revealed by individual exhibitor testimony. Both clinic leaders criticized the lack of exhibitor unity and urged them to work together on common problems through regional Allied units.

N. Y. Council Head Stark Renews Attack On Toll-TV

NEW YORK—City Council president Abe Stark, who proposed the recently adopted Council resolution opposing the pending subscription television systems being considered by the Federal Communications Commission for authorization, last fortnight demanded that FCC Commissioner Robert E. Lee be disqualified from all further participation in deciding the controversial issue, on the grounds that he has prejudged the case.

Stark telegraphed FCC chairman George C. McConnaughey to the effect that Lee has remarked that he feels personally that toll television should be given a trial without further hearings, and that the voluminous briefs filed with the FCC on the pros and cons of the issue would shed little light on the subject if examined. Stark predicted also that a full and open FCC hearing on pay TV would disclose "overwhelming" opposition to it.

RCA Sales Hit Peak

NEW YORK—A record one billion dollars in sales for last year was achieved by the Radio Corporation of America, it was reported to stockholders last fortnight by Brigadier General David Sarnoff, chairman of the board, who said that revenues tallied $1,055,266,000, compared with $940,950,000 in 1954, an increase of 12 per cent.

Net profit in 1955, before Federal income taxes, was $100,107,000, and $47,525,000 after taxes. The corresponding figures for the previous year were $83,501,000 and $40,525,000, Sarnoff said. Earnings per share of common stock in 1955 were $3.16, compared with $2.66 in 1954. Taxes of all kinds and social security payments were equivalent to $6.98 per common share in 1955.

IFE Incentive Plan Aids Film Salesmen

NEW YORK—IFE Releasing Corporation film salesmen will receive a generous share of the company's gross receipts during 1956 as a result of a unique sales incentive plan, according to an announcement by Seymour Poe, executive vice-president.

POE

The plan, which is now in effect, covers the period from Dec. 1, 1955, to Nov. 30, 1956, eliminates the usual quota system, and offers every salesman an opportunity to share, percentage-wise, in the company's gross receipts from the very first dollar.

The plan, which is believed the first of its kind in the motion picture industry, actually gives each salesman a "commission" on his sales and is based on gross receipt rather than upon company profit. Each IFE sales representative within the 31 exchange areas will receive a percentage of the gross receipts he is responsible for, the only condition being that he reaches or surpasses last year's results. Once he equals last year's gross, his percentage starts from the very first dollar and increases as his gross increases.

Another unusual aspect of the incentive plan is that salesmen do not compete against each other for "prize" money. This is not a contest and the salesman's only "target" is last year's business.

Phila. Wins UA Drive

PHILADELPHIA—The local United Artists branch recently won first place in the first group in the final period of the UA "Coats Off" Drive in honor of Max E. Youngstein, vice-president.

Gene Tunick, manager of the branch, and members of his staff including the salesmen, office manager, bookers, and cashier, will share in the prize money awarded, as the winning branch.

John Turner, eastern district manager, whose branches includes the Philadelphia exchange, also was first prize winner for his district.

"We are very happy and proud to have won first place in our group," Tunick said. "Our crew did a wonderful job and the splendid cooperation of our exhibitor friends made winning possible."

$100,000,000 Production Nut

HOLLYWOOD—Product forthcoming from 10 major film companies through the end of next month represents the "best balanced, diversified entertainment in any similar period" it has ever seen, the Association of Motion Picture Producers said last fortnight. The producer-distributor corporations have invested approximately $100 million in product, it was estimated on a poll of AMPP members. The association also took note of the recent favorable forecast for boxoffice made by Elmer Rhoden, National Theatres head, and other exhibitors.

Court Gives Approval To Cinemiracle Plan

New York—An order approving the production of 16 features over a 66 month period by National Theatres in its new Cinemiracle process was signed by Federal Judge Sylvester J. Ryan in U. S. District Court here last fortnight, following approval from the Department of Justice reported recently. The circuit's counsel, Fred Pride, said after the hearing that NT has no properties slated for production at once.

Assistant U. S. Attorney General Maurice Silverman, presenting Justice's approval to Judge Ryan, said that the production and exhibition restrictions contained in the decree provide safeguards which, in the present circumstances, should prevent unreasonable restraint of trade and exhibition in the industry. No opposition to the NT petition was registered.

Judge Ryan, preliminary to consenting to the petition, inquired what arrangements were being made to license Cinemiracle production and exhibition equipment to outside sources. Pride and Silverman replied that a mutual agreement had been reached whereby the "licensing would be based on a per capita agreement," following the "period of exclusivity." Silverman said he is of the opinion that each Cinemiracle production would cost approximately $2 million and that the estimated cost of projection equipment to theatres would be between $40,000 and $50,000, exclusive of remodeling and renovation, which would bring the cost close to $100,000.

Tax Yield Steady

Washington—Admission tax collections for the final quarter of last year nearly equaled those for the corresponding period of 1954, it was disclosed last week by the Internal Revenue Service. The figures were $31,286,000 for 1955, and $31,477,000 for 1954. For the first half of the current fiscal year, ending June 30, collections amounted to $58,175,000, against $58,857,000 in the first six months of the previous fiscal year.

Write Your Congressman, Anti-Tax Group Urges

NEW YORK—Area chairmen of the industry's admission tax relief drive were urged last week in telegrams from Robert J. O'Donnell, tax campaign committee chairman, to write their Congressmen and Senators asking for complete elimination of the excise levy or an increase of exemption to 95 cents from the current 50 cents. O'Donnell also urged the chairmen to contact at once as many exhibitors in their areas as possible for the purpose of having them, too, write Congressional representatives on the issue, sending copies of all letters to COMPPO, 1501 Broadway, New York.

This action, O'Donnell explained, is extremely important because the tax committee was given the impression during recent talks in Washington that swift action at this time could have "excellent results."

Skouras Reveals 20th-Fox Lineup Of 24 Features During This Year

New York—Spyros P. Skouras announced last fortnight at a press conference that 20th-Fox will release the most important line-up of pictures in the history of the company. Also, the company's chief executive reported that he has bowed to the demands of exhibitors all over the country who bombarded him with wires requesting the early release of "The King And I" in 35mm. version instead of in 55mm. form as originally planned. This will go in July in the same manner as "Carousel." He termed the four million dollar production the most extraordinary film he has ever seen.

The company will release some 24 features this year with many coming during the summer months. Skouras stated that the company was releasing the films as soon as they are ready and that there would be no delay due to calendar considerations. It is expected that four films per year, one in each quarter, would be made via 55mm., he stated, and that it was impossible to film every release in that medium due to the high expense involved.

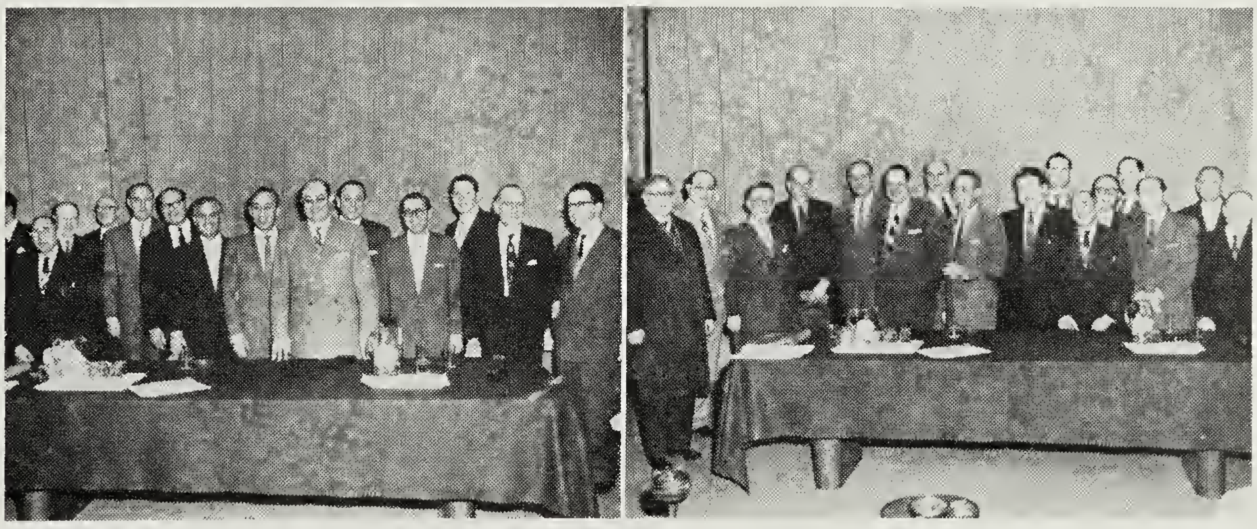
Originally, it had been expected that "King And I" would be initially released in 55mm. version in several score theatres and that a year later, normal release in 35mm. form would follow, but Skouras has abandoned that plan due to exhibitor demand. He did stress, however, that first prints in "King And I" as well as "Carousel" would be in magnetic sound and that optical prints would have to wait their turn.

As for "The Greatest Story Ever Told," which is on the production schedule to start in about a year, it is definite that this will go out initially in 55mm. since much money and research has gone into the subject along those lines. He expected that the end result would show a 25 to 30 per cent improvement over even CinemaScope 55.

Other pronouncements by Skouras included: Over two millions has been spent on the development of CinemaScope 55. . . . As of a week ago, 16,609 theatres were CinemaScope equipped domestically as compared to 16,458 foreign. . . . "Can Can" would be filmed in CinemaScope 55 in January, 1957. . . . He paid tribute to Darryl Zanuck for his fine record of achievement with the company and said that negotiations are continuing with Buddy Adler for a contract to take Zanuck's place. . . . There is nothing definite as yet with regards to the sale of company features to TV. . . . A replacement for Al Lichtman, director of sales, who is leaving the company has not been named, but there is a good chance that he will come from within the company ranks. . . . The company is working on expanding its TV series to five separate subjects, and these will cost an estimated 10 millions to make. . . . These will be released abroad as features and a profit is expected.

From Goldwyn To Goldwyn

Hollywood—David Golding, advertising and publicity director, Samuel Goldwyn Productions, resigned last fortnight to join the independent production company of Samuel Goldwyn, Jr., who is releasing through United Artists, in the same capacity. Prior to joining the elder Goldwyn, Golding was publicity manager, 20th-Fox.



Representatives of more than 500 theatres in the metropolitan area recently gathered in the Stanley Warner projection room in New York City to discuss strategy in the campaign for repeal of the Federal admissions tax. Shown, left to right, are Irving Leff, Harry Mandel, COMPO information director Charles McCarthy, Sam Rosen, Eugene Picker, Sol Schwartz, Bob Shapiro, area co-chairman Emanuel Frisch, Martin Levine, Harold Rinzler, Spyros S. Skouras, COMPO executive vice-president Robert Coyne, Walter Brechler; and Howard Lesser, area co-chairman Emanuel Frisch, Phil Harling, Russell Downing, Sam Rosen, Martin Levine, Sol Strausberg, Bob Shapiro, Sam Kantor, Samuel Thomas, Irving Leff, Ray Rhone, Ben Resnick, Irving Gottlieb, Al Green and Sam Koenig.

INVITATION!

COME AND L
WARNER

SPECIAL THEATRE SCREENING

THE MATCHLESS VOICE OF

MARIO LANZA

AND THE QUIVERING EXCITEMENT OF JAMES M. CAIN'S BEST-SELLER

"SERENADE"

COLOR BY WARNERCOLO

The picture selected as the Easter Attraction at Radio City Music Hall!

CO-STARRING **JOAN FONTAINE**

SARITA MONTIEL VINCENT PRICE WITH JOSEPH CALLEIA · HARRY BELLAVER AND VINCE EDWARDS

Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TWIST · ORIGINAL SONGS · Music by Nicholas Brodszky

Lyrics by Sammy Cahn · PRODUCED BY HENRY BLANKE · Directed by ANTHONY MANN

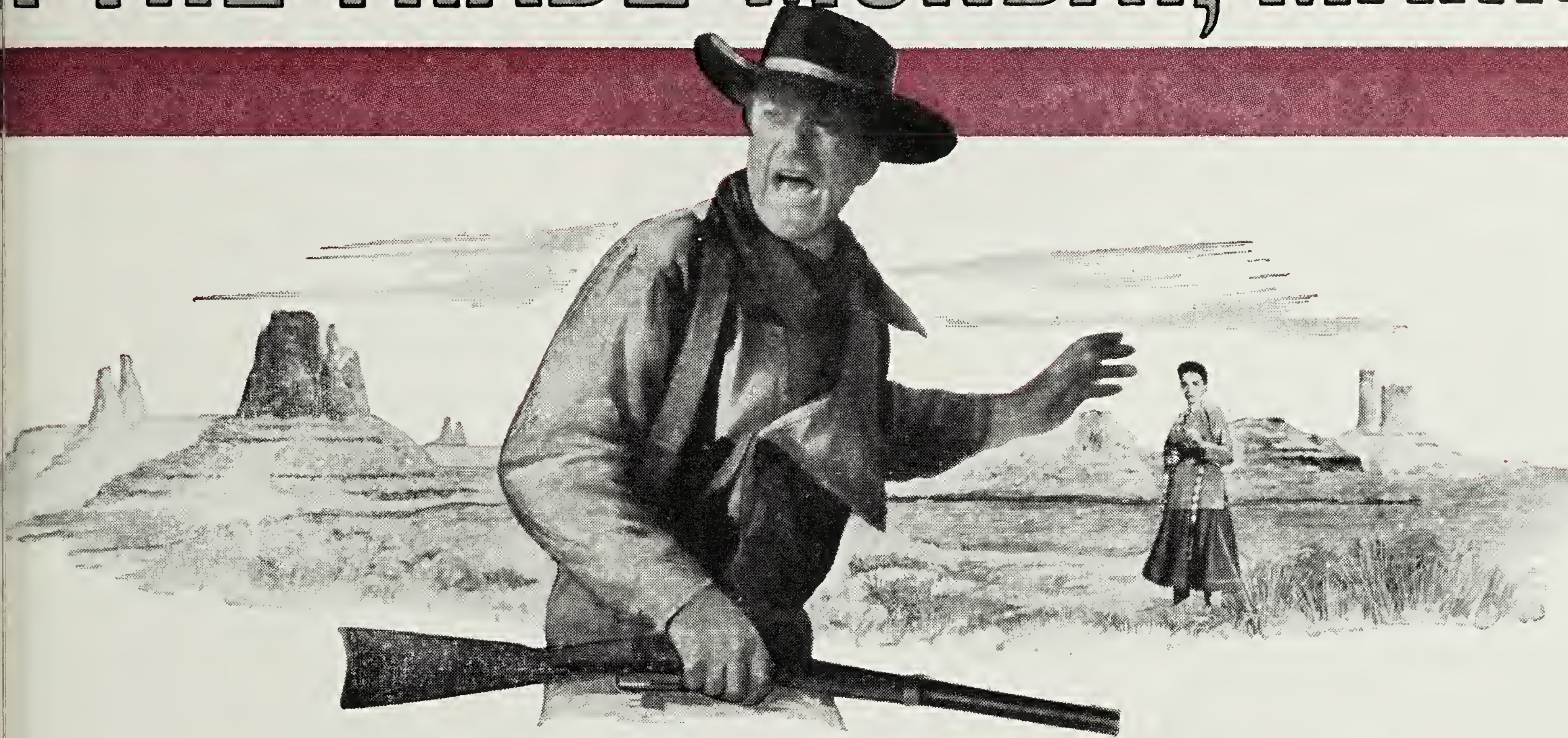
TWO SEE-FOR-YOURSELF EXAMPLE
BOXOFFICE ATTRACTIONS—UNPARAL

TIME AND PLACE OF SHOWINGS

ALBANY MADISON 1:00 P.M. • ATLANTA FOX 9:00 A.M. • BOSTON CAPITOL-ALLSTON 9:30
CHICAGO CENTURY 9:30 A.M. • CINCINNATI ESQUIRE 1:00 P.M. • CLEVELAND COLONY 1:0
DETROIT FISHER 9:30 A.M. • INDIANAPOLIS ARLINGTON 1:00 P.M. • JACKSONVILLE ST. JOH
MEMPHIS WARNER 9:00 A.M. • MILWAUKEE ALHAMBRA 9:30 A.M. • MINNEAPOLIS UPTOWN
NEW YORK CRITERION 9:00 A.M. • OKLAHOMA MIDWEST 9:00 A.M. • OMAHA CENTER
PORTLAND 21ST AVENUE 1:00 P.M. • SALT LAKE VILLA 1:00 P.M. • SAN FRANCISCO ALHAM

OK AT *THE **BIG** LOOK* IN THE
ROS. PROGRAM ON THE WAY!

R THE TRADE MONDAY, MAR. 12!



THE C. V. WHITNEY PICTURE STARRING

JOHN WAYNE

IN JOHN FORD'S GREATEST PRODUCTION!

"THE SEARCHERS"

VISTAVISION
MOTION PICTURE HIGH-FIDELITY
AND TECHNICOLOR

CO-STARRING JEFFREY HUNTER · VERA MILES
WARD BOND · NATALIE WOOD

Screen Play by FRANK S. NUGENT • Executive Producer MERIAN C. COOPER • Associate Producer PATRICK FORD

DIRECTED BY JOHN FORD PRESENTED BY WARNER BROS.

F THE COMING LINE-UP OF MIGHTY
D IN THE HISTORY OF WARNER BROS!

FALO NIAGARA 1:00 P.M. • **CHARLOTTE** CAROLINA 9:00 A.M.
LAS PALACE 8:45 A.M. • **DENVER** OGDEN 1:00 P.M. • **DES MOINES** UPTOWN 1:00 P.M.
M. • **KANSAS CITY** BROOKSIDE 1:30 P.M. • **LOS ANGELES** BOULEVARD 1:00 P.M.
NEW HAVEN ROGER SHERMAN 9:30 A.M. • **NEW ORLEANS** SAENGER 9:00 A.M.
PHILADELPHIA YORKTOWN-ELKINS PARK 1:00 P.M. • **PITTSBURGH** SCHENLEY 9:30 A.M.
.M. • **SEATTLE** VENETIAN 1:00 P.M. • **ST. LOUIS** ST. LOUIS 12:45 P. M. • **WASHINGTON** AMBASSADOR 10:00 A.M.

The International Scene . . . .

Canada

Exhibs Urge Shutdown As Best Tax Protest

Toronto—Residents of the Province of Manitoba will forcefully realize the disadvantages of not being able to attend their favorite movie house if a proposal by rural exhibitors is adopted. The exhibitors called for the closure of every motion picture house in the province on the same day to call attention to the urgent need for reduction of the amusement tax. The proposal was brought to a meeting of the exhibitors in Winnipeg.

The shutdown would come if adequate relief is not indicated in the budget speech at the opening of the legislature in March, following the hardships already recognized by the governments of Ontario and British Columbia. Both of these provinces have cut their amusement tax in the light of pleas by exhibitors. Manitoba is hard hit by the TV wave right now and many theatres have closed.

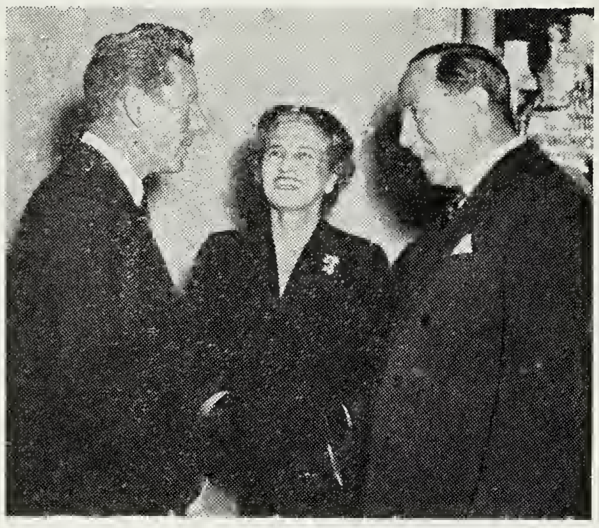
Exhibitors called for drastic action at a meeting after a progress report on the question of a tax reduction was delivered by secretary Ken Beach. At the close of the meeting, Ben Sommers, the president, urged all exhibitors who had stated they were in trouble to keep their doors open, as it was inconceivable the government would fail to give relief.

Canadian Comment

"Most sensational" of all promotions by the Canadian motion picture industry is the description given to the Academy Award contest being conducted in this country. The contest has commanded the attention of newspapers across the country and the cooperation of such companies as Oldsmobile and Frigidaire. The Winnipeg Tribune, The Hamilton Spectator, The Toronto Telegram, The Montreal Gazette, The Calgary Herald, and the two Ottawa dailies, The Journal and The Citizen, are cooperating with the contest. Oldsmobiles are being offered prizewinners, and other prizes include Frigidaires and other appliances, as well as trips for two to Hollywood, New York, and Miami.

An unusual program greeted 90 barkers and guests who attended the recent monthly luncheon meeting of Tent 28, Toronto Variety Club, at the King Edward Hotel. The special guests on the program included Lorne Greene, who was introduced by Ringmaster Nat Taylor; Dave Broadfoot, who was brought on by Frank Shuster; and Miss Mahalia Jackson, presented by Rev. Ray McCleary. Hal Marquette, Barney Simmons, Martin and Ben Halter were inducted into Variety in a brief ceremony by Larry Mann.

The Canadian premiere of 20th-Fox's "Carousel" will benefit Variety Village in Toronto. The premiere will be held at the Imperial, Toronto, with Famous Players donating the use of the theatre. Date is late in March. Preceding the feature will be a live TV show, Cross Canada Hit Parade, produced by Stan Harris for the CBC. Prices, according to Harvey Harnick, committee chairman, will range from $3 to $10.


At the recent premiere of Paramount's "The Court Jester" at the Plaza, Piccadilly Circus, London, Danny Kaye is seen with Sir Hubert and Lady Rance.

Business in the prairies has been doubled, tripled in some cases, by theatres running Bingo, with over 40 houses in Manitoba and Saskatchewan participating. It has just started in Winnipeg's western circuit in the Roxy. A Bingo package is being offered by one company, which includes the punch-out theatre Bingo cards, trailers, window cards, Bingo cage, balls, master boards, and screen dials. The game, often thought the bane of the existence of the exhibitors, has, in some cases, been the very reason that some of the theatres have been able to stay open during the past winter. It taps patrons not regular theatregoers, and forms them into the habit of attending because of the regularity of Bingo. About 75 per cent of the theatres run Bingo two nights a week, and some, three nights a week. In some cases the service club, which formerly operated the game in opposition to the theatre, now operates in conjunction with the theatre. Two problems are thus solved by the exhibitor. Building up business and eliminating the opposition.

CINE CHATTER: Carnivals in public parks are out in Toronto, following refusal of the Board of Control of an application for a business group to hold a carnival. An interesting sidelight is that the business association seeking to hold the carnival includes Ald. Don Summerville among its members. He is manager, Prince of Wales, in the city. . . . Reduction of admission prices was announced by the Centre, Peterborough. Top price said manager Hilly Yudin, for adults was 50 cents. . . . Vaudeville show at the St. Denis, Montreal, is being used by a grocery chain in that city as a premium gimmick for its customers, for which admission will be sales slips amounting to $399. . . . N. Kasian took over the Elm, Winnipeg, from J. Karas. . . . National Film Board employes have begun to move from Ottawa to Montreal in preparation for the opening of their new headquarters. . . . Ald. Don Summerville, manager, Prince of Wales, was appointed chairman, Metropolitan Toronto Civil Defense Committee, which supervises an organization of 6,000 people, under a budget of $264,000. . . . Combined staffs and families of the Famous Players Theatres in Winnipeg met at the Metropolitan when Mike Simon's speech was played via a tape-recording. . . . Proposal to creditors has been made by Perkins Electric Company, Ltd., with head-office at Montreal. The company, through vice-president L. M. Bleackley, proposes to settle its debts over a three-year period. A factor in the company's problems was that independent exhibitors were unable to meet their bills because of TV competition. The firm is a national motion picture supply house of many years standing. . . . Value and number of theatre construction and alteration contracts let in Canada in 1955 dropped substantially compared with 1954, according to the annual review number of Maclean's Building Reporter.

Films From Abroad Welcome, Says Frisch

New York—In reply to a charge made in the House of Commons last month by John Rankin, Labor M. P., that British product is kept from U. S. screens "by the deliberate action of the American exhibitors," Emanuel Frisch, president, Metropolitan Motion Picture Theatres Association, in a letter to Rankin, stated that American theatremen welcome "representative" product from abroad and that the MMPTA, representing 300 New York theatres, exhibits it regularly.

The need here for good films, Frisch said, is greater than ever, and the definition of them is the same on both sides of the Atlantic, the theatre-going public being the judge of their success at the boxoffice. Many successful films of recent years, Frisch went on, have been made abroad and not in Hollywood, and he assured Rankin that "each one of them would have received the same amount of bookings, and the same public acclaim" if they had been produced by British outlets rather than by others.

In conclusion, Frisch emphasized the "'desperate" need of American exhibitors for more product, and suggested Rankin clarify the issues in Parliament by assuring that body that American exhibitors "need and want all available British films of the type that our patrons are anxious to see." With such pictures, he said, the prospect for the profitable distribution of British product in this country is bright if it is properly exploited and advertised.

Katz To Europe For AA

Hollywood—Steve Broidy, Allied Artists president, announced last fortnight the appointment of Lee Katz to the newly-created post of Allied Artists European production representative.

Katz, for the past two years managing director of Allied-Anglo Pictures, British associate company of Allied Artists, has been conferring with company executives at the studio. He leaves for Europe in 10 days for a preliminary production survey of "Ariane," Billy Wilder production.

Prior to his Allied Artists affiliation, Katz has held various production posts at Warners, MGM, and Columbia.

Production Code

(*Continued from page 9*)

Father Lord proceeds to tell of the actual public announcement of the PRODUCTION CODE. How the text was "slipped" to the editors of Variety, so that "Motion Picture Herald had been scooped by a rival entertainment jornal." But he returns to the question of authorship.

"*My own connection with the code was kept almost unexplainably secret. It surprised me a little that none of the gossip columnists of the day made it a point. I was much relieved that bigotry got no chance to scorn the code because it was the product of a Jesuit. I agreed completely with the policy of silence, and for years never mentioned my authorship except in Hollywood, the Hays office in New York, or among close friends. The code seemed to me no occasion for personal claims. I had done it because the Cardinal of Chicago had appointed me, because Mr. Will Hays had invited me, because Mr. Martin Quigley had seen the attempted codes which had been written prior to this and found them wanting, and because it was a wonderful opportunity to do what seemed to me a worth-while job.*

* * *

"*Silence about my authorship of the code I took for granted. In fact, I agreed to the policy. It surprised me, however, when of a sudden I began to notice that others were credited with the authorship. Some of the claimants should, it seemed to me, know better. I even wrote to one claimant and told him that if it gave him any satisfaction to claim to have written the code, I would certainly not contradict him.*"

While there is much more that will prove of great interest to industry historians and contemporary executives, space limitations do not permit further data on the authorship of the PRODUCTION CODE and for the background data that fostered its writing. Father Lord was never satisfied with the industry's adherence to it, and attributes the start of "The Legion of Decency" to this non-adherence. He denies, however, any connection with the starting of the Legion with the very frank statement that: "The story of the Legion is not mine."

There is an additional thought, however, that Father Lord seems to place back in the 1930's; but that has application even today. We aren't sure that the Catholic Hierarchy would "buy" it today even though it stems from the brain of a Jesuit priest who gained an intimate knowledge of this industry and its problems. But it makes a lot of sense, and it seems regrettable that it has lain dormant for so many years without active experiment. Here is Father Lord's final contribution:

"*Because it seemed to me that there is an audience for problem stories, I urged that the motion picture theatre operators, besides their vast theatres and their neighborhood theatres reaching out to men, women, children, the young, the old, the educated, and the illiterate, should think in terms of small theatres. I suggested they build or rent theatres to seat perhaps five hundred to a thousand, and for these theatres produce an inexpensive but well acted story that would face problems, bring into discussion subjects that for vast, uncontrolled audiences would be taboo, charge almost theatre prices instead of the mass-box-office rates, and cater to that 'sophisticated audience' about which we hear so much.*

* * *

"*I still believe in the small theatre and the film for the limited audience. The fault of the motion picture is not mentioned in the code; it is in the desire of the producers to have enormous audiences, to get out films that will please everybody, to aim at the universal man who simply does not exist. When the day comes that films are produced for various levels of intelligence and culture, as books are or music or paintings or magazines or food or clothing, the films will grow up.*"

And these further currently pertinent observations:

"*It is my conviction that, were the companies themselves to work on a revision of the code, they would turn up with a stricter one than they now work by. Notably they would exclude the horrible cruelty which has become too much a part of modern films. And I fancy that in the excitement over communism and subversive activities they would write a highly restrictive and perhaps a not-too-wise section on patriotism and the way in which motion pictures should lash out at our country's enemies.*"

And these closing statements:

"*Some time you may want to check it all in my very complete files. The files are exact and comprehensive; even in this long account I have done considerable synopsizing.*"

So this is a credible record of the PRODUCTION CODE that plays such an important part in the motion picture industry today.

It is noteworthy that the exhibition—or theatre side—of our industry was never considered or consulted in its founding. Apparently the theatres owned by producer-distributors at that time, and the complete dominance of all production by the few "Halsey Stuart owned" companies, was considered assurance enough of compliance. In any rewriting or strengthening of the PRODUCTION CODE, this should not be allowed to happen again. As the location of the boxoffice, and therefore the "collection agent" for the entire motion picture industry, theatres must take the licking from, and rightly or wrongly must meet and be the point of contact with, every outside organization and pressure group. It is therefore only fair that theatres should be consulted in any rewriting or strengthening of a production code, and failing in such consultation, should not in any way feel bound by it.

It also seems regrettable that, in view of Father Lord's volunteered, and obviously sincere, interest in the PRODUCTION CODE itself and its moral effect on motion pictures, rather than in any credit for authorship, no effort was made originally to bring other respected clergymen of other respected faiths into collaboration, at least in the presentation. The industry is regrettably now on record with a Catholic-priest-authored-Code, sponsored by a Catholic layman, and originally forced on it, however willingly, by a Catholic bishop through its bank connections. Can such a PRODUCTION CODE be considered to truly represent the entertainment morality of the nearly 80 per cent of Americans who are not Catholic? Maybe it does. But the 80 per cent should have their opportunity to voice their representation also!

P. J. G.

Legislature Repeals Tax

WASHINGTON—The repeal of a two per cent film rental tax levied in 1955 was passed by the Maryland state legislature last fortnight. It had been the argument of local exhibitor interests that the tax was applied to film rentals last year inadvertently when the lawmakers acted on broad tax proposals. The repeal campaign was led by Elmer Nolte and Jack Whittle, Allied Theatre Owners of Maryland, and A. Julian Brylawksi, Motion Picture Theatre Owners of Metropolitan Washington.

The Maryland legislature's action was expected to aid the Washington group in its fight against the proposal of the District of Columbia Commission to levy a film tax in the city. In testimony before a Congressional tax committee earlier this year, the commissioners cited the Maryland levy as a reason for one in Washington, but Congress has already rejected a Commission proposal to levy a two per-cent tax on theatre admissions, to the relief of exhibitors in the area.

United Artists management group recently acquired 100 per cent ownership of the company through the purchase of the one-third interest held by Mary Pickford. Shown, seated, left to right, are Robert S. Benjamin, chairman of the board; Arthur B. Krim, president; and Richard K. Polimer, president, Pickford Corporation. Standing, left to right, are UA vice-presidents Arnold M. Picker, Max E. Youngstein, and William J. Heineman.

Md. Exhibitor Sues Majors

WASHINGTON—A triple damage antitrust action seeking $660,000 was begun in U. S. District Court here last week by the Orbo Theatre Corporation, operator of the Villa, Rockville, Md., against eight major distributors, who were charged with conspiring to prevent the Villa from obtaining first-run product. Named as defendants were Loew's, RKO Radio, U-I, Paramount, Columbia, Warners, 20th-Fox, and United Artists.

Orbo declared that it spent $150,000 to renovate the Villa and has leased the property for 10 years at a total cost of $70,000. The corporation complained that it stands to lose its entire investment unless the court restrains defendants from continuing a release policy which, it was asserted, is in restraint of trade, preventing the showing of films at the Villa until 21 days after the end of the Washington premiere showing. The complaint further stated that Rockville is a growing metropolis with 25,000 potential moviegoers.

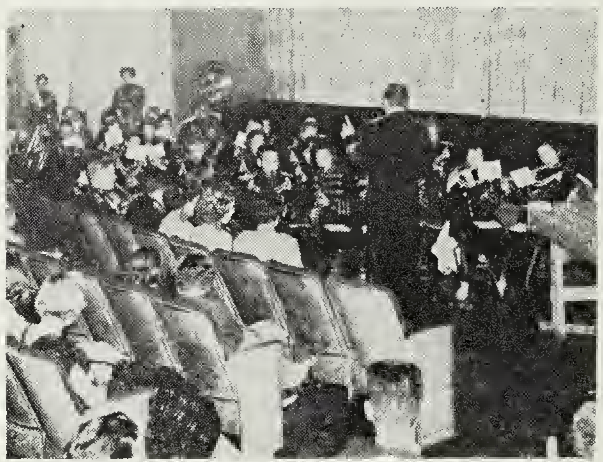
$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 36

George Nonamaker
Editor

Good Citizenship In Alabama Tops Field As Youth Gets Movie Habit

Philadelphia—William F. Call, Jasper, Jasper, Ala., comes through this week as winner of SHOWMANSHIP SWEEPSTAKES contest 36. He won his $100 for a campaign centering around the presentation of "good citizenship awards" to school children. He is now in solid with the school crowd in his small town of 8,500 population, and the kids, who are without doubt real patrons of tomorrow, are in the habit of making his house their headquarters.



WINNING ENTRY

GOOD CITIZENSHIP AWARDS

Submitted by William F. Call
Jasper, Jasper, Ala.
1124 seats • 50 cents top admission
General and rural patronage.

Realizing that young people are the backbone of our business and being cognizant of the fact that a lot of them are watching television from two to five hours a day; that in some towns there are juvenile delinquency problems, something that is at a minimum here, we decided to attempt to lock the stable before the horse was stolen.

Consequently we decided to center our activities with the schools. We had a "back to school" party this year, which consisted of comedies and cartoons. Each child was admitted for 15 cents.

Being a small town of 8,500 population, our police force is not adequate to take proper care of school children at intersections near the school. The Safety Patrol system, made up of children from each of the schools, is used. These kids serve for the honor of being on the Safety Patrol. For good will and to try to show these kids that their efforts are appreciated, we give each of the members a pass good for Saturday matinees providing they attend in their uniforms. It is amazing the pride the children take in the fact that they, because of being patrolmen, can get these passes; and it also tends to keep them from being afraid of policemen, rather, it gives them respect for them, and for their jobs as well, and it makes our discipline problem easier.

This year for the first time we have started a GOOD CITIZENSHIP AWARD. Our high school has four classes. In each of these, each month, a boy or girl are selected by vote of the class, to be a good citizenship boy or girl for the month. At chapel exercises, the first Wednesday of the month, they are presented a good citizenship certificate. These are presented by me personally and I am given the opportunity to say anything I wish to the student body. In months to come this will be invaluable. All the winners are called to the stage and at the time they get their certificates they are also presented with a pass to the theatre. At the end of the year the 72 winners will be voted upon for the honor of being "Good Citizen For The Year." The theatre will present this winner with a pass for one year. The first presentation got us first page publicity.

At the beginning of school before a football game is played we invite the coaches, their staff and the football team to come down and be our guests. Some time during the season, generally after the team has lost a game, but have played well, we invite them down again. We never invite them following a win, unless, which is quite possible, they go undefeated. If this should happen we arrange a big blowout for them enlisting the aid of merchants in the town.

We have a late show on Saturday nights starting at 10:30 p.m. This show is attended primarily by high school kids from all over the county, some coming as far as 30 miles. To attend this show is a custom here in this small town, and where the football players go, there go most of the other students. This is the only night that the coach will let them stay out after 10:30 p.m. and he only lets them stay out that night so they can attend this late show. It behooves us at all times to have 100 per cent good will from these boys, as well as everyone else, of course. But this goodwill stunt really pays off for us. Incidentally, we do this with the basketball squad, as well as the baseball squad.

Although we like our other school activities the PEP RALLY is our baby, and one that we are most proud of because it can stand on its own feet in anybody's town and produce profit with a very minimum of effort. After the first year of selling it and getting it organized, they beg for it every year thereafter. This is held on Wednesday night before the homecoming football game on Friday night. The high school band comes down in uniform, and plays a 15-minute concert; and then we go into the pep rally which lasts for about a half hour. A herald distributed at the high and junior high schools announces these events and is paid for by a local merchant, who receives a small ad as "sponsor." An announcement of the rally is made by the head cheer leader at the Wednesday morning chapel; and also just before the end of the last period, the public address system, which connects every room, is used to remind them again to come to the theatre for the pep rally. Both newspapers cover the rallies and take photographs. The radio station sends a recorder down, the show is taped and played back the following day. In the beginning the kids tried to hold their own pep rallies, first at the school auditorium, and then in the public square, but results were none too good. When we took over the project it became a rousing success. We charge the students 38 cents admission and the day of the last rally we had a 200 per cent day. This stunt has to be handled right, otherwise you end up with the kids getting the idea that you are commercializing their program. We let the cheer leaders and the band do all the work; put the thoughts in their minds; and then they think they planned it and make a success of it. I personally handle the show as master of ceremonies and in this way keep it moving and tied together.

It goes without saying that we can get about anything we want from the high school. For instance, last year during our showing of "Julius Caesar," the students were marched en masse to the theatre. We also drew from the other seven high schools but the cooperation from our local schools gave us a 200 per cent run for the picture. Without their help we are sure it would have been a complete flop.

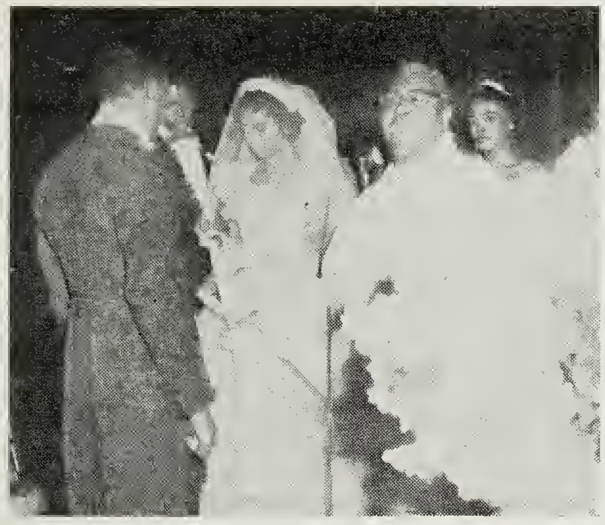
These are some of the things we are doing to keep the kids coming. In my opinion, any theatre that carries on activities of this type need not worry too much about getting them back, since you don't lose them. These stunts work year after year, with very lttile expense, but a lot of hard work. They make the kids think of the theatre as THEIR theatre and you create their desire to come, sometimes, regardless of the current picture attraction.

RUNNER-UP NUMBER 1

A STAGE WEDDING

Submitted by Robert Solomon
Loew's Victoria, New York City, N. Y.
2400 seats • 85 cents top admission
General patronage.

Here's one hustling manager who reached 'way, 'way back into the exploi-



tation bag of tricks and came up with a real stage wedding when a different type of promotion was needed.

Gifts were promoted from merchants in the theatre's vicinity and included three complete rooms of furniture, a two-week honeymoon trip, a wedding supper for the bridal party, honeymoon "going away" outfits, matched wedding bands, photos of the complete wedding in album, flowers for the bridal party, and stage setting, and the wedding cake.

Models who were winners of various contests such as "Miss Transit," "Miss Exquisite Form," the semi-finalist of the "Miss Rheingold Contest" and others were bridesmaids and maid of honor, and the minister and choir completed the wedding. A local bakery furnished a wedding cake and pieces of "wedding cake" were distributed in cellophane bags to the audience.

The local newspaper cooperated by running a story of the contest to pick the lucky couple who were married on the stage. Jack Walker, popular disc pockey of WOV, plugged the contest on radio, and 5,000 heralds were printed and distributed through the cooperating merchants, all of whom had their ads thereon. Window cards were displayed by the cooperating merchants to promote the affair.

The event was staged on our usual slow night, with three local newspapers covering the event. From all comments from the audience, it was wonderful show; and it was sure a house-packer for us.

RUNNER-UP NUMBER 2

CONTACT THOSE BIG COMPANIES

Submitted by Donald MacCay
Morris Plains Drive-In, Morris Plains, N. J.
675 cars • 75 cents top admission
General family patronage.

In addition to a tie-up with the U. S. Air Force Reserve for a special display at the drive-in of an F-84, plus the use of an outdoor mobile ballyhoo, on "Strategic Air Command" we contacted the near-by Reaction Motors Company, who are engaged in the manufacture of jet engines.

Their personnel director was sold on the idea of sponsoring an evening at the drive-in as a "Salute The Personnel Of Reaction Motors." The company liked the idea and went all out in the promotion of this special night. They purchased, at regular admission price, 1,000 tickets, which they distributed to their employes, to be their guests at the drive-in on the final night's showing of the film.

Stories in connection with the event broke in the local newspapers as well as the Newark Star Ledger.

Later, Reaction Motors, Inc., wrote us as follows: "We should like to thank you for the splendid night your drive-in furnished for the personnel at RMI. Everyone was uniformly enthusiastic in their response to the film. Your cooperation in every respect was greatly appreciated. We look forward to continuing this relationship. Thanks again for your interest in RMI and, if in the future, we can be of any service, please do not hesitate to contact us."

If that isn't cementing public relationship, we don't know what is.

RUNNER-UP NUMBER 3

NEW PARKING AREA

Submitted by William A. Hatkoff
Norwalk, Norwalk, Conn.
925 seats • 90 cents top admission
General patronage.

In an effort to further cement public relations we recently wholeheartedly joined in to help promote a new municipal off-street metered parking area accommodating 300 cars and located directly in back of our theatre.

Our chief problems involved the advising the people of Norwalk and surrounding towns that a new parking area was now available and to overcome objections to metered parking.

Our first step was to organize a group of leading merchants, who would directly benefit from this new parking area. At the first meeting, the press, radio, parking authority and city officials were invited. They were advised of our intentions and their help and suggestions were sought.

The second step was the forming of committees to raise money, work with the press and radio, etc. A total of approximately $2,000 was contributed by various merchants, banks, and professional men.

Then we proceeded with our campaign. We managed to secure a total of 10 front page stories, which were augmented with paid ads, of which one-half page ad was paid for by the Parking Authority. A total of 500 radio spots were used. Window cards were distributed throughout the entire area. Trailers and lobby ads were used in the theatre to further the campaign.

On opening day a total of 2,000 orchids and 4,000 balloons and lollypops were distributed to people using the new parking area. The Mayor and city officials participated in a ribbon-cutting ceremony.

The result is the parking area has been filled constantly from opening day and has resulted in increased patronage to the theatre and the merchants.

While benefiting immeasurably from the new parking area, the theatre has at the same time been lavishly praised for its initiative in spear-heading the campaign and a feeling of good will toward the theatre has thus been created.

RUNNER-UP NUMBER 4

KIDDIE MERCHANTS' JAMBOREE

Submitted by Vern R. Morgan
De Luxe Hudson, Hudson, Mich.
615 seats • 50 cents top admission
Small town and rural patronage.

We made a tieup with local merchants in this town of 3,000 population; and they are going along with me in sponsoring free Saturday matinees for the kiddies, which we call the Kiddie Merchants' Jamboree. Each merchant pays $1.50 per week for 12 weeks, which is the usual length of running time for the serial that I show each week; and we give away prizes each week to the kiddies, and at the end of 12 weeks we give away a bicycle. The weekly prizes consist of smaller items such as ball point pens, flash lights, footballs, baseballs, kiddies' watches, dolls, doll stroller, jack knives, etc.

We give the children a duplicate ticket when they come in, one which they keep and the other they deposit for the drawings. Also for every 10 cent purchase at the concession stand they receive another ticket. I also make up old fashioned "grab bags," which consist of corn, some with free admission tickets; and these sell like hot cakes. It is a great way to dispose of broken packages of candy and just the prospect of some containing tickets to a free show does the trick.

We advertise for the people to bring the kiddies to the free matinee while they shop. The merchants say this helps business, not only draws the people to town; but they purchase things while they are looking around waiting for the kiddies' show to break. This makes the people more theatre conscious and also makes the children, our future paying customers, more movie conscious.

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

Konecoff

(Continued from page 7)

Cross hosted by Spyros P. Skouras at the Metropolitan Club, theatres of the Skouras Circuit and the principal houses of the Metropolitan Motion Picture Theatres Association will make collections on behalf of the relief agency later this month.

Following an appeal by Skouras to the 100 industry executives present to come up with $50,000 as the industry's share of the drive as well as by officials of the Red Cross, Spyros P. Skouras, Jr., president, Skouras Theatres, revealed that his circuit will take up audience collections for a week while Emanuel Frisch, president, MMPTA, later announced that lobby collections would be made by member theatres for five days.

Others who either spoke or took a bow included E. Roland Harriman, H. S. M. Burns, Mrs. O'Neill Ryan, Jr., Shirley Jones, Hildegard Neff, Gretchen Wyler. The campaign runs the month of March.

ANOTHER CAMPAIGN NOTE: Allied Artists will trade show nationally their first film in many years when they show their forthcoming June release, "Crime In The Streets," to exhibitors in 31 exchange centers in the near future. Vincent M. Fennelly, producer of the film on juvenile delinquency, announced last week that AA executives and others who have seen the film have been so impressed by it despite a lack of big names that the original advertising budget of $100,000 has been doubled.

The film, based on a Reginald Rose TV show, will be heavily screened for opinion-makers over the next several months. The production cost one-half million and was originally intended to be made in New York, but working at night was necessary and would have been too difficult. Fennelly, who made the film as an independent for AA release, estimated that it would have cost 35 to 40 per cent more had he made it as a studio venture.

Fennelly is under contract to Allied Artists to make three features per year after which he can make as many as he wants on his own. He thought to turn out an additional two each year. To be made for AA this year are "Counterpunch," "The Story Of The Texas Rangers," in CinemaScope and color, and "Cavalcade Of Radio." On his own, he expects to turn out "Capital Punishment" and "The Story Of Mother Cabrini."

He watches TV frequently seeking story properties and he opined that the hour shows are not basically suited for filming since there is little left to be developed to feature length although every now and again there are exceptions. He will seek out exhibitors in various parts of the country, Detroit, Chicago, and Dallas, not only to show them his film but also to poll them on what they and their theatregoers would like to see in future films.

Fennelly reported that he was finding it easy to secure bank financing for his films and is assisted in this respect by his past experience, budget, story matter, and distribution deals. Of course, the fact that "Crime In The Streets" is his 50th picture (43 were westerns) and all made money is another helpful factor in the Fennelly financing.

A. Arthur, St. Louis; C. A. Bourdelais, Jr., Coca-Cola representative; and Marc J. Wolf, Indianapolis, recently got together at the National Allied Drive-In Convention, Cleveland.

Important Columbia Meet Set

NEW YORK—Columbia will convene one of the most important sales meetings in its history at the Drake Hotel in Chicago on March 11, it was announced by general sales manager A. Montague. The convention will continue through March 16.

In making his announcement, Montague said, "The program of motion picture selling and promotion which will be developed in the course of our Chicago meeting will be of the utmost importance not only to our own organization but to the exhibitors of the country as well."

Pointing up the ever increasing emphasis being placed upon point-of-sale merchandising of its product by Columbia, Montague stated that for the first time the divisional exploitation managers will be brought in from their stations throughout the country to attend a general sales meeting.

Present for the Chicago sessions will be key personnel from the home office sales, sales service, and advertising-publicity departments, as well as all of the company's domestic division and branch managers.

Heavy Agenda Faces TOA Midwinter Meet

NEW ORLEANS—A heavy agenda was facing Theatre Owners of America leaders last week as they prepared to assemble in New Orleans for the annual midwinter combined meeting of the board of directors and executive committee, scheduled to commence last Sunday. Primary topics for discussion were to be the forthcoming Senate Small Business subcommittee hearings, the status of the industry arbitration draft, and the TOA-Allied States Association agreement on certain trade practices. Board chairman E. D. Martin announced that some 80 prominent members of the exhibitor group were expected to attend the Roosevelt Hotel conclave.

Other matters which the TOA executives were prepared to consider included the so-called product shortage and the problem of the participation of divorced circuits in film production; a reevaluation of approval of the arbitration draft, having withdrawn approval "temporarily" to possibly press for the inclusion of film rentals; and the procurement of an executive director for the association, as well as a replacement for George Gaughan, recently resigned field representative.

Walter Reade, Jr., a past president, was to make a strong appeal that an international exposition and fair be held in conjunction with the 1956 convention at New York in the fall to include the entire industry. The convention is set now to run in conjunction with the anual Theatre Equipment and Supply Manufacturers Association trade show, Sept. 19-25. Myron N. Blank, TOA president, recently revealed that he approached Eric Johnston, president, Motion Picture Export Association, in regard to having foreign trade leaders attend the convention.

This Was The Week When……

Paramount's "The Man Who Knew Too Much" and MGM's "I'll Cry Tomorrow" were nominated as American entries by the Motion Picture Export Association in the International Film Festival, Cannes, next month. . . . Cavalcade Pictures' two-reel documentary, "The Face Of Lincoln," opened its New York first-run in the Little Carnegie. . . . Richard Widmark was scheduled to visit seven central cities starting this week on behalf of U-I's "Backlash." . . . Grace Kelly and Marlon Brando received the Hollywood Foreign Press Association's Henrietta Awards, designating them the world's favorite stars. . . . Paramount's "Anything Goes" was set for New York's Paramount after the current attraction. . . . A quarterly cash dividend of 40 cents a share on outstanding common stock was declared by 20th-Fox, payable March 31 to holders of record March 16. . . . RKO withdrew registration of the titles "Scandal, Inc.," and "Scandal Magazine" and abandoned plans for a picture based on a "confidential" type magazine.

The American premiere of Times Films' "Don Juan" in the Little Carnegie, New York, was postponed until the beginning of this week. . . . Moe Kerman, president, Tudor Pictures, Inc., announced acquisition of world-wide distribution rights to "Crowded Paradise." . . . Jack L. Warner received the Treasury Department's Distinguished Service Award for "Meritorious and distinguished service in behalf of United States Savings Bonds." . . . Allied Artists directors declared a quarterly dividend of 13¾ cents a share on 5½ per cent cumulative convertible preferred stock, payable March 15 to holders of record March 2. . . . Manson Distributing Company's operatic "House Of Ricordi" was booked to follow "The Prisoner" into the Plaza, New York, next month. . . . Twentieth-Fox staged a two-day celebrity and press junket to Holloman Air Force Base, N. M., for a location preview of "On The Threshold Of Space."

NEWS OF THE TERRITORIES . . .

New Disney Feature To Debut In Atlanta

ATLANTA—The world premiere of Walt Disney's "The Great Lcomotive Chase" will be held here June 8, according to an announcement of the date and the gala festivities to accompany the event made here. The Georgia Federation of Women's Clubs and the Young Matron's Circle of the Tallulah Falls School will be joint sponsors of the event.

Attending the premiere, in addition to prominent state and civic officials, will be Fess Parker, Walt Disney and Mrs. Disney, and a host of Disney officials and stars, as well as press representatives of major newspapers throughout the southeast. It will mark the second world premiere for a Disney film in Atlanta, "Song Of The South" being the first, on Nov. 12, 1946.

The afternoon of the premiere, a parade featuring stars, local personalities, and state and local officials will be staged through downtown Atlanta. Introductions will be made at a reviewing stand in front of Loew's Grand, where the premiere showing will be held. Additional activities attending the event will be announced as the program planning progresses.

M-G-M's "Meet Me In Las Vegas"
is a Gold Mine of Entertainment
coming to the Astor Theatre
Burt LANCASTER

The simplicity of the above gigantic sign is exactly what attracted so much attention to MGM's "Meet Me In Las Vegas," due to make its Broadway debut at the Astor early in March.

Albany

Arthur J. Newman, Republic branch manager for 20 years, resigned, effective April 1, to serve as president, recently formed United Drive-In Theatres Corporation. He will be the only salaried officer. . . . A bill in the state Senate for extension of Daylight Saving Time has been shelved for the 1956 legislative session. . . . The Stanley Warner Strand will be given an $80,000 face lifting. . . . The Berlo Vending Company promoted Arthur

(*Continued on page* 20)

Film Council Head Asks Movie Age Limit

BUFFALO—No child under eight should be allowed to attend the movies, according to Mrs. Max M. Williams, Royal Oak, Mich., president, National Federation of Motion Picture Film Council, Inc., who spoke at a meeting to form a greater Buffalo Film Council. Mrs. Harold T. Crowe was appointed acting chairman of the group, which will hold its first meeting next month.

"No matter how interesting, no three-hour show can sustain the interest of a child under eight," Mrs. Williams said. "Psychologists tell us that 20 minutes is the average span of attention of children this age." In advocating a council of representatives of civil groups and motion picture distributors, Mrs. Williams explained that it could check salacious advertising of movies, play up good movies, and develop a library of films available for club use. The council also could combat juvenile delinquency in theatres, she suggested. "We are not interested in censoring movies nor in pressuring theatre managers; instead, we want to cooperate with them and work out a plan that will satisfy us both," she said.

The men and women who attended the meeting expect to get support from various associations.

THE BIGGEST ONE YET!
IN NEW YORK

20th ANNUAL VARIETY CLUB INT'L CONVENTION
WALDORF-ASTORIA — MAY 9-12
sponsored by TENT #35, N. Y.

REGISTRATION FEES
BARKERS $45.
WIVES 35.

For reservations write to:
MARTIN LEVINE
Convention Chairman
229 West 42 St., N. Y. C.

New Company Offers Science Film Feature

BOSTON—Joseph E. Levine, president, Embassy Pictures Corporation, in association with Ed Bereson and Harry Rybnick, Los Angeles, formed a new film company, Trans-World Releasing Corporation. Their initial world release is a science-fiction thriller entitled "Godzilla," starring Raymond Burr.

In New England, the saturation radio, TV, and newspaper campaign will be the most lavish ever used in this area, with a budget of over $50,000, all under the supervision of Terry Turner. The new company has plans to produce six more outstanding science-fiction and action features for 1956.

Following the first trade screening of "Godzilla," the film was immediately booked solid by New England Theatres, Inc., Affiliated Theatres Corporation, and Daytz Theatre Enterprises.

Albany

(*Continued from page* 19)

Miller from concessions manager, Rockland Drive-In, Spring Valley, N. Y., to Detroit and Toledo, O., supervisor. . . . Alfred Marchetti, U-I head booker with the company for 25 years, will be honored with a playdate drive the week of April 22. . . . Stanton Patterson was transferred by Fabian back to the Palace as assistant to manager Bill With after Paul Wallen assumed operation of the Leland, on lease.

Atlanta

John Waters, sales representative, Howco, and formerly with Warners, was killed when his car overturned coming into Atlanta. . . . Nat Williams, owner, Interstate Amusement Company, Thomasville, Ga., was host at his annual dinner for Atlanta's branch managers, bookers, sales representatives, and district managers, given at the Variety Club. . . . Don Hassler, for the past nine years office manager and head booker, Astor and Capitol Exchanges, resigned to become head booker, United Artists, Jacksonville. . . . The Canon Theatres, Inc., Live Oak, Fla., is the new owner of the Swan, Madison, Fla. . . . George M. Jones, for many years with U-I and for five years as sales manager, was transferred to sales representative, south Florida.

The Peachtree Art completed a vast remodeling project, which has converted the house into one of the most modern theatres in this area. . . . An obscene film charge was thrown out of court in Charleston, S. C., because no one would admit having seen the alleged "shocker." Magistrate Paul A. Foster dismissed W. F. Harris, manager, Seabreeze Drive-In, on the grounds of insufficient evidence. . . . John Hugh, president, Empire Studio, Orlando, Fla., said that a five-week shooting schedule for the widescreen, Eastman Color feature, "The Osceola Story," started. The film will be released by Republic. . . . The annual convention of Theatre Owners of Alabama and Georgia will be held here May 29-31. Mrs. Ruth Carter, Buckhead, has been named chairman for women's activities during the convention.

Insurance Protection Proposed For Cancellation Of Shows

ALBANY—An additional subdivision ot the State Insurance Law, in the field of fidelity and surety coverage, would include the latter to mean "indemnifying the producer of any motion picture, theatrical, sport, or similar production, event, or exhibition against loss by reason of the interruption, postponement, or cancellation of such production, event or exhibition due to death, accidental injury, or sickness preventing performers, directors, or other principals from commencing or concluding their respective performances or duties," under provisions of a bill presented by Senator Nathaniel T. Hellman, Bronx, and Assemblyman Julius Volker, Buffalo.

The bipartisan measure, put in the deadline day for introduction of bills by members at the 1956 session of the Legislature, would take effect immediately.

Guilty Verdict Ordered In Nudist Film Case

TAUNTON, MASS.—Judge Harry Kalus, Superior Court, directed a jury to return guilty findings in the case of two men charged with showing an immoral film at the Embassy, Fall River, Mass. Benjamin Rogers, salesman, Eden Distributing Company, was fined $500, and Antone Moniz was fined $200. The film was "Garden Of Eden."

In taking this unusual action, Judge Kalus said that the film was made in a nudist camp, that it was obscene as a matter of law, and that both defendants admitted their connection with its presentation. The Embassy is operated by Yamins Theatres, Fall River. Edward W. Lider, circuit general manager, testified in court that the circuit had leased the Embassy to the Eden Distributing Company.

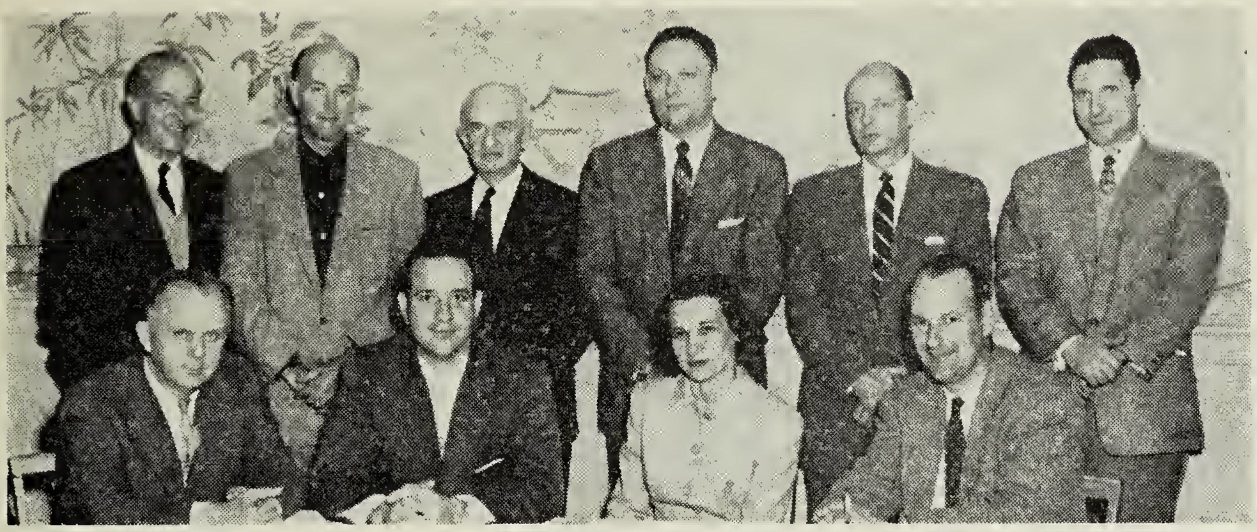
Defense counsel Theodore A. Glynn stated that the case would be appealed to the Supreme Court. He asked for a stay of sentence pending the appeal. He brought out the fact that the film was involved in a trial in Florida where innocent findings were returned by a jury.

Boston

Because the building at 36-38 Melrose Street is being sold, Bay State Film Company, headed by Louis Josephs and Dr. Harold Klein, is moving to 42 Melrose Street. Anita Counsel, secretary, resigned. . . . Funeral services for Henry Sperling, 55, Woonsocket, R. I., were held from Stanetsky's Memorial Chapel, Brookline, Mass. At one time, he operated the Central, Manville, R. I., but at the time of his death he handled only the Bellingham, Mass., Drive-In. . . . Sympathy is extended to Seth H. Field, vice-president, Affiliated Theatres Corporation, in the death of his father, Joseph W. Field, of Northfield, Mass. . . . Feb. 22, 1956, has gone down in industry history as the biggest day ever recorded in this city, with five theatres breaking all-time house records. . . . Joe Mansfield, United Artists publicist, is at work on the local campaign for "Alexander The Great." Ramsay Ames, featured in the cast, was interviewed by the press at a luncheon in the Ritz-Carlton Hotel. Later in the month, Barry Jones, who plays a second lead, is to arrive for interviews and radio and TV appearances. . . . On the opening day of "Carousel" in the Keith Memorial, hot clam chowder was served free to patrons.

Edward Renick joined United Artists as salesman for circuits and some Massachusetts houses. He is working with Harry Segal, branch manager, Al Glaubinger, sales manager, and Al Fecke and Ken Robinson, salesmen. . . . Charles Brooks, of Ashland, Maine, exhibitor, suffered minor injuries in an automobile accident. . . . With the cooperation of major distributors, Lester Hughes is reopening his Nordica, Freeport, Maine, for weekends only. Shortly after the first of the year, Hughes, a former Paramount salesman, declared that he was forced to close the spot due to high film rentals. . . . Ulysses Ponsant closed the Maine, Waterville, Maine, due to poor business. . . . Martin J. Mullin, Jr., son of the New England Theatres executive, became engaged to Miss Barbara Jean Utrecht.

Smith Management Company, Boston, operating 22 drive-ins in the midwest, New Jersey, New York, and New England, recently held a three-day meeting for district managers and executives at the home office. Seen, left to right, seated, are Edward E. Lane, comptroller; Richard A. Smith, vice-president; Robert Gross, Chicago district; Sidney Sayetta, St. Louis district; Howard Spiess, film buyer; James F. Collins, northeast district; and, standing, Harvey Elliott, New Jersey district; Harry Broude, utilities; Mel Wintman, concessions; Sam Seletsky, head film buyer; Jack Hauer, Ohio district; Lou Gates, chief projectionist; Dick Darby, Detroit district; William Powell, director of advertising; Jerry Green, accountant; and Willard Alexander, Baltimore district.



The first meeting of the board for 1956 of the Theatre Owners of North and South Carolina, Inc., was held recently at the Hotel Charlotte, Charlotte. Pictured, sitting, left to right, are Robert E. Bryant, second vice-president, Rock Hill, S.C.; Jack Fuller, president, Columbia, S.C.; Mrs. L. E. Price, executive secretary and treasurer, Charlotte; and Howard McNally, first vice-president, Fayetteville, N.C.; and standing, Ernest C. Stellings, Charlotte; John Kime, Roseboro, N.C.; H. F. Kincey, Charlotte; S. L. Irvin, Asheville, N.C.; W. H. Hendrix, Jr., Reidsville, N.C.; and R. L. Baker, Gastonia, N.C.

Chicago Variety Unit Visits Chief Charity

Chicago—A blustery cold day didn't prevent 50 Variety Club members from attending the scheduled visit to La Rabida Sanitarium, principal charity of the organization. The visitors went through the wards, where 52 children with rheumatic hearts are presently receiving the best medical care that science can provide. Ten radio sets were presented by Samuel Gertz.

Georgianne Richards, La Rabida business administrator, gave a welcoming address and Dr. Hugh McCulloch, chief of staff, and Dr. Albert Dorfman, director of research, related excellent progress among the patients. They told of plans in progress for the enlargement of La Rabida and advances in research. The afternoon concluded with a monthly business meeting of Variety. Chief barker Jack Kirsch said he hoped the visits of the club could be held semi-annually or at least annually, and proudly announced that more than $500,000 has been given by the Variety Club to La Rabida. "Our main purpose is charity," said Kirsch, "and we are happy in giving aid to these cardiac children."

Kirsch announced he is endeavoring to arrange a La Rabida benefit day at a White Sox baseball game, and that he is trying to arrange a special train for members planning to attend the Variety Clubs International convention in New York. La Rabida treated the visitors to a luncheon, and for this Kirsch's suggestion that $100 be given to the institution's Heart Fund went over by acclimation.

Buffalo

Carl Rinden, manager, Buffalo, will celebrate 50 years with the Shea circuit next month. . . . George Sussman, former Columbia booker, now is associated with the Riverside Men's Shop, which will participate in a tieup with 20th-Fox's "The Man In The Gray Flannel Suit" when the film opens in the Center. . . . Flowers were presented to the first 100 women attending the opening of Warners' "Sincerely Yours" in Basil's Apollo, Colvin, Genesee, and Victoria. . . . Variety Club chief barker Elmer F. Lux announced committee appointments for the year, including Irving Cohen and Harold Bennett, house co-chairmen; Marvin Jacobs and Carl Sciandra, heart co-chairmen; Manfred Pickrell and Charles B. Kosco, membership co-chairmen; Robert Hayman and Jacobs, finance co-chairmen; Jack Mundstuk and Dave Cheskin, entertainment co-chairmen; and Billy Keaton, special events chairman.

Gerald Stark was named manager, Basil's Broadway. . . . The Eastman Kodak Company, Rochester, N. Y., established a new division to handle wholesale activities, headed by Horace S. Thomas, assisted by Martin H. Donahoe, Jr. . . . The Variety Club slated a Leap Year square dance in the headquarters last weekend. . . . George H. Mackenna, Gerald Westergren, and V. Spencer Balser, Basil circuit, have all been resworn as special deputy sheriffs, necessitated by a change in the Erie County sheriff.

Chicago

The Balaban brothers, Barney and John, took one of their infrequent vacations together at La Quinta, Calif. . . . The Chicago stage will remain dark until after "Carousel" and "Alexander The Great" are run. . . . Clark Rodenbach, for many years a newspaper movie critic, is seriously ill in the U. S. Veterans' Administration hospital here. . . . Rumors persist that two of the Shubert theatres here, which must be sold by Federal Court decree, may be bought for movie purposes. The Shuberts own the Blackstone, Erlanger, Great Northern, and the Shubert. . . . William Z. Porter, Allied Artists home office, visited the exchange. . . . John Thomas, Valencia manager, was seized with an illness just before the house opened and went direct to Evanston Hospital, where he was undergoing tests.

Chief Barker Jack Kirsch, Variety Club, announced the conferring of honorary associate memberships to Governor William Stratton; Charles Carpentier, secretary of state and downstate theatre owner; Mayor Richard J. Daley; Martin Kennelly, former mayor; Reverend Preston Bradley; Dr. Louis Mann; Monsignor J. B. Lux; Dr. Hugh McCulloch, La Rabida Sanitarium; Albert Pick, hotel owner; Warren Brown, John P. CarMichael, and Leo Fisher, sports editors; Nate Gross, Herb Graffis, Irving Kupcinet, Herb Lyon, and Tony Weitzel, newspaper columnists; Leonard Hicks, Congress Hotel manager; J. Edgar Moss; and Joseph Esler, Gabriel Favorine, and Herschel H. Macdonald, industry magazine correspondents.

Kermit Russell, co-owner, Crawford and Lake Shore, was appointed RKO sales manager, succeeding Abe Fisher. . . . Harry A. Gorman, 63, MGM and United Artists salesman in Indiana, died. . . . Robert Johnson and Harry Pitner, operators, Strand and Uptown, Fairfield, Ill., are planning to build a drive-in there, with construction to start in spring. . . . Robert B. Witte became sole owner, Minonk, Minonk, Ill., by purchasing the half interest of Mrs. Ethyle Miller. . . . The pension fund of the Chicago Moving Picture Operators Union has reached $1,250,000. Fund trustees are Jack Kirsch, president, Allied Theatres of Illinois; Dave Wallerstein, B and K executive vice-president; and Gene Atkinson and Clarence Jalas, union executives. . . . A $1,250,000 fire destroyed the main offices of the Curtiss Candy Company. . . . Frisina Amusement Company gave a luncheon at Springfield, Ill., for more than 50 managers from its Illinois, Iowa, and Missouri areas. . . . Herb Cohen was named Paramount office manager, succeeding Ben Hamm, who retired after 39 years of service.

Lockwood, Cronin Plan For 1956 Jimmy Fund Drive

BOSTON—Arthur H. Lockwood and Joe Cronin, executive committee, Children's Cancer Research Foundation, have announced the dates for the 1956 Jimmy Fund Drive as Aug. 30 through Sept. 16.

The Jimmy Fund, sponsored by the Variety Club of New England, the motion picture industry, the Boston Red Sox, and the Massachusetts Chiefs of Police, raises funds annually throughout New England to support the furthering of research of children afflicted with cancer and to maintain the Jimmy Building for the care and treatment of these children. The six New England governors will officially proclaim this period as Jimmy Fund Time.

Variety Club 1956 committee chairmen were appointed by chief barker Jack Kirsch. They include Jack Rose, budget and finance; Sam Levinsohn, membership and welfare; Lou Goldberg, house; John Semadalas, decorations; Harry Lustgarten and Paul Marr, entertainment; Charles Cooper, reception and fellowship; Nat Nathanson, banquet; Bill Margolis, newspaper publicity; Dave Friedman, trade paper publicity and bulletin editor; Lou Reinheimer, Ralph Smitha, and Dave Wallerstein, Heart; Harry Balaban and Elmer Balaban, sports and pastimes; and Aaron L. Stein, law.

Cincinnati

Exhibitors Vance Schwartz and Frank W. Huss, Jr., attended the National Drive-In convention in Cleveland. . . . George A. Kirby, Republic branch manager, was in Columbus, O. . . . Ray Frisz and Mike Chakeres, Chakeres Circuit, Springfield, O., were in for a Paramount luncheon at the Variety Club, at which E. C. DeBerry, new branch manager, was introduced. . . . Jack Haynes, United Detroit Theatre Corporation, was in. . . . TOC is booking and buying for the Kentuckian and Green

Tax Relief Possibility Seen By O'Donnell

DALLAS—Elimination of excise taxes on admissions "up to one dollar appears to be a definite possibility," according to R. J. O'Donnell, who spoke before the fourth annual convention of the Texas Drive-In Theatre Owners Association. O'Donnell, vice-president and general manager, Interstate Theatres, serves as national chairman of the committee on tax relief for exhibitors.

"I base those hopes," he said, "on a recent meeting with Secretary of the Treasury George Humphrey, but it is only fair to add that he has made no definite promises." The committee, in addition to O'Donnell, is composed of Eric Johnston, president, Motion Picture Association of America; Joseph R. Vogel, vice-president and director, Loew's, Inc.; and Robert W. Coyne, COMPO.

More than 300 drive-in theatre owners and operators attended the convention, held in the Statler Hilton Hotel last fortnight. Charles Weisenburg, president, welcomed the delegates, and Herbert J. Yates, president, Republic, made the keynote address. Other talks included insurance problems, Arthur Stern; tax problems, Arnold Ablon; public relations, Jack Jackson; and Edwin Rookelly.

Afternoon sessions were devoted to a small town drive-in owners clinic, presided over by Joe Caffo, Frontier Drive-In; large town drive-in owners clinic, held by Al Reynolds, Reynolds and Russell Management Company; and drive-in managers clinic, held by Ed V. Green, Texas Theatre Service. A concession clinic was held by the Popcorn Concession Association, with Charles E. Darden and Augie J. Schmitt. Dr. Marvin Sandorf, Indianapolis, was a featured speaker.

Edward Joseph, Austin, was named the new president of the Association at an election which closed the two-day conclave. Sheet Noret, Lamesa, was named first vice-president; Wayne Long, Monahans, second vice-president; Rubin S. Frels, Victoria, third vice-president; Dick Landsman, San Antonio, secretary; and Tim Ferguson, Grand Prairie, treasurer.

The Columbia branch in Cleveland probably has the greatest number of pioneers of any of its branches throughout the country, Seen, back row, left to right, are Grace Dolphin, eight years; Claudia Astrom, eight years; Esther Wilden, nine years; Betty Koteles, 11 years; Lea Appel, 19 years; and Edna Heiden, seven years. Front row, left to right, are L. Steffens, 18 years; J. Safron, 21 years; and W. Gross, 27 years.

Come to
HOT SPRINGS, ARKANSAS
37th Annual Convention
INDEPENDENT THEATRE OWNERS
of ARKANSAS, INC.
Velda Rose Motel
HOT SPRINGS
April 2-3, 1956
Interesting and informative meetings as well as plenty of entertainment in one of the finest resorts in the country.
For reservations write:
JIM CARBERY, *President*
Box 1329
Little Rock, Arkansas

Cincinnati

(*Continued from page* 21)

River Drive-Ins, Liberty, Ky., Ralph Cundiff, owner; the Jefferson, Jeffersonville, O., Jack R. Mitchell, owner; and the Panhandle Drive-In, West Union, O., recently acquired by John Hewitt. . . . Ruth Rudin, long-time employe, U-I, resigned, and Evelyn Van Hooser is a new U-I bookers' secretary.

COLUMBUS, O., NEWS—The Tiffin, O., city council repealed the three per cent admissions tax collected on amusements since 1947. Lee Willis, manager of two Tiffin theatres, said the repeal will permit the reopening of one of the theatres, closed recently because of declining revenue. . . . Local theatremen mourned the passing of Leo Haenlein, 77, known in the local amusement circles for the past 50 years. He and his surviving brother, Elmer, operated Onentangy Park and later Zoo Park. He was a leader in the Variety Club. . . . Mrs. Joanne Chambers won the $100 offered by manager Robert Sokol, Loew's Broad, for an essay in connection with "The Deep Blue Sea." . . . The Franklin County Historical Society is sponsoring an exhibit of more than 200 original photographs and exhibits covering the history of motion pictures from 1909 to 1940, at the Ohio State Museum.

Dallas

The Forest closed its doors as a theatre for white patrons. It was scheduled to reopen last week as deluxe situation for Negroes. It is one of the newest suburban houses operated by Interstate and Robert Holland was named manager. . . . The Peak, operated by Kenneth Crabtree, suffered damage estimated at $7,500 from a fire recently. . . . Roy Kanter, southwest division manager, MPA, announced that Bill Wiesand, sales supervisor, New Orleans, has been assigned to the northeast Texas and southeast Arkansas territory as representative. He will make his home in Tyler, Tex. . . . Kyle Rorex, executive director, Texas COMPO, was one of the speakers at the recent Oklahoma Theatre Owners convention. . . . The MGM exchange gave a cocktail party for Desi Arnaz and Lucille Ball during their recent visit here. . . . The Interstate Circuit again is conducting the Academy Award competition contest this month in the 10 downtown and suburban theatres.

(*Continued on page* 31)

Cornell Borchers, noted European star who makes her American film debut in U-I's "Never Say Goodbye," recently visited Denver for the premiere there of the film at the Denver. She is seen with Robert Selig, left, division manager, Fox Intermountain Theatres, and Mayer Monsky, right, U-I Denver branch manager.

EXTRA PROFITS

CANDYDLY SPEAKING

As we grow older, the years grow shorter. Certainly they each have the same 365 days. In fact, once every four years we are granted an extra 24 hours grace before we must add a year to our age. This stoppage of time is appreciated, but not until it, too, is past.

What does this have to do with the motion picture industry, and, more particularly with the concession operations so important to it? Probably very little, but it does serve to remind us that although time passes far too quickly, 365 days still provide ample opportunity to merchandise the extra profits portion of the theatre.

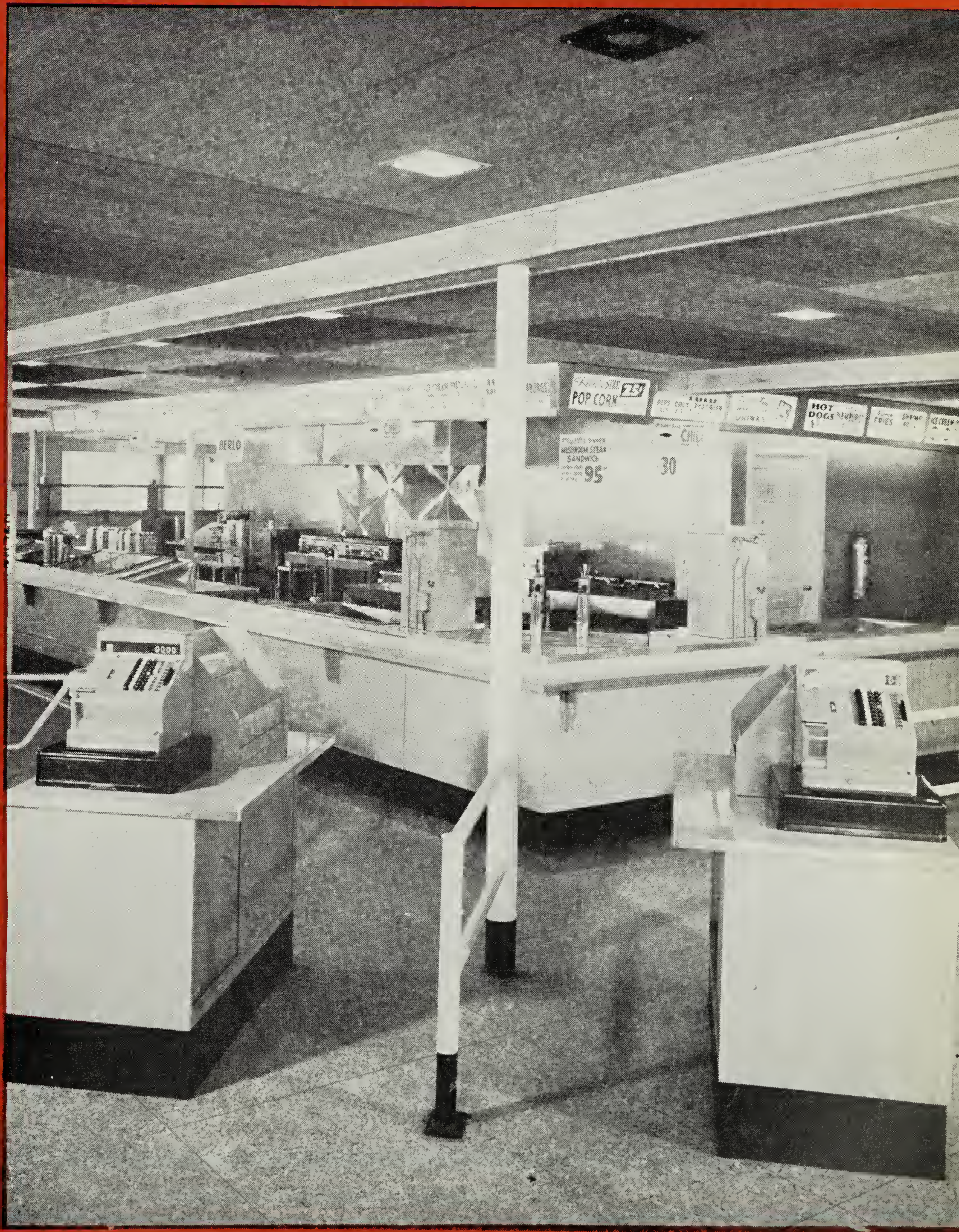
Four seasons, distinct and separate, pleasant or not according to each individual's preference, can be utilized in decorating the concession area. Welcome spring with green, summer with red, fall with yellow and brown, and winter with white. In a word, merchandise. Tell your concession story with taste and showmanship. As the moods and desires of patrons change, keep pace by changing displays and decorations. Draw the eyes of your audience to your concession area, and their feet and money will follow.

Holidays, of course, are natural tieups for any exhibitor. Just as special feature bookings are sought for these periods, so also should special attention be given the concession stand. Costume your attendants for Hallowe'en; let Santa serve the kids for Christmas. Showmanship means dollars in the till. Extra effort reaps a reward of extra business and customer appreciation.

Many companies providing the merchandise you feature are aware of these opportunities and make available to their customers promotional material geared to seasonal and holiday business. Take advantage of what they offer. If you don't, you're the only loser. Dream up promotions of your own. This is an industry based on showmanship and when the "kicks" are gone, so are the customers.

Now that spring is supposed to be in the air (depending on where one is lucky or unlucky enough to be), start your campaign. That "spring fever" they talk about can keep your extra profits pot boiling.

—Al Erlick.



An excellent example of a cafeteria style concession operation in a large outdoor theatre is this view of the Miracle Mile Drive-In, one of the newest and most modern outdoor showcases, in Toledo, Ohio.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the
POPCORN AND CONCESSIONS ASSOCIATION
Dedicated to serving the popcorn and concession industries.

Volume 10, Number 13
March 7, 1956

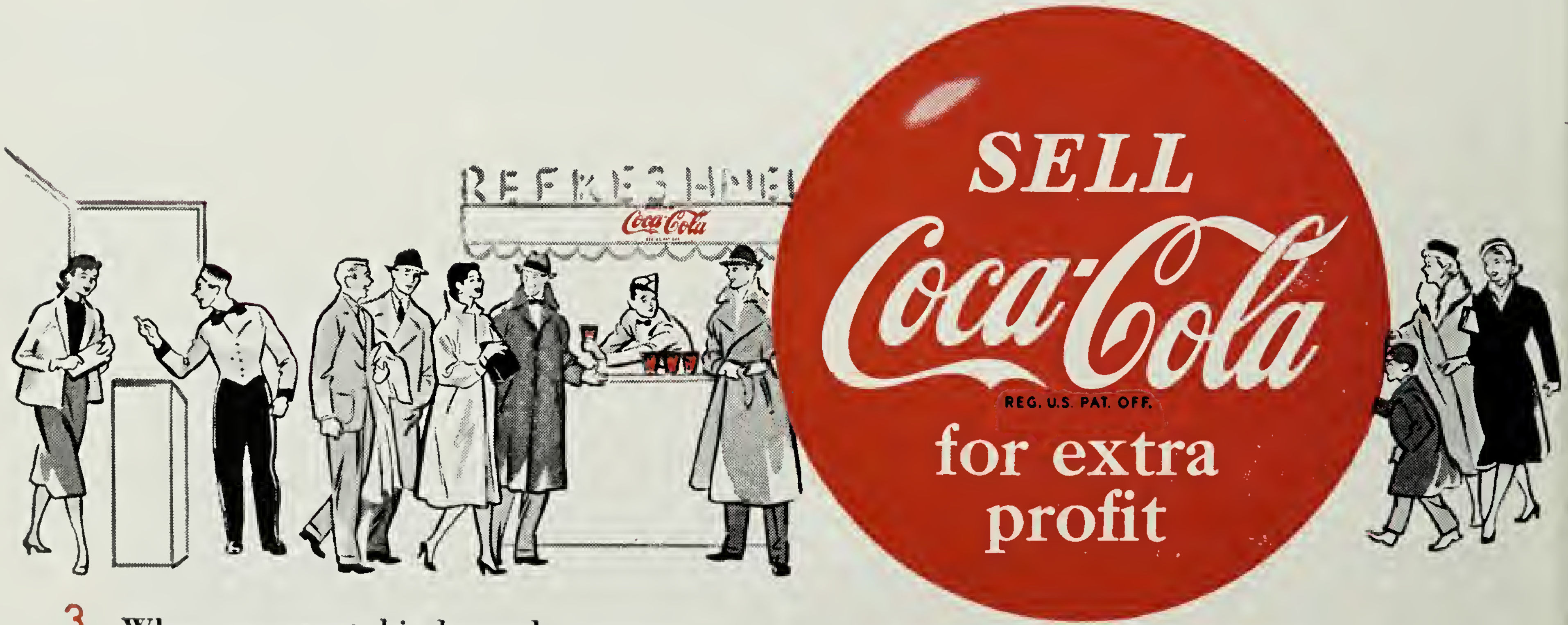
50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is first choice at cup machines*

BUSES
DRINK
Coca-Cola

1. In the growing cup vending business, Coca-Cola outsells all other soft drinks combined.

2. The thousands who select Coca-Cola at cup machines want their favorite beverage in your theatre too.


Coca-Cola
SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit

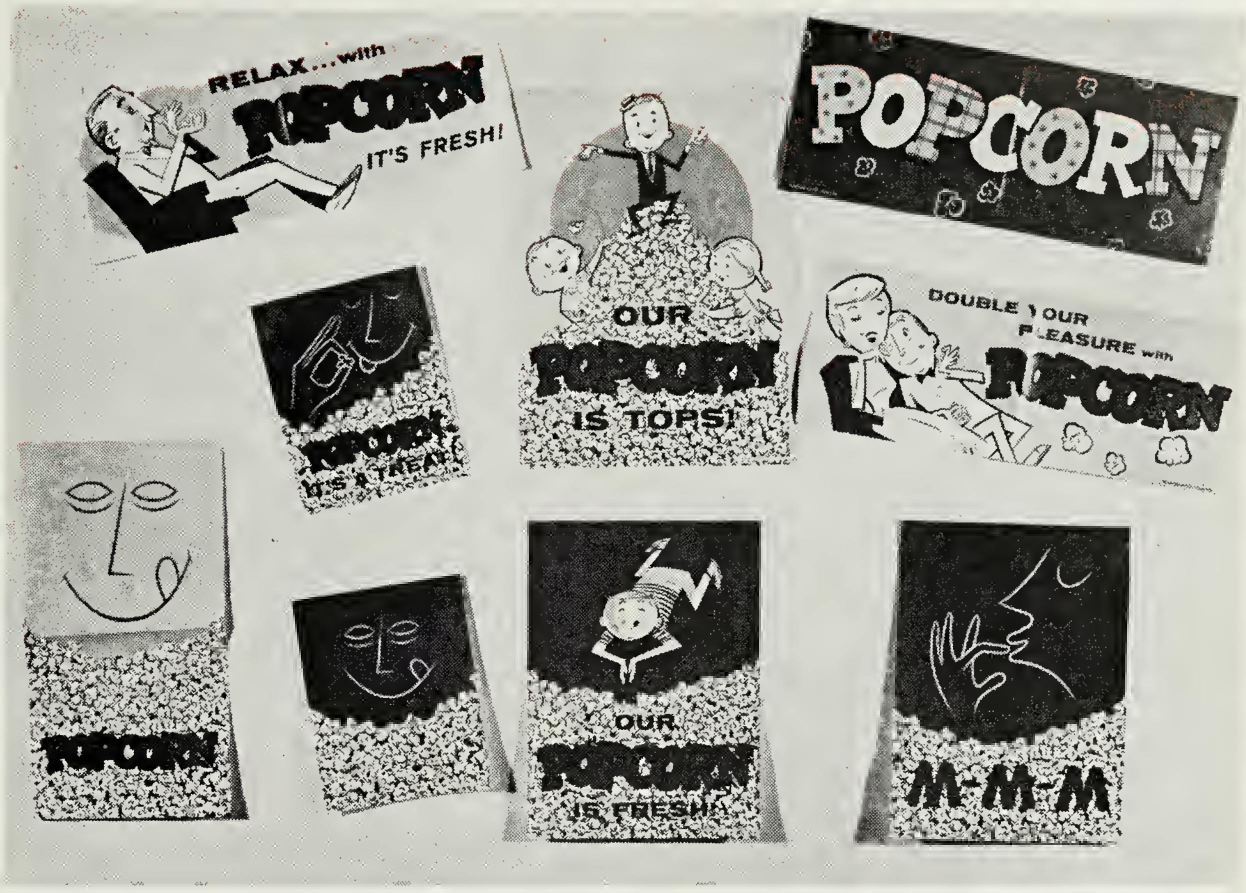
3. When you meet this demand, you turn proven preference into profit.

Of theatres handling beverages more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Spring Decorations Boost Popcorn Sales

Popcorn Institute Has Varied Pieces On Hand For All Types Of Patrons



Spring Popcorn Jamboree Kit 3 is diversified to attract all theatre patrons. Nine display posters in brilliant red and yellow on black, brown, and white vary in art design from the most sophisticated to the old-fashioned. The entire quality kit is part of an $800,000 joint promotion sponsored by Kraft Foods Company and the Popcorn Institute.

ONE OF THE MAJOR problems of exhibitors and concession operators is to appeal to a varied audience. Wherever they reckon their business, in large city theatres or in a rural village, among children, teenagers, the average man, or a cosmopolitan group, the Spring Popcorn Jamboree Kit 3, created by the Popcorn Institute for use between March 15 and June 15, is tailored to sell more popcorn to all their patrons.

THE NINE DISPLAY posters in the kit are some of the most striking, hard-selling promotional pieces ever prepared by the Popcorn Institute. The artwork, in electric red and yellow on brown, black, and white, is a distinct departure from any that has yet been done for theatre concessions. Each poster was designed to appeal to a particular type of patron on his own level, so that the art designs run the gamut from ultra sophisticated to good old-fashioned nickelodeon merchandising. Here, in one package, is the answer to every popcorn promotion need.

THERE IS AN APPROACH to every taste. One of the illustrations shows a boy diving into a huge mound of popcorn, a feeling any child can identify himself with. Another piece is a familiar picture of a man lounging in his theatre seat, happily eating popcorn. But these are only two of many. For the more sophisticated who prefer not to have ideas spelled out for them, there are appetite-whetting line drawings of a contented face with a tongue about to smack fingers that have just been in a mound of popcorn. In each case, the picture says more than many lines of copy could. All the posters feature popcorn itself in a prominent way and/or the word POPCORN in giant attention-getting type face. This kit has a poster to attract any and every patron.

THE MATERIAL is for display not only at the concession stand, but also at the soft drink canteens, at the stub box, and throughout the lobby. The pieces are so designed as to be displayed all at once, yet they can be used two or three at a time, with a change each month during the promotion. The posters may be varied according to the picture played and the type of patrons expected. For added impact, all the pieces may be grouped around a large banner that carries a bold POPCORN. The posters range in size from 9 to 12 to 15 by 20 inches and are easily kept in place anywhere with scotch or mystik tape.

THIS THIRD ANNUAL Spring Popcorn Jamboree Kit is part of an $800,000 joint advertising, publicity, and promotion campaign launched by Kraft Foods Company and the Popcorn Institute. Other activities have included such outstanding presentations as a recent Sunday color spectacular on NBC network television and a series of full-page, four-color ads in Sunday supplements of the nation's metropolitan newspapers.

SPRING POPCORN Jamboree Kit 3 is available at less than production cost, 45 cents, plus shipping charges, for the entire series of nine posters. Order from your popcorn supplier or directly from the Pocorn Institute, 332 South Michigan Avenue, Chicago.

ICE CREAM
CANDY
POPCORN
Have a Coke
HOT POP

Colorful decoration behind the concession stand can both catch the eye of patron and get across message necessary to increase theatre extra profits.

Each year provides many opportunites for holiday decoration of the candy stand to take advantage of merchandising possibilities for maximum returns.

Mammoth Public Relations Effort Wins Confection Industry Approval

CHICAGO—"Unanimous and enthusiastic" approval of a full-scale public relations program for the entire confectionery industry was announced jointly by the board of directors, National Confectioners' Association, and the executive committee, Associated Retail Confectioners of the United States.

This action was taken upon the recommendation of the confectionery industry promotion committee, headed by Robert B. Schnering, president, Curtiss Candy Company. The program was prepared for the industry by Carl Byoir and Associates, Inc., public relations firm, in cooperation with the confectionery industry promotion committee.

The 11-point program was approved by both groups for presentation to confectionery manufacturers, wholesalers, and retailers at regional meetings being held throughout the country during February and early March.

The Byoir firm is one of the nation's largest public relations organizations, representing many outstanding American corporations and such trade associations as the Gas Appliance Manufacturers Association, the Folding Paper Box Association of America, the Collapsible Tube Manufacturers Association, and the Tile Council of America.

"The broad objective of the program," Schnering said, "will be to give the entire confectionery industry a powerful voice on the American scene, in order to create active public understanding and support for candy and confectionery, and for its rightful place as a food. The industry's tremendous resources of manpower, brainpower, and finances will be mobilized into an aggressive, constructive and consistent program."

The schedule of regional meetings called for presentation in Chicago, Boston, Philadelphia, New York, Atlanta, and San Francisco. Presentations were made by a committee consisting of Schnering; Philip P. Gott, NCA president; Thomas J. Sullivan, assistant secretary of ARC; and Kalman B. Druck, vice-president in charge of trade association programs for Carl Byoir and Associates.

Analysis of the confectionery industry, made during preparation of the new program, showed some 1200 manufacturing companies employing approximately 100,000 people, producing 2.7 billion pounds of confectionery annually and distributing it through over one and one-half million retail outlets. Thus, there are at least 200,000 people, in supplier, manufacturing, and distributing companies, who depend upon the confectionery industry for their livelihood and who have a direct, personal stake in the success of the program.

Preliminary studies by the committee and by Carl Byoir and Associates took into consideration "the rapid and complex changes taking place in the merchandising and promotion of all types of confectionery," the need for public information and education about the nutritious ingredients going into confections such as candy, and the tremendous gaps in public understanding about the place of candy and confections in diet and health.

The analysis pointed to the great public support for candy as "a fighting food, a survival food, and an energy food," during World War II and the desirability of creating similar consumer acceptance today. The program suggests means of achieving this type of public support again, and emphasizes various projects and activities intended to provide "national impact" and at the same time assist local and regional confectionery groups in their individual programs and individual problems.

The program itself envisions a prestige-building campaign of public education through publicity, educational advertising, direct mail and industry speakers; promotion of merchandising and sales opportunities within the trade, educational programs through schools, consumers and trade organizations; research into economic, scientific and psychological factors affecting the industry and the public's attitudes towards the industry's products; a program of active cooperation with allied industries for mutual gains; and a program of cooperation with government agencies. A continuing program of internal-industry information will be carried on through bulletins, meetings, presentations and news stories in the industry's own trade publications, and other mediums of communication.

Cory Revolutionizes Coffee Brewing!
Amazing New Cory Invention Revolutionizes Coffee Brewing!
CORY

Christmas comes early as the new Cory coffeemaker, electronically controlled, is offered to exhibitors and other large and small situations.

HOT POPCORN

New and colorful Dixie Cups carrying messages of good cheer and novel sales pitches are available for all types of concession stand merchandise.

Switzer's IS NATIONALLY ADVERTISED IN The Saturday Evening POST

THE 12 COUNT SHIPPING CONTAINER ITSELF MAKES THIS COLORFUL DISPLAY

Switzer's
LICORICE
CALORIE CONSCIOUS
Switzer's Old Fashioned LICORICE

SIMPLE TO OPEN
QUICK TO SET UP
also sold in 5¢ and 10¢ bars and
6-BAR TAKE HOME PACKAGE

CALORIE CONSCIOUS ?

Switzer's Old Fashioned LICORICE

In Drive-In Theatres All Over The Country, Pepsi Means

MORE DRINKS PER GALLON MORE PROFIT PER DRINK

All over America, drive-in theatre operators are switching to Pepsi-Cola as their exclusive cola drink. Look at the facts and you'll see why:

Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.*

Pepsi's heavier baume gives 128 drinks per gallon, compared with 115 for the nearest comparable cola. Pepsi is by far America's fastest growing cola drink. 63% more theatre operators are now vending Pepsi than one year ago.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.

In whatever size you serve it,
Pepsi gives you biggest soft drink profits.

Pepsi-Cola

PEPSI-COLA COMPANY, 3 West 57th Street, New York 19, New York

Proof!

Popsit's Pop

Props Profits!

It's a fact—proved in theatre after theatre—More people stop and buy popcorn when it has the butterlike flavor and color that comes *only* from POPSIT PLUS. Get our case histories . . . or order a sample case today!

"FEWER DUDS"

MEASURES ACCURATELY WITH NO WASTAGE

COSTS LESS PER BAG

STORES EASILY . . . NO FIRE HAZARD

POURS READILY IN ALL WEATHER

popsit plus!

the only liquid popping oil with butterlike flavor!

popsit plus!

It's Digestible! Made Only of Pure Peanut Oil

Made by **C. F. Simonin's Sons, Inc.**
Phila. 34, Pa.
POPPING OIL SPECIALISTS TO THE NATION
Convenient warehouse stocks and distributors from coast to coast

Three Exhibitors Capture Prizes In Limerick Contest

NASHVILLE, TENN.—Three theatre people were among the five winners selected from the thousands of entries submitted in a nation-wide limerick contest sponsored by the Savorol Company of Popcorn Village, manufacturers of seasoning used by concession operators on popcorn.

They are Garnet Tabor, Tabor, Olive Hill, Ky.; Roy H. Metcalfe, Times, Cedar Rapids, Iowa; and Oliver M. Arnold, Macon Drive-In, Macon, Mo.

The three were each awarded a $100 U. S. Savings Bond for submitting the best last line to a limerick about Savorol popcorn seasoning. A committee of judges spent all of November in giving the thousands of entries a preliminary screening. The final selection was made by Thomas J. Sullivan, executive secretary, Popcorn and Concession Association.

National Distribution Set For Perk-O-Fresh

HOT COFFEE
FRESH HOT COFFEE
REAL COFFEE FRESHLY PERCOLATED
HOT
COFFEE

CHICAGO—A new vending machine that dispenses freshly percolated coffee is going into national distribution, according to plans announced recently by Interstate-United Coffee Corporation.

Under the expansion program for the company's unique Perk-O-Fresh vending operation, major sales and service offices will be opened in New York and San Francisco within a month, said Paul Rosenbaum, board chairman.

Within three months, Rosenbaum said, the corporation will be serving customers in Pennsylvania, Indiana, Michigan, Missouri, and Wisconsin, and within a year, customers in almost every state of the union will be receiving the service.

"Since the inception six months ago, the firm's sales have risen from 50,000 cups of coffee to 500,000 cups per week," Rosenbaum said. He predicted that within three or four months, sales will reach one million cups per week.

At the present time, both Interstate-United and affiliated companies are handling sales and service. Future plans call for all servicing of customers by affiliates. Some of these affiliated companies will be totally owned by Interstate-United, while all others will be controlled by that corporation.

The Perk-O-Fresh machine was developed by a group of engineers headed by Leslie Arnett, and is the only vending machine that serves coffee which is freshly percolated right in the machine, Rosenbaum explained. Other vending machines either make the brew with concentrates or dispense a pre-percolated product which is merely kept warm in the machine.

Perk-O-Fresh serves the beverage black, with sugar, with cream, or with both cream and sugar, according to a dialed selection. The cream and sugar are poured into the cup at the same time as the coffee. The coffee is made 16 cups at a time, as it is used. Each machine contains four percolators, each containing a blend of percolator grind coffee, similar to that used in homes.

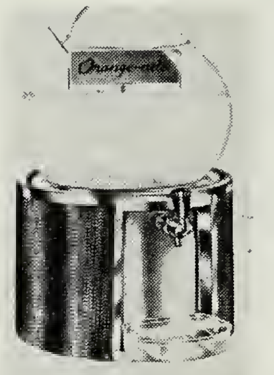
As each percolator is used, a fresh one moves into place and starts brewing 16 cups more. During times when consumption is not normal, Perk-O-Fresh stays on the job. To insure constant freshness, unused coffee is periodically and automatically poured out into a self-contained waste receptacle.

If consumption during the initial service period indicates a machine will dispense more than 640 cups per day, arrangements are made for more frequent servicing than the regular daily visit by bonded employes.

The Perk-O-Fresh machines are manufactured by the United Coffee Corporation in Chicago, and distributed solely by Interstate-United Coffee Corporation.

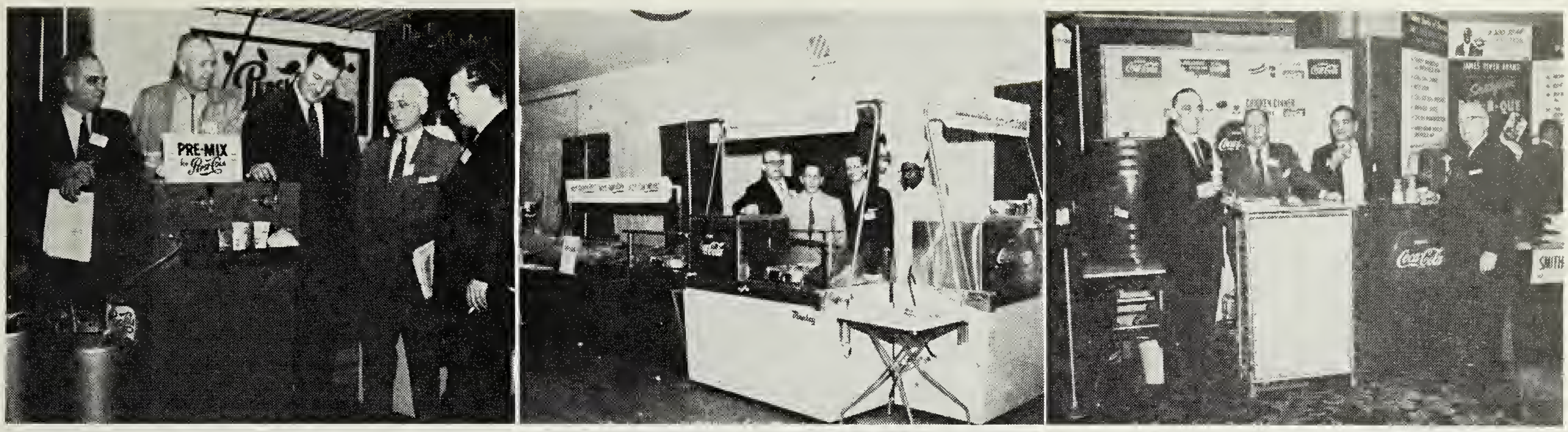
Beverage Dispenser Offered By CTC Corp.

HOLLYWOOD—The newest non-carbonated, counter type beverage dispenser to appear on the concessions equipment market is a 1956 Whirlpool model manufactured by the CTC Manufacturing Corporation. The Whirlpool, the manufacturer advises, is available in two sizes, the Senior model, with a capacity of nine to 12 gallons, and the Junior model, which holds six to eight gallons.



Features of the Whirlpool, CTC advertises, are beauty in color and design, and its spectacular "whirlpool" animation principle, as well as a rotating sales display inside the bowl. The newly engineered magnetic action pump is designed to give trouble free operation under the most severe conditions. It has no seals or external shafts.

The dispenser measures 27 inches in height and has an illuminated, translucent dome in selective colors of fruit, mounted over a quickly changed Plexiglass bowl. An attractive 16½ inch case has a stainless steel top and front, with a bright chrome steel expanded metal wrap around. The evaporator is a stainless steel cylinder inside the bowl which provides for the rapid cooling of beverages. The Famous Fast-Flo faucet is spring loaded for quick shut off. And, in addition, a hermetically sealed Tecumseh compressor, world standard precision cooling unit, powers the new dispenser. It operates on 155 volts, 50-60 cycle, with other voltages available.



Concessions equipment displayed at the recent National Allied Drive-In convention at Cleveland included the Pepsi-Cola Pre-Mix dispenser, demonstrated to exhibitors by the company's sales representatives Norman Wasser and Alan Finley. Center, at the Manley, Inc., booth, Charles Manley, L. O. Seeley, and J. T. Manley are seen by the featured Manley Serv-o-ramic prefabricated concessions unit; and, at the Coca-Cola display, Charles Bourdelaise, T. C. Spencer, Charlie Okun, and C. S. Drinkard relax over a beverage.

PCA Sponsors Initial Western Regional Meeting

Chicago—Members of the popcorn and concession industries from the west gathered at the Desert Inn, Las Vegas, last week for the first annual western regional conference sponsored by Popcorn and Concessions Association. Co-chairmanned by Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, and Arthur Unger, Arthur Unger Company, San Francisco, the meeting offered a full day interspersed by three social events.

The Orange Crush Company hosted the regional meeting delegates at breakfast, and the Coca-Cola Company sponsored luncheon. Following the close of the conference, the Pepsi-Cola Company provided a cocktail party in the famous Desert Room of the Desert Inn.

The morning session covered discussions of beverages, candy, popcorn, ice cream and legal responsibilities of the concessionaire.

A panel discussion was devoted to new trends in drive-in concession operations featuring representatives from the east, west, south, and Canada. The theatre-concession segment and the jobber-distributors held a combined meeting to discuss the topic, "How Your Jobber-Distributor and Broker Can Help You to Increase Sales."

Program participants, in addition to Chesler and Unger, were J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.; Samuel L. Gillette, Theatre Candy Distributing Company, Salt Lake City; C. L. Keefer, Orange Crush Company, Chicago; Harlan Fairbanks, Seattle; Augie J. Schmitt, Houston Popcorn and Supply Company, Houston; Munson Hinman, Paramount Theatres, Salt Lake City; Andy Anderson, Anderson Sales Company, Denver; Irving Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; Jed Shields, attorney-at-law, Salt LLake City; Ralph Batschelet, Fox Theatres, Denver; and PCA executive vice-president, Thomas J. Sullivan, Chicago.

Midwest Regional Meeting Set For Chicago, March 14

"Are you trading dollars or making a profit?" This important question will be the theme of the midwest regional popcorn and concession industries conference, sponsored by Popcorn and Concessions Association on March 14 at the Hotel Sherman, Chicago. Announcement was made by Bert Nathan, Theatre Popcorn

(*Continued on page EP-8*)

Nestlé's delivers wide screen performance for a big profit picture!
NESTLÉ'S
COCONUT
MILK CHOCOLATE

WONDERFUL NEW COCONUT
It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.

MILK CHOCOLATE
NESTLÉ'S
NESTLÉ'S MILK CHOCOLATE

MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.

with ALMONDS
NESTLÉ'S
MILK CHOCOLATE with ALMONDS

ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.

NESTLÉ'S
CRUNCH
MILK CHOCOLATE

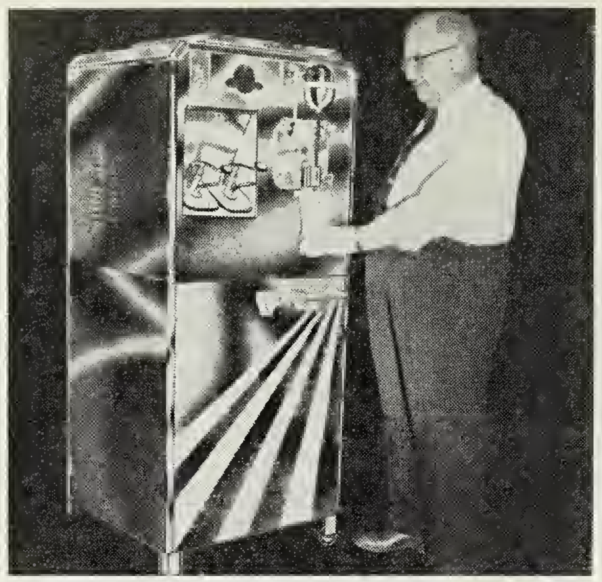
CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

MILK, ALMOND AND CRUNCH AVAILABLE IN 5¢ AND 10¢ SIZES PACKED 100 BARS TO THE CASE. 5¢ SIZE NOT AVAILABLE ON WEST COAST.
The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

Super Shake Freezer Is Fully Automatic

NEW YORK—According to a report received from the Port Morris Machine and Tool Works, Inc., they have now completed, tested and are in production on the new Electro Freeze three flavor milk shake freezer called the Super Shake. An entirely new principle is used for this freezer so that the operator can purchase a single cylinder freezer but make any of three flavors instantly.

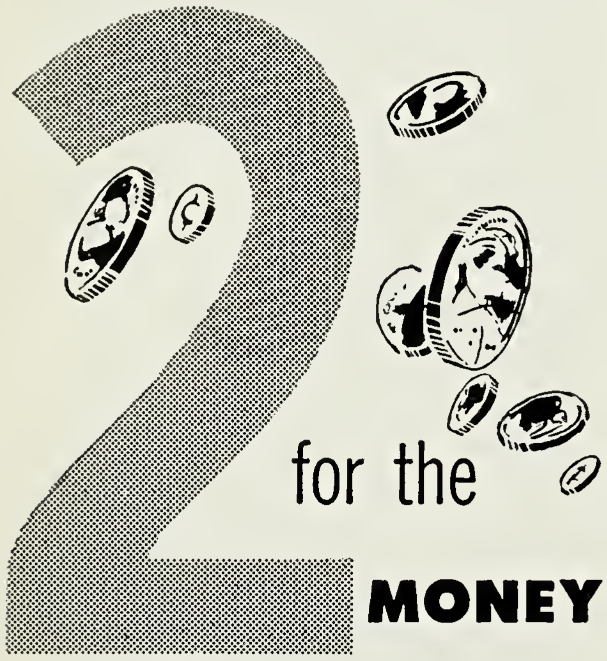
The Electro Freeze Super Shake unit has two flavor jars built into it and the operator simply puts the desired flavor into the container, holds the container to the head of the freezer for three seconds and then serves the finished milk shake to the customer.



Whipping the flavor into the shake is done as the milk shake is coming out of the freezer. The machine is turned on by putting the cup to the head of the freezer. In fact, everything on this freezer is automatic. As long as the operator keeps mix in the refrigerated mix tank, the machine will operate.

In the recent demonstrations, Port Morris Machine reports that milk shakes were dispensed in four seconds from the Electro Freezer Super Shake unit. The consistency of the shakes remained the same from the first shake to the last. This served to prove the value of this freezer from a labor standpoint. Where the profit in a milk shake made the old way was eaten up by the cost of labor, with the new method Super Shake the profit goes into the operator's pocket. Further, the customer is more pleased because the shakes are the same quality each time.

The Super Shake freezer is designed to produce shakes from 25 to 29 degrees. The exterior is entirely stainless steel as well as the beater and head. Washing is simple and all parts are accessible from the front.


2¢ for the MONEY

with the New Manley

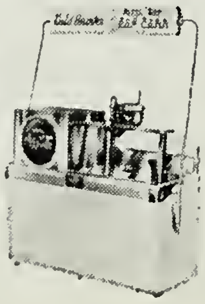
COLISEUM®

The Manley Coliseum does the work of two separate pieces of equipment, yet it is just one compact unit requiring only 14 square feet of floor space.

From it you can dispense fresh, hot, delicious popcorn at the amazing rate of 350 cartons per hour (plus 72 additional 1½ oz. cartons in the elevator warmer) *and* ice cold, thirst-quenching soft drinks in a variety of flavors—plain or carbonated.

The combination of popcorn and cold drinks from the Coliseum steps up related sales . . . steps up your gross per customer . . . steps up your profits.

Write today for full information on how the Manley Coliseum can build more sales, extra profits for you. Address: Manley, Inc., 1920 Wyandotte Street, Kansas City, Missouri. Dept. EX 356



Concessionaires Entertain

CLEVELAND—Delegates attending the National Allied Drive-In convention in the Hotel Cleveland last fortnight, were entertained by a number of manufacturers serving the industry's needs. Among those hosting various affairs were the Pepsi-Cola Company, which sponsored a cocktail party and dinner dance the first evening of the convention; the Berlo Vending Company, which gave a cocktail party on the last evening; and the Coca-Cola Company, which hosted the banquet on the last evening which terminated the convention activities.

FOUR CRISP WAFER FINGERS COVERED WITH MILK CHOCOLATE
KitKat
MADE BY ROWNTREE & CO. LTD. YORK, ENGLAND

Drake America Corporation, sole U. S. importers of the products of Rowntree, Ltd., York, England, recently announced that the famous Kit Kat 10 cent candy bar was now being packed for the theatre trade. Long a favorite in the British Isles, Kit Kat was first introduced in America three years ago. Each Kit Kat bar consists of four crisp hazelnut wafers with chocolate.

PCA

(Continued from page EP-7)

Vending Corporation, Brooklyn, N. Y., and president of PCA.

The one-day session will feature separate meetings for all segments of the association from 9:30 a.m. to 12 noon. An allied supply firm will sponsor a joint luncheon, which will be followed by an integrated meeting of all segments in the afternoon until 5 p.m. Keyed to the theme of more profitable operation, industry members will serve as panel discussants on a wide variety of subjects.

According to Nathan, the program will include such topics as The Outlook For Popcorn; New Items For Concession Stands; How To Increase Popcorn Sales; New Trends In Drive-In Operations; The Jobber Looks For Profitable Items; Popcorn Promotions From The Popcorn Institute; What's New In Automatic Vending; and The Home Market Offers Biggest Sales Potential.

In addition to President Nathan, other participants will be PCA board chairman J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; Allan W. Adams, Adams Corporation, Beloit, Wis.; A. J. Villiesse, A. J. Villiesse Company, Wilmette, Ill.; Robert Pelton, Pelton Popcorn Company, Bloomdale, O.; Theodore O. Meland, the Albert Dickinson Company, Chicago; Mrs. Silver Adams, Adams Popcorn and Supply Company, Lansing, Mich.; H. H. Miller, Caramel Crisp Shop, Madison, Wis.; Fred O. Nimz, Caramel Crisp Shop, Fond Du Lac, Wis.; Dave C. Evans, Gold Medal Products, Cincinnati; Bob Condon, Condon's Concession Supply Company, St. Cloud, Minn.; Irwin R. Tucker, Irwin R. Tucker Company, Chicago; Rex Yocum, Seedburo Equipment Company, Chicago; and Mel Rapp, APCO, Inc., New York City.

EXTRA PROFITS

Volume 10, No. 13 March 7, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

Advisory boards—

Executives and heads of the concessions and vending departments of theatre circuits:

Leslie R. Schwartz, Andrews, Inc., New York; Bayard M. Grant, Durwood Theatres, Kansas City; C. Dale Fox, Fox Wisconsin Amusement Corporation, Milwaukee; Frank C. Bickerstaff, Georgia Theatre Company, Atlanta; William O'Donnell, Interstate Theatres, Dallas; Raymond Willie, Interstate Theatres Dallas; Harold F. Chesler, Theatre Cooperative Candy Company, Salt Lake City; Miss Marie Frye, Tri-State Theatre Corporation, Des Moines; Louise Bramblett, WilKin Theatre Supply, Inc., Atlanta; Von Myers, Wometco Theatres, Miami, Fla.; J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ont., Canada; Morton G. Thalhimer, Jr., Neighborhood Theatre, Inc., Richmond, Va.

Manufacturers, concessionaires, and other leaders in the candy, popcorn, and allied fields:

A. F. Rathbun, Fred W. Amend Company, Chicago; Harold Sharp, The Coca-Cola Company, New York; Marvin Spitz, American Royal Candies, Inc., Los Angeles; Vincent O'Brien, Armstrong Popcorn Company, Lake View, Ia.; Charles G. Manley, Manley, Inc., Kansas City; W. B. Riley, Brock Candy Company, Chattanooga, Tenn.; Joseph Blumenthal, Blumenthal Brothers, Philadelphia; L. M. Shaw, Smith Brothers, Inc., Poughkeepsie, N. Y.; C. M. Sald, McPhail Chocolate Company, Oswego, N. Y.

News Of The Territories

(Continued from page 22)

Denver

The two Denver dailies are running contests that can only have the effect of getting more people interested in motion pictures. The Denver Post is running a contest that requires the contestants to state in 25 words or less why going to the movies is the best entertainment value. The prize is a five-day, all-expense trip to Hollywood or, if the winner prefers, he can take $200. The Rocky Mountain News is again running the annual Oscar contest, with the contestants trying to pick out the winners. The winner gets $250, with the balance of the prizes being theatre passes. In the Rocky Mountain News contest, the contestant is required to name what he thinks is the best motion picture, and why. . . . Phil Isaacs, Paramount division manager, gave a talk on VistaVision to the Cinema Study Club at its meeting in the Denham. . . . The WOMPI and Ladies of Variety are teaming up to present a style show and luncheno at the Cosmopolitan Hotel, March 17. . . . Gilbert Martinez, Clasa-Mohme branch manager, was elected president, Denver chapter, League of United Latin American Citizens, a civic organization of Spanish speaking citizens. . . . Marvin Goldfarb, Beuna Vista district manager, went east on a selling trip to Kansas City and St. Louis. . . . Paul Allmeyer, owner, the Lake, Grand Lake, Colo., was named district manager, United Specialty Advertising Service, with his territory including that from Denvevr to the west coast.

Des Moines

Thieves broke into the Coronet, Davenport, Ia., and made off with $500 during the night. . . . The Des Moines Variety Club will share in the receipts of the midwest premiere of 20th-Fox's "The Man Who Never Was," which will be shown at the Des Moines. The money will go to the Heart Fund. . . . Businessmen at West Bend, Ia., are planning to take over the operation of the West. Robert Mueting formerly operated the house but closed it due to lack of customers. The businessmen have incorporated and plan to hire a manager to run the house. . . . Bob Hensley has been named second booker, RKO. He formerly was with Columbia. . . . James Heuser, manager, RKO Orpheum, Dubuque, Ia., has been named manager, Orpheum, Des Moines, replacing Jerry Bloedow, resigned.

Detroit

The Coronet, under the management of Guild Theatre Corporation, Albert Dezel, president, has been renovated and is now operating on an art policy. . . . Industry Brotherhood Week co-chairmen were Harold H. Brown, United Detroit Theatres president, and Otto Ebert, RKO branch manager. M. F. Gowthorpe, Butterfield circuit head, was state chairman. . . . Newspaper people received souvenirs commemorating the first anniversary of "Cinerama Holiday" from the Music Hall management. . . . Kim Novak was selected New Face of 1955 by moviegoers and industryites in the Free Press' annual poll.

Guarantee:

Berlo will make your refreshment stand more profitable!

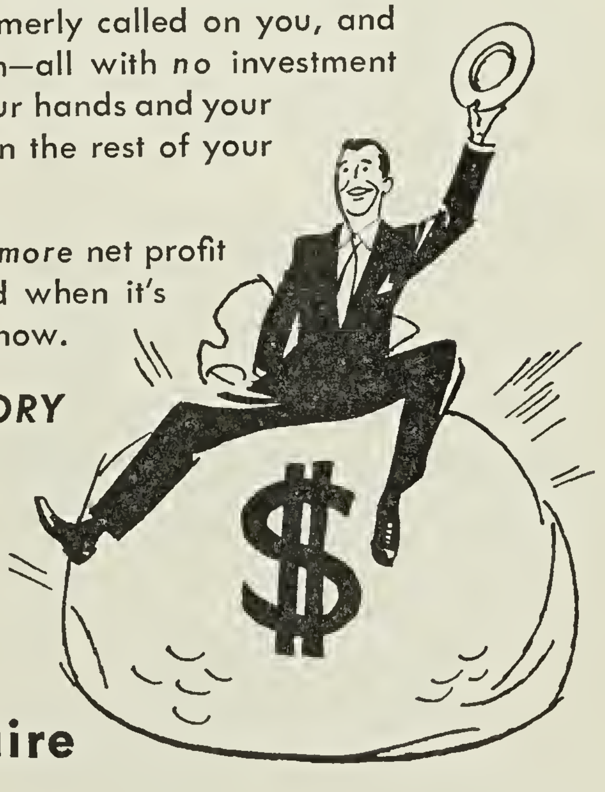
Whether you operate an indoor or drive-in theatre . . . in a busy metropolitan area or restricted neighborhood section . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself!

Berlo takes over *every* problem you have: Hires and trains your sales people—and supervises them. Berlo also does all the bookkeeping, talks to all refreshment suppliers who formerly called on you, and keeps your stocks tasty-fresh—all with *no* investment on your part. Berlo leaves your hands and your capital completely free to run the rest of your theatre FULL TIME.

And, you will still earn *more* net profit from your refreshment stand when it's Berlo-operated than you do now.

WE CAN PROVE OUR STORY IN 10 MINUTES

America's Best Concessionaire



Write or call collect NOW! PEnnypacker 5-5966

OFFICES EVERYWHERE (Philadelphia)

A·B·C **BERLO** A·B·C

VENDING COMPANY

A Division of A. B. C. Vending Corp.

333 S. BROAD STREET, PHILADELPHIA 7, PENNA.

Impressive ceremonies marked the recent launching of Loew's new Riviera, South Miami, Fla.; and seen, left to right, are John Murphy, vice-president, Loew's Theatres, Inc., assisting Mayor Hartnett, Coral Gables, and Mayor Gluck, South Miami, at tape-cutting ceremonies; Marvin Reed, manager of the new house, greeting visiting industryites Mori Krushen, exploitation director, UA; and Judson Moses, MGM field press supervisor; while, right, Colonel James W. Twitty, Commanding Officer, recently reactivated Air Force Base, Homestead, Fla., meet MGM's Cyd Charisse and comedian Red Buttons and his wife at the premiere. The house is one of the most modern and well equipped showcases in all the Southland.

Houston

Ellis Ford, former manager, Delman, is slated to replace L. E. Newton as manager, Broadway and Yale, operated by Bob O'Donnell. Newton plans to rejoin the Interstate Theatre Circuit. . . . Firemen saved the Alabama from being damaged in a fire which destroyed a grocery and drug store next door to the theatre. . . . Columbia has renewed its lease on the local exchange, of which John Winberry is branch manager and Jim Hudgens office manager. . . . Cyd Charisse is expected to be in sometime during March in conjunction with the opening of MGM's "Meet Me In Las Vegas" at Loew's State. . . . Nearly 200 theatremen were in to attend a special showing of CinemaScope 55 at the Metropolitan. Mark Sheridan, southwest district manager, 20th-Fox, explained the new process prior to the special screening. Bruce Newborn, 20th-Fox engineer, was on hand in the lobby to explain technical questions.

Jacksonville

Cortis L. Bockus, general agent, Cetlin and Wilson Shows, and a member, Variety Club, Tent 44, died suddenly in Connecticut. . . . Claude W. Atkinson resigned as branch manager, Howco. . . . WOMPI members held a dinner meeting at Moore's Restaurant, with Ralph Roberts as guest speaker. . . . Variety Club members are staging Friday night stag parties in the Roosevelt Hotel. . . . Harry Levine, Paramount executive, New York, visited local friends on his way to Miami, Fla. . . . Roy Smith returned from the National Allied convention, Cleveland, with new ideas for his concessions business. . . . Fred Hull's MGM staff is expected to move into the new Loew's Building being constructed at the corner of Forsyth and Washington Streets. . . . New booking accounts added by Danny Deaver include Charles Myers' two drive-ins, the Pompano, Pompano, Fla., and the Gold Coast, Deerfield Beach, Fla. The latter is expected to open about April 1.

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations
and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre
Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

HAYCO COVERS
Custom made for all makes
and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

MIAMI, FLA., NEWS—Negotiations for construction of a 3,000-seat, ultra-modern theatre at the Sunrise Center, Ft. Lauderdale, Fla., were closed by Charles Creighton, owner of the center, and Detroit theatremen Nicholas George and Joseph Ellul. Plans call for construction beginning immediately on the block-square, $1,500,000 structure designed for use as a motion picture theatre, for the presentation of full-scale Broadway productions or for the origination of network television shows. It will be complete by the next winter season. The theatre will be the largest in Florida and among the six largest in the south, according to Creighton. Parking space for 1,500 to 2,000 cars will be provided.

Air Force Loses First-Run Rights To Interstate Circuit

DALLAS — Service personnel at Carswell Air Force Base, Fort Worth, Tex., see only second-run pictures on the base because of a move made by the Interstate Theatre Circuit. Formerly, first-run pictures were shown at the base before they appeared at the downtown theatres. According to an Interstate spokesman, it was considered "unsound economically" for military posts near large cities to get top movies before downtown theaters. A Defense Department spokesman said Interstate decided, therefore, not to accept films which had been released earlier to the military. The outcome is that servicemen will have to come to town to see first-run films.

Milwaukee

Bill Pierce, Variety Club dough guy and manager, Savoy, recently broke two ribs in an accident at his home. . . . Bob Gross, Blue Mound Drive-In, Elm Grove, Wis., attended a meeting of Smith Management district managers in Boston. . . . Sid Ross, salesman, National Screen Service, resigned. He expects to announce a new industry connection shortly. . . . Jack Jorgens, MGM salesman, resigned. . . . Martin Storholm purchased the Mondovi, Mondovi, Wis., from H. G. Sletter. . . . Harvey Britten is the new operator of the Marion, Marion, Wis., instead of Bob Mellin, as previously reported.

Minneapolis

The accounting department of two American Broadcasting-Paramount Theatres affiliates, Minnesota Amusement Company and Balaban and Katz, will be combined in the latter's main office in Chicago, it was announced by Harry B. French, president, Minnesota Amusement Company, Minneapolis. . . . Harry Weiss, RKO Theatres district manager, is back from a swing around his territory, which includes Denver, Kansas City, Omaha, and Sioux City, Ia. . . . Ralph Banghart, RKO exploiteer, was in for "The Conqueror," which opened at the RKO Orpheums in Minneapolis and St. Paul. . . . Clyde Cutter has taken over operation of the neighborhood Paradise from the Berger circuit. Cutter also operates the northside Broadway and Alhambra. . . . M. A. Levy, 20th-Fox midwest district manager, was in Kansas City on routine business. . . . Al Muller, 73, operator of theatres at Monticello, Maple Lake, and Annandale, Minn., died suddenly at Mount Sinai Hospital. . . . B. D. Stoner, Paramount central division manager, was in for a meeting with the Paramount sales staff. . . . Stewart Granger, who was in for the northwest premiere of MGM's "The Last Hunt," was a visitor at the MGM exchange and had his picture taken with the exchange staff. . . . Herbert Buschman, United Artists branch manager, was in southwestern Minnesota and at Sioux Falls, S. D., calling on exhibitors.

New Haven

Elray Theatres, Watertown, Conn., was incorporated with authorized capital of $50,000. There will be 500 shares of $100 par value stock. Incorporators are Eleanor

P., John W., and Raymond A. Ellis. . . . The RKO branch office is now at a street floor location near National Theatre Supply on Meadow Street. . . . Walter Silverman, Columbia branch manager, was scheduled to leave on March 10 to attend a Columbia conference. . . . Tony Masella, manager, Palace, Meriden, Conn., is a member of the Meriden Easter Seal committee. . . . The Palace, New Britain, Conn., scheduled a Hot from Harlem Revue stage show. . . . Ted Teschner, former manager, Loew Poli Bijou, and now manager of a furniture store in Toledo, O., was given a dinner party by local friends when he visited here recently.

HARTFORD, CONN., NEWS—Anthony Albino was elected president, Groton Open Air Theatre, Inc., owners and operators, the Groton Open Air, Groton, Conn., at the annual meeting of the board of directors. He succeeds Harry Picazio, Jr., who will serve as treasurer. Isadore Fishbone was elected vice-president and J. Lawrence Peters secretary. The theatre resumes operation March 9. . . . Rudy D'Angona has joined the advertising staff of Bercal Theatres, Inc., and will work on promotion for the Star and Parsons. . . . Charles Schuler, Columbia exploitation, worked with George E. Landers, division manager, E. M. Loew's Theatres, on the world premiere of "Hot Blood" in the E. M. Loew's. The pair worked out extensive promotion.

New Orleans

John Williams, secretary and treasurer, Mississippi Theatre Owners Association, made official announcement that the 16th annual convention is slated for the Edgewater Gulf Hotel, Edgewater Park, Miss., June 17-19. Other officers of the organization include Teddy Solomon, McComb, president; Ben Jackson, Ruleville, Tom Garraway, Prentiss, and Stan Taylor, Crosby, vice-presidents; and A. L. Royal, Meridian, chairman of the board.

Pat Mahoney Bourque, Transway secretary, resigned to take over similar duties with the New Orleans Baseball Club. . . . Frank Francois, formerly with E. V. Landaiche, Biloxi, Miss., is recuperating from a long illness which required hospitalization. . . . Slim Grainger, Columbia office manager, also was ill for some time. . . . George Pabst, United Artists southern district manager, attended meetings in the New York home office.

Mary Ann Owen replaced Joyce Quave as secretary to Joy N. Houck. . . . Sammy Wright, Jr., Southern Theatre Service and Dixie Film Exchange, returned home from the hospital after surgery. . . . Tony Jensen, Warners booker, resigned to join Pittman Theatres as assistant to booker and buyer Earl Perry. He replaces Don Ganucheau. . . . Milton White, Exhibitors Poster Exchange, plans to retire from the industry on March 15 to live a life of ease at his camp, Ft. Pike, La.

New York

Competition for the seventh annual Robert J. Flaherty Film Award is now open, it was announced last week by Professor Hans Richter, director, City College Institute of Film Techniques. The creative achievement award will be presented May 2, and applications must be submitted by April 1. . . . Norton V. Ritchey, Allied Artists International vice-president, departed for Japan on the first leg of a world tour of the company's branches. . . . Archibald G. Ogden was named associate story editor, RKO's new eastern story department, under Don Moore. . . . Otto Preminger announced the formation of Carlyle Music, Inc., to publish musical scores from motion pictures. Fred Raphael, vice-president, is the active manager of the firm.

The Lone Ranger is seen here with Jerry Colonna as he appeared recently on the one-hour long "Super Circus" over ABC coast-to-coast TV network and plugged the Warners feature.

Philadelphia

Joe Engel, Screen Guild, was pleased over DCA's "I Am A Camera," which played the Studio for 10 weeks, getting 15 key situations in the city and 12 key runs in southern New Jersey. . . . A juvenile rumpus at the Warner, Chester, Pa., which necessitated the calling of the police on several occasions, was due to the audience reaction to "Dr. Silkini's Horror Show," which played the local Mastbaum, and has been midnight-dated in other Stanley Warner situations. . . . A recent horror show at the Capitol, Lancaster, Pa., played to 2,296 paying customers and more than 1,000 were turned away. When the Capitol filled to capacity, the Hamilton was opened for the overflow crowd. Films were carried from one theatre to the other, but the audience was moved from the Hamilton to the Capitol for the stage show. . . . Eddie Potash, U-I sales manager, was recuperating at Jefferson Hospital following an operation.

Branch manager Gene Tunick and the United Artists staff came in first in the First Group in the Max Youngstein Drive. They wish to express their thanks and appreciation to their many exhibitor friends. . . . The Philadelphia Motion Picture Preview Group helped to man the Trans-Lux World and the SW Stanley during Brotherhood Week. Mrs. Armand G. Loeb was chairman of this particular function.

Exhibitor Is Lauded For Aid To Youth

WILMINGTON, DEL.—The trade congratulated G. Park Weaver, Ben Shindler's Ace, on receiving the Young In Heart award on WCAU radio and TV, Philadelphia. Since November, 1933, Weaver has piloted the Ace Young Timers Club for boys and girls aged 6 to 14, and boasts 1,100 members. It's the oldest such theatre club in the U. S.

For 16 years, Weaver has been taking youngsters to see the WCAU Children's Hour broadcast in Philadelphia and, in addition, he has a specially-built trailer in which he takes boys on summer camping trips. His Young In Heart award was regarded as reflecting credit on the entire motion picture industry.

Firm Stage Policy Decided On By Roxy

NEW YORK—Primarily because of public acceptance, the Roxy has adopted a policy of live stage presentations to augment feature film attractions, it was announced last week by Robert C. Rothafel, managing director.

"It is my sincere conviction that Roxy Theatre patrons are entitled to receive a well rounded entertainment package," stated Rothafel. "In New York City, where the Roxy Theatre in itself is a tradition, to capitalize most fully on the potentialities of 6000 seats the year round, I am of the opinion that an outstanding stage show as a policy, must be developed to augment even the finest feature film attraction."

To determine public reaction, the first exploratory move in this direction was the Christmas stage presentation, "Happy Holiday-Anywhere, U.S.A." Then followed the "Sonja Henie Ice Revue," the "Rock 'N' Roll Ice Revue," and currently on the Roxy stage the rhythmic ice revue, "Springtime."

The Roxy's decision to embark on a firm policy of stage shows was predicated upon enthusiastic audience reaction and mail received from patrons. The Roxy's forthcoming shows will be designed to provide the maximum in talent and entertainment.

READING PA., NEWS—George W. Kline, owner and operator, State, Boyertown, Pa., sold the theatre to Clark Theatres, Inc., Philadelphia, James P. Clark, president. Clark also is owner and operator, Philadelphia Eagles football team. Jack Kline, who assisted his father, George W. Kline, in operating the State for many years, will become manager for Clark of the Boyertown house. . . . Attended by more than 3,800 persons, the two Sugar and Spice home talent musical shows presented by the Berks County Federation of Women's Clubs in the Rajah for cerebral palsy relief funds raised $4,850.

Pittsburgh

J. Lubetz, a newcomer to exhibition who recently assumed the lease for the West End, acquired the Penn, Monaca, Pa., recently closed by G. M. Owen. . . . The third Cinerama feature, "The Seven Wonders Of The World," will open here at the Warner, April 19. . . . The Fry brothers, Harry and George planned to reopen the Victor, New Castle, Pa., this week. . . . Mrs. Alexander Manos, wife of the Manos circuit's junior executive, is represented in the Associated Artists of Pittsburgh exhibit at Carnegie Institute with two oil paintings. Within a few months, she will display about twenty of her paintings at the Pittsburgh Playhouse. . . . Anthony Delisi, manager, Liberty, Saltsburg, Pa., recently turned

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPERIENCED DISTRICT and City Manager. Booking. Has managed all runs metropolitan and experienced in towns 2½ thousand to ten. Family man. Presently employed. Box D276, c/o M.P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

EXPLOITATION MINDED EXECUTIVE available. Ran own theatre fifteen years. Understands buying, booking, management, maintenance, publicity, advertising. No liquor, cigarettes. Greater Boston or Eastern Massachusetts preferred. **BOX C131, M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE. Experienced, both circuit and independent. All phases of theatre operation. **BOX AMC1,** c/o **M. P. EXHIBITOR, 246 N. Clarion Street, Philadelphia 7, Pa.**

MANAGER-ASSISTANT MANAGER. Age 47, married. Worked all phases theatre. Exploitation minded. With United Paramount 5 years, Detroit-Miami. Prefer Middle West, but go anywhere, **J. A. DRINKHOUSE, 604 S. Main Street, High Point, N. C.**

OUTSTANDING SHOWMAN available. 36; 20 years' experience New York, Philadelphia territories. Working in California. Wants to return East. A-1 exploiteer; can book, buy. Excellent appearance, reputation. **RALPH A. MAYER, 12751 Marlboro Street, Los Angeles 49, Calif.**

MANAGER AVAILABLE March 1st. 21 years experience downtown, suburban, and drive-in operation. Best references from present and past employers. Current job curtailed by new ownership. **Contact Harlan Blake, 1637 Penn Avenue North, Minneapolis 11, Minnesota.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

Mexican Trip Waits For Popular Girls

St. Louis—Six lucky girls selected by the patrons of various theatres in Missouri and Illinois will start in June on a "Holiday In Mexico," under the guidance of the organization set up by W. V. Snider, Dixon, Mo., who conceived the plan for stimulating attendance.

The girls, still to be selected in voting contests, will meet at Acapulco, and then proceed on an 18-day, all-expense trip.

A number of theatres in southern and southeastern Missouri have already joined the plan, and Earl Kerr, Denver, recently made arrangements for his theatres in Iowa and western Missouri to adopt the plan.

Snider reported that the theatres already in the plan, are very enthusiastic about the results, saying the popularity contests already have stimulated interest in motion pictures and attendance at the paticipating theatres. Each theatre has a ballot box in the lobby and each ticket purchased entitles the holder to a certain number of votes for any contestant he may favor. The girls in the contests help things along by encouraging their families and friends to attend the shows.

Snider has had inquiries about his plan from the Atlantic seaboard to the Pacific coast. For the time being, he is confining his operation to the middlewest.

---

over his post to his wife when he obtained a civil service position at an Air Force base near Harrisburg, Pa.

Mr. and Mrs. Perry Nathan, National Screen, and Mr. and Mrs. Jack Judd, Columbia, hosted a recent Family Night at the Variety Club. . . . Dipson's Plaza, Erie, Pa., had a complete MGM Records album tieup on "Kismet," with the Record Bar, Erie, prior to and during the showing of the film. . . . M. A. Silver, Stanley Warner zone manager, and Ernest Stern, head, Associated Drive-In Theatres, were appointed local co-chairmen, Brotherhood Week drive. James Hendel, United Artists, served as distributor chairman. . . . Alice Smith, until recently with National Theatre Supply, hasn't departed from Film Row after all. She has joined the Norbert Stern organization at the Associated circuit office on Van Braam Street.

The Pennsylvania Federation of Labor has asked Pennsylvania congressmen to support repeal of the Federal amusement tax. The organization said that the tax has resulted in "elimination and curtailment of employment for musicians and other service employes, rather than an increase in revenue for the Federal government, as had been the original intention." . . . Ray Woodward, Franklin, Pa., indoor exhibitor and councilman who has interests in several out-door theatres completed his first semester in the law school at the University of Pittsburgh.

St. Louis

The Sunset Drive-In, McLeansboro, Ill., was sold by Curtis F. Downen to Harry Jones and Louis LaGreco, who own and operate the Fairfield Drive-In, Fairfield, Ill. LaGreco will be active manager, Sunset. . . . The Linda, Greenview, Ill., owned and operated by Harry Pittman, was scheduled to close this week for an indefinite period because of poor business. . . . A tornado severely damaged the Skyview Drive-In, Belleville, Ill., a Bloomer Amusement unit. . . . The Electric, Iberia, Mo., operated by Glenn Smith, has been closed indefinitely. . . . Stanley Smith, former Columbus booker who is now a Republic salesman, was honored by a testimonial luncheon in Otto's Film Row Restaurant. Those attending included C. D. Hill, Columbia branch manager; Ray McCaffery, Republic branch manager; Herb Washburn and Eddie Koehr, National Screen; Al Coco, Loew's; and Meyer Kahn, Kahn Film Delivery. . . . Hi Martin, U-I division manager, was in. . . . Joe Howard, Allied Artists, became a grandfather.

San Antonio

J. L. Greenwood, manager, Joy, returned to work after an illness. . . . Bill Elder has been named assistant to Tommy Powers, manager, Texas. . . . Mike Lane was here in advance of Columbia's "The Harder They Fall." . . . Kevin Genther, new publicist, Warners, was in on behalf of "Helen Of Troy." . . . Fernando J. Obledo, head booker, Azteca, left on a 90-day sales trip in the Denver area. Robert Gallegos, assistant bookers, has been named head booker; Arnulfo Arias Roa, assistant bookkeeper, was named assistant booker; Eusebio Ortega Roa was promoted from head billing clerk to assistant bookkeeper, and Miss Toni Colundres from assistant billing clerk to head biller. . . . Martin Garcis, Louis B. Puente, and Ramon Ruenes formed a partnership and opened the new Rey, Raymondville, Tex., for Mexican-made productions. . . . John Walker, 67, who came to Grand Prairie, Tex., in 1925 to build the old Texas, died in a local hospital there. Prior to coming to Grand Prairie he operated a theatre at Moody, Tex.

Film censorship is cooperative in Abilene, Tex., which has a board composed of four men and an equal number of women. The panel views "questionable" films which are scheduled for showing in the city and makes recommendations to the theatre manager. Sometimes the pictures are banned. Other times, objectionable scenes are eliminated. The board has received excellent cooperation from managers. Appointed by the City Commission, the board meets once a month. . . . The Palace, Cisco, Tex., was recently taken over by the Phil Isley Theatre Circuit. The theatre was completely refurbished prior to its reopening. . . . Exhibitors within a radius of 100 miles came in to see the preview of Columbia's "Picnic" at the Clifton, Lubbock, Tex.

Seattle

An opening by the end of February was anticipated for the new Center, a Poulsen and Schock operation located in the Spenard Shopping Center, Anchorage, Alaska. Al Mushkin, Theatre Drapery Supply, flew north to supervise the interior design and draperies. Bill Hearn is supervising the carpet laying and John Lewis represents American Seating Company. Poulsen, who had been in Seattle, returned to Anchorage. . . . Lou Pressler made a trip east to Boise, Ida. . . . Ed Cruea, branch manager, Allied Artists, returned from a trip to Yakima and Portland, and Gordon Wallinger covered the Okanogan area. . . . Mike Powers, 20th-Fox eastern Washington salesman, was over for a meeting with branch manager Robinett.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 55 • No. 19

MARCH 7, 1956

COLUMBIA

Hot Blood (834)

DRAMA
85M.

(CinemaScope)
(Technicolor)

ESTIMATE: Entry has angles as well as different yarn.

CAST: Jane Russell, Cornel Wilde, Luther Adler, Joseph Calleia, Mikhail Rasumny, Nina Koshetz, Helen Westcott, Jamie Russell, Wally Russell, Nick Dennis, Richard Deacon, Robert Foulk, John Raven. Produced by Howard Welsch and Harry Tatelman; directed by Nicholas Ray.

STORY: Luther Adler, gypsy king of Los Angeles, is ill and knows he can't hold his position much longer. He plans for his brother, Cornel Wilde, to take over and as a steadying influence plans to marry him to Jane Russell, member of a roving gypsy family. Wilde, however, unaware of Adler's illness, wants to become a dancer and leave the gypsy influence. He tells Russell he will not wed under orders, and she then confides how she, her father, Joseph Calleia, and her brother, James Russell, have been using the marriage as a gimmick to fleece would-be husbands out of a hefty dowry at the last minute at the altar. They decide to fool Adler, but she changes her mind and goes through with the wedding. Wilde is angry and leaves her in the nuptial chamber telling her she can divorce him any time she wants. He signs for a dance tour to get away from her. He can't forget her and finds that she and Adler have been friendly. He jealously beats Adler. When he learns of his illness, he is sorry. Russell, meanwhile, has asked the council to consider her request for a divorce, and Adler makes Wilde sit in his place to make the final decision. Wilde grants her request. When she leaves, he realizes he loves her and pursues her, asking that she wed him again. She agrees and he promises to assume Adler's duties while he goes off to recuperate in a healthier climate.

X-RAY: A different story, one about gypsies, their music, dances, customs, romances, etc., as a base, is to be found in this colorful film that should make up well on the program. The unexpected results in interest in the story proceedings. Russell, Wilde, and Adler are good in their roles, and the direction and production add to the value of the entry. There are some colorful dances and tuneful music which are assets and the film unfolds at a good pace. The screen play is by Jesse Lasky, Jr., based on a story by Jean Evans. Music heard includes: "Tsara, Tsara," "Gypsy," "Whip Dance," and "I Could Learn To Love You." This bears a Legion of Decency "B" rating.

TIP ON BIDDING: "She Wanted To Be Loved On Her Wedding Night . . . He Had Other Ideas"; "A Red-Blooded Story About Gypsy Hot Blood"; "Music And Dancing Kindled Their Sizzling Romance . . . 'Hot Blood'."

Over-Exposed (835)

DRAMA
80M.

ESTIMATE: Average programmer.

CAST: Cleo Moore, Richard Crenna, Isobel Elsom, Raymond Greenleaf, Shirley Thomas, James O'Rear, Donald Randolph, Dayton Lummis, Jeanne Cooper, Jack Albertson, William McLean, Edna M. Holland, Edwin Parker, John Cason, Dick Crockett. Produced by Lewis J. Rachmil; directed by Lewis Seiler.

STORY: Cleo Moore is a model who arrives in town, takes a job in a bar, and is arrested with other B-girls accused of rolling drunk customers. At the station, she is told to leave town immediately. Elderly photographer Raymond Greenleaf, who likes his alcohol, befriends her and teaches her the ropes of photography. She decides to try for a job in the big city and meets reporter Richard Crenna when she applies for a job with his news service. He gets her a job as a night club camera girl where with know-how, looks, and some slight blackmail she goes to a bigger and better spot. There she becomes a society favorite when she pleases society leader Isobel Elsom. Crenna offers her marriage as well as a job with the news service, but she turns it down, figuring she can do better on her own. A heart attack fells Elsom as Moore takes her picture and she refuses to sell it to a photo expose magazine, so unscrupulous newsman James O'Rear steals it and uses it. She is blamed, and all of her accounts cancel her service. As a last resort, she tries to blackmail a gang leader with a photo she has placing him in a bad light, and she is beaten by his thugs who try to recover the film. She is rescued by Crenna and she tells what she knows to the police after which she accepts Crenna's proposal and a trip abroad as reporter and photographer for his news service.

X-RAY: The story matter here is of average interest with the photographic angle providing perhaps a little more than usual opportunity for cheesecake to creep in. The performances are fair and the direction and production are usual. It can round out the program in okay fashion. The screen play is by James Gunn and Gil Orlovitz based on a story by Richard Sale and Mary Loos.

AD LINES: "How Those Sensation Magazines Get The Shots That Shock The World"; "Camera . . . Curves . . . And No Conscience."

Uranium Boom (837)

MELODRAMA
67M.

ESTIMATE: Fair lower half entry.

CAST: Dennis Morgan, Patricia Medina, William Talman, Tina Carver, Philip Van Zandt, Bill Henry Gregg Barton, Mel Curtis, Henry Rowland, S. John Launer. Produced by Sam Katzman; directed by William Castle.

STORY: Joining the search for uranium in Colorado are ex-cowhand and lumberjack Dennis Morgan and mining engineer William Talman, who first battle each other for the only hotel room available and then decide to share it as well as the search for uranium. Talman wants to strike it rich and then marry a girl he has known all his life. Enroute, they run into Indian Philip Van Zandt who claims to know where there is uranium and hire him as guide. After discouraging weeks, they are guided to a huge find. They are jumped by Bill Henry and Mel Curtis, who have been following, but Van Zandt turns the tables and permits Morgan to get into town and file the claim. There he meets Patricia Medina and they fall in love, not knowing this is the girl Talman was in love with. They get married and she returns with him. Talman leaves after a fight. Morgan, using unfair tactics, grabs other claims in his greed. Talman plans to bust Morgan and turns over his half of the mine to Medina. Using Frank Wilcox, Tina Carver, and a phoney railroad as bait, he causes Morgan to squander his money. Morgan is forced to return his newly acquired claims to the other prospectors. He has a change of heart, while Talman, realizing that Medina will always love Morgan and that they were lucky as partners, teams up with Morgan to search for more uranium.

X-RAYS: Okay filler for the program is this entry on uranium and romance with a fair story, average performances, and standard direction and production. The title may be of help in the selling. The screen play is by George F. Slavin, George W. George and Norman Retchin based on a story by Slavin and George.

AD LINES: "Romance And Uranium Don't Mix In Rough Colorado"; "They Struck It Rich Until The Right Girl Came Along At The Wrong Time"; "The Search For Uranium Is On, With Many Making Millions."

RKO

The Conqueror (610)

MELODRAMA
111M.

(Color by Technicolor)

ESTIMATE: Action meller has angles for better returns.

CAST: John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead, Leslie Bradley, William Conrad, Ted de Corsia, Thomas Gomez, John Hoyt, Jeanne Gerson, Lee Van Cleef, Peter Mamakos, Fred Graham, Leo Gordon. Produced and directed by Dick Powell.

STORY: John Wayne, his brother, Pedro Armendariz, and his Mongol followers attack the caravan of chieftain Leslie Bradley and capture his intended bride, Susan Hayward, daughter of Tartar ruler Ted de Corsia, who years earlier had murdered Wayne's father. Wayne permits Bradley to live and leave. Wayne announces that he will take Hayward as his woman despite objections of his mother, Agnes Moorehead, and Armendariz. Hayward tries to romance the latter into free-ing her but he remains loyal to Wayne. Bradley and his followers return but are driven off and Bradley is killed. Wayne plans the elimination of de Corsia and the Tartars with the alliance of powerful ruler Thomas Gomez, whose advisor, John Hoyt, sees a chance to tie in with Wayne. Returning, Wayne is attacked by de Corsia, who recovers Hayward while Wayne, wounded, escapes. Armendariz finds him and advises him that their camp has been attacked by de Corsia but that most of their people have escaped. Armendariz is captured seeking horses but escapes. De Corsia's men follow and capture Wayne while Armendariz gets away and returns to his people. Wayne is sentenced to death, but Hayward, finding herself in love with him, manages his escape. He returns to find Armendariz leading his tribe. Armendariz and William Conrad are sent to Gomez but the latter is now wary of an alliance and holds them prisoner, while Hoyt orders them killed. Armendariz gets away and is taken prisoner by de Corsia again. Hoyt convinces Wayne that Gomez intends to cross him and suggests he attack and take over Gomez's command. Hoyt clears the way and even kills Gomez. Wayne, in turn, kills him. Wayne leads all the Mongols against de Corsia, defeating the Tartars and killing de Corsia. Hayward and Wayne are reunited as is Armendariz, briefly, but the latter's need is no longer vital and he leaves Wayne to fulfill his own destiny.

X-Ray: Lots of action, intrigue, hundreds of men and animals, a rapid pace, torrid romance, battles that are impressive, unpleasant situations, some sex, and risque harem sequences are to be found in this colorful adventure entry in CinemaScope. In addition, there is a story that holds attention for the most part, John Wayne and Susan Hayward, which could mean quite a bit boxofficewise, and good direction and production. Given some selling this could give an impressive account of itself at the boxoffice. The screen play is by Oscar Millard. This bears a Legion of Decency "B" rating.

Tips On Bidding: Higher rates.

Ad Lines: "One Of The Mightiest Adventure Films Of Them All"; "The Film That Was Talked About Around The World"; "An Entertainment Spectacle Overflowing With Action, Women, And Adventure"; "His Exploits Made History."

REPUBLIC

When Gangland Strikes (5535)

Melodrama 70m.

Estimate: For the lower half.

Cast: Raymond Greenleaf, Marjie Millar, John Hudson, Anthony Caruso, Marian Carr, Slim Pickens, Mary Treen, Ralph Dumke, Morris Ankrum, Robert Emmett Keane, Addison Richards, John Gallaudet, Paul Birch. Associate producer, William J. O'Sullivan; directed by R. G. Springsteen.

Story: Kindly public prosecutor Raymond Greenleaf is happy in the small town he serves although he has angered businessman Ralph Dumke with his softness and Dumke is circulating a petition demanding his recall. Racketeer Anthony Caruso asks that his murder trial be changed to Greenleaf's district and this is granted. Greenleaf intends to throw the book at Caruso, but the latter reveals that he knows Greenleaf's daughter, Marjie Millar, is really the daughter of a woman Greenleaf convicted who died in prison. Fearing that Millar's life would be ruined if her origin were revealed and that her romance with young attorney John Hudson, Dumke's nephew, would be ruined, Greenleaf agrees to throw the trial and Caruso is freed. The town, seeing this action as proof of Greenleaf's weakness, recalls him from office, electing Hudson to succeed him. Angered, Millar breaks with Hudson. The new prosecutor, using a legal loophole, reopens the Caruso case. Caruso tries to blackmail Dumke into calling off Hudson and when the businessman refuses, the racketeer kills him. Circumstances point to Millar, now aware of her real identity, as the killer, and Greenleaf defends her. Using a ruse making Caruso think one of his men has squealed, Greenleaf gets Caruso to fire his gun in court and ballistics prove him guilty of Dumke's murder.

X-Ray: This offering is best suited for the lower half. The story is familiar, performances are adequate, and direction and production reflect the low budget nature of the offering. Greenleaf does well by the main role, and Slim Pickens provides some moments of rather forced humor. Rural audiences will be most appreciative. Screen play is by John K. Butler and Frederic Louis Fox.

Ad Lines: "This Was Big League Blackmail And The Killer Was There To Make It Stick"; "Time Had Run Out . . . Her Secret Was Deadlier Than Killers' Guns."

20TH-FOX

Carousel (604)

Musical 128m.

(CinemaScope 55)
(Color by DeLuxe)

Estimate: High rating entertainment.

Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Robert Rounseville, Gene Lockhart, Audrey Christie, Susan Luckey, William Le Massina, John Dehner, Jacques D'Amboise, Frank Tweffell, Sylvia Stanton. Produced by Henry Ephron; directed by Henry King.

Story: While polishing stars in heaven, Gordon MacRae learns that all is not well with his family below and that he has the privilege of returning to earth for one day to see if he can help. He consults with star keeper Gene Lockhart, and tells him his story. In 1900, as a barker for Audrey Christie's carousel in a small Maine town, he and Shirley Jones are attracted to each other. Christie fires him for his wandering attention. Jones is warned by her friend, Barbara Ruick, as well as others about MacRae, but she disregards these. They turn up later at her aunt Claramae Turner's restaurant and announce they are married. Several months later, MacRae is still out of work and things are not well between him and Jones until he learns he is to become a father. He agrees to join Cameron Mitchell in a robbery attempt on mill owner John Dehner to get some money for the child. Dehner turns the tables on them and Mitchell escapes while MacRae, too, tries to get away but slips, falls on his own knife, and dies. Returning to the present, MacRae is able to look down and he sees his daughter Susan Luckey encountering all kinds of difficulties because of his misdeeds. He is permitted to descend and comforts his daughter, advising her about the future as she attends her high school graduation exercises. He suggests she listen to the words of wisdom uttered by the speaker, who advises his listeners not to be hampered by the failures of others but to seek success on their own. She receives the message and he returns to heaven knowing his job has been well done.

X-Ray: Fine all-around entertainment is to be found in this initial entry filmed in CinemaScope 55. The choreography is excellent, the tunes melodic and entertaining, the color is very good, while the direction and production values are in the top category with the Maine background particularly appropriate for the subject matter. Weakest link, perhaps, is the story itself, but as this has been a huge success stagewise wherever it has played, there is no reason to think that it will in any way hamper the very high returns that seem indicated for the film. From a process angle, the result is excellent with wonderful visibility, clear colors, and projection that seems to make every seat in the house a valuable one. There is a feeling of depth and scope hitherto not seen on theatre screens, and the public should prove highly receptive to both the picture and the process. Incidentally, the cast, especially Jones and MacRae, are ideally suited to their roles. Music heard includes "The Carousel Waltz," "If I Loved You," "June Is Bustin' Out All Oover," "When The Children Are Asleep," "Soliloquy," "This Was A Real Nice Clambake," "Stone Cutters Cut It On Stone," "What's The Use Of Wondrin'," "You'll Never Walk Alone," "When I Marry Mr. Snow." The screen play is by Phoebe and Henry Ephron, based on the musical play by Richard Rodgers and Oscar Hammerstein II, which in turn was based on "'Liliom," by Ferenc Molnar.

Tip On Bidding: Highest rates.

Ad Lines: "The First In CinemaScope 55 Is Outstanding Entertainment"; "A Musical Milestone In Film Achievement Is Tops In Entertainment."

On The Threshold Of Space (605)

Action Drama 96m.

(CinemaScope)
(Color by DeLuxe)

Estimate: Authentic space research entry has angles to sell.

Cast: Guy Madison, Virginia Leith, John Hodiak, Dean Jagger, Warren Stevens, Martin Milner, King Calder, Walter Coy, Ken Clark, Donald Murphy, Barry Coe. Produced by William Bloom; directed by Robert D. Webb.

Story: A group of scientists, headed by civilian doctor Dean Jagger and Lt. Col. Walter Coy, are doing research to develop ejection seats and other equipment to prepare fliers for heights up to 100,000 feet and more. Young doctor Guy Madison, who is engaged to a medical arts assistant, Virginia Leith, is assigned to observe some ejector seat tests, but when one of the jumpers is hurt Madison completes the test, and discovers that he is thrilled and excited by the experience. This comes to the attention of Coy and Jagger, who ask him to remain in service for two more years so that he could man a balloon that would carry the first human to 100,000 feet. Madison and Leith marry but are called back from their honeymoon by the news that Coy had been killed, and that John Hodiak had taken over the research project. Hodiak stops work on the balloon project, and resents Madison's willingness to jump from tremendous altitudes without careful prior planning. Madison's respect for Hodiak increases when Hodiak tests a rocket sled knowing that it might cost him his eyesight. Hodiak finally agrees to the balloon project. Madison reaches 10,000 feet and gives valuable reports despite a failing radio, terrible cold, the strange loneliness, and failing oxygen. The balloon's gondola lands in the mountains, but Madison is found safe.

X-Ray: Despite a very thin story-line and an almost constant series of parachute jumps, rocket-sled tests and bailouts, this film generates interest and suspense because the viewer is aware that the rather amazing deeds portrayed are all true. Action fans and youngsters will find this entry particularly to their liking. However, since there are few unpleasant moments, the distaff members of the audience should find the film interesting and informative, and exhibitors should have no qualms about trying to get them into the theatre. The color photography is outstanding, and the able cast turns in a solid professional job. Written by Simon Wincelberg and Francis Cockrell.

Tip On Bidding: Better program rates.

Ad Lines: "The Amazing True Story Of U. S. Air Force Preparations For The First Flight Into Space"; "See The Men And Equipment That Are Taking Man 'On The Threshold Of Space'"; "Fantastic, Unbelievable But Authentic Story Of The Men And Women Who Are Proving There Is No Roof On The Earth."

U-International

Backlash (5616)

Outdoor Drama
82m.

(Technicolor)

Estimate: Names will help outdoor drama.

Cast: Richard Widmark, Donna Reed, William Campbell, John McIntyre, Barton MacLane, Edward C. Platt, Harry Morgan, Bob Wilke, Reg Parton, Robert Foulk. Produced by Aaron Rosenberg; directed by John Sturges.

Story: Richard Widmark arrives on the scene of an Apache ambush where five men died, believing one might have been his father and finds Donna Reed, whose husband was also in the party, there before him. They hear a rumor that there might have been a sixth man who escaped the ambush and a report that the group was supposed to have buried $60,000 in gold. Each thinks the other is after the money. They are attacked by a gunman whose brother was killed at the ambush and Widmark kills him, incurring the wrath of two other brothers. Further details are learned from a dying cavalry officer. The brothers of the man he killed find Widmark, who kills one, wounds the other, and is himself wounded. He and Reed take off for Texas. They are convinced that the mystery will find the escaped member of the ambush either her husband or his father. They learn from rancher Roy Roberts that his son, too, died at the ambush, and that a mysterious rancher with great wealth brought the news. They also learn that this rancher is the most feared man in the area and is out to ruin the law abiding cattle men. This is the man they seek. Gunman William Campbell is spying for the mysterious rancher and he and Widmark are enemies from the first. The mystery man turns out to be John McIntire, Widmark's father. Following a duel in which he kills Campbell, Widwark must choose sides. He decides to oppose his father and warns the ranchers of an impending ambush. McIntire is killed by the law-abiding ranchers, leaving Reede and Widmark together.

X-Ray: With excellent outdoor backgrounds in Technicolor and the strength of the Widmark and Reed names as assists, this should satisfy outdoor action fans and lover of westerns. Performances, production, and direction are okay, but the film is hampered at times by too much story development. An effort is made at offbeat character development, but it misses somewhat. Best results can be obtained by stressing the action aspects. Screen play is by Borden Chase.

Tip On Bidding: Fair program rates.

Ad Lines: "Five Dead Men Led Him Down A Trail Of No Return"; "The Whip Hand Was His . . . But So Was The Backlash"; "Face To Face With The One Man He Could Not Kill."

The Kettles In The Ozarks (5615)

Comedy
81m.

Estimate: Latest series offering will please fans.

Cast: Marjorie Main, Arthur Hunnicutt, Una Merkel, Ted de Corsia, Olive Sturgess, Joe Sawyer, Pat Goldin, Richard Deacon, Sid Tomack, Harry Hines, James Hayward, Paul Wexler. Produced by Richard Wilson; directed by Charles Lamont.

Story: Marjorie (Ma Kettle) Main takes 13 of her children and goes to help out Pa Kettle's brother, Arthur Hunnicutt, who has been having trouble keeping the farm that he and Kettles own jointly in Ozarks, from being foreclosed. The lazy Hunnicutt agrees to sell his corn crop and rent his barn to a group of strangers headed by Ted de Corsia, and signs an agreement without reading it first. Main discovers that the men are bootleggers and have set up an illegal still in the barn. When she threatens to call the police, de Corsia shows her the agreement which would make Hunnicutt equally responsible. Main then spends her time trying to get the paper from De Corsia, and getting Hunnicutt to marry Una Merkel, who has taken care of Hunnicutt during their 20-year engagement. With the assistance of a taffy and glue mixture Main manages to tear up the agreement, lock the bootleggers in the storehouse, and with the help of Reverend Paul Wexler, get Hunnicutt to marry Merkel. Wexler, who is also a Justice of the Peace, carts the bootleggers off to prison.

X-Ray: Corn can be a very tasty and nourishing item if it is prepared properly. The healthy grosses brought in by earlier entries in this series indicate that a large segment of the ticket-buying public finds the recipe to their liking. This latest "Kettle" is filled with the same ingredients, and that should mean a good boxoffice return in those houses that have played previous offerings. Although Pa Kettle has been written out of the story, Hunnicutt more than ably fills the gap, and there should be no complaints from a series purist. Story and screen play by Kay Lenard.

Ad Lines: "It's An All New Crop Of Fun"; "America's Funniest Family Brews Up A Roaring Riot In The Happy Ozark Hills"; "The Family That Fun Made Famous Takes Over The Oh-Oh-Ozarks."

WARNERS

The Steel Jungle (514)

Melodrama
86m.

Estimate: Okay prison action film for duallers.

Cast: Perry Lopez, Beverly Garland, Walter Abel, Ted de Corsia, Kenneth Tobey, Allison Hayes, Gregory Walcott, Leo Gordon, Kay Kuter, Bob Steele, Ralph Moody, Stafford Repp, Billy Vincent. Produced by David Weisbart; written and directed by Walter Doniger.

Story: Bookmaker Perry Lopez, whose wife, Beverly Garland, is pregnant, is picked up by police. He is cock-sure of beating the rap but the combination, represented by lawyer Stafford Repp, fails him and he is sentenced to a year, after refusing to squeal. Once in the jail, Lopez accuses the combination's head, Ted de Corsia, of a double cross and is beaten by de Corsia's pals. Lopez is again asked to talk by both prison warden Walter Abel and psychiatrist Ken Tobey. Crooked guard Gregory Walcott is caught trying to smuggle liquor into de Corsia's gang, who murder him. Lopez is an unwitting witness and still refuses to squeal. The gang next suspect Lopez of writing his wife about the spot he is in and kidnap her. Lopez's answer is that the letter was never mailed, that Lopez still has it as "insurance" against them. Lopez tries to escape in Tobey's car, but this is foiled as a guard wounds him. The boys tell Lopez what they have done to his wife and that she will be killed unless he turns the letter over to them. Meanwhile, police, through interrogation of prostitute Allison Hayes, only witness to Garland's kidnapping, are hot on their trail. Lopez is forced to promise delivery of the incriminating letter to de Corsia. There is a slip up, and a fight starts in the prison machine shop. The windup finds Walcott dead, Lopez wounded, de Corsia killed. Lopez recovers, visits Garland in the hospital, sees his newly born son, tells Garland he will soon be free because he is turning state's evidence.

X-Ray: This prison meller has plenty of suspense, action, even brutality, and will find its place in the action spots or in the duallers. The cast is competent and Lopez makes an okay impression as a newcomer. It's hardly a woman's picture, but will more than satisfy the men with the usual prison elements plus a few innovations and twists to hold the interest all the way. Production and direction are first rate.

Tip On Bidding: Program rates.

Ad Lines: "Real, Raw, And Tough . . . The Savage Code And Killer-Convicts Of 'The Steel Jungle'"; "It's Out In The Open! The Sealed Chapters On The Vengeance-Takers Who Operate Behind Prison Walls"; "His Wife Outside—Kidnapped By Goons; Inside The Violence-Makers Hold A Gun In His Back!"

The Shorts Parade

TWO REEL

Color Historical

WAVE OF THE FLAG. Warners—Color Specials. 19m. Written and directed by Richard Goldstone, this WarnerColor subject covers many historic spots including the Washington Monument, Jamestown, Williamsburg, Philadelphia, Valley Forge, and Yorktown; then Civil War historic spots such as Richmond, Gettysburg, Appamatox, the White House, Ford's Theatre, Lincoln Memorial, and, finally, the tomb of the Unknown Soldier and the Iwo Jima flag raising statue. This is photographically okay and a nice historical subject. GOOD. (3007).

ONE REEL

Color Cartoons

BROOM-STICK BUNNY. Warners—Bugs Bunny Specials. 7m. This has Bugs encountering the old witch on Hallowe'en. After the usual chase, haunted house, business, etc., Bugs mixes a potion which makes the witch beautiful, a thing she can't stand, and he makes his escape riding her broom-stick. GOOD. (3726).

ROCKET SQUAD. Warners—Merrie Melodies. 7m. This has Porky Pig and Daffy Duck as the prowl jet patrol of the interplanetary police solving the robbing of the Bank of Jupiter with Jack Webb style dialogue. After the crime lab of the future gets through with them they are sentenced to 30 years. GOOD. (3712).

Musical

CHARLIE SPIVAK AND ORCHESTRA. Columbia—Thrills Of Music Reissues. 10m. When first reviewed in The Servisection of June, 1949, it was said: "'Barry Gray, the disc jockey, introduces the songs in a pleasant, interesting manner as Charlie Spivak and his orchestra perform. Irene Day does the vocalizing, and songs heard are 'I Surrender Dear,' 'Nothing's Too Good For You,' etc. GOOD." (8953).

ALPHABETICAL GUIDE
Since The Sept. 7, Issue To 232 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A

ADORABLE CREATURES—108m.—Continental 4100
AIR STRIKE—67m.—Lippert 4023
ALIAS JOHN PRESTON—71m.—Associated 4073
ALL THAT HEAVEN ALLOWS—89m.—U-I 4055
ALONE IN THE STREETS—80m.—Carroll....4100
ANGEL WHO PAWNED HER HARP, THE—73m.—Dominant 4100
ANYTHING GOES—106m.—Paramount 4090
APACHE AMBUSH—68m.—Columbia 4021
APACHE WOMAN—83m.—American Releasing 4056
ARTISTS AND MODELS—109m.—Paramount 4062
AT GUNPOINT—81m.—Allied Artists 4069

B

BACKLASH—82m.—U-I 4119
BALLET DE FRANCE—83m.—Lewis 4050
BAR SINISTER, THE—(Wildfire)—88m.—MGM 4023
BATTLE STATIONS....81m.—Columbia 4097
BEAST WITH 1,000,000 EYES, THE—78m.—American Releasing 4063
BENGAZI—78m.—RKO 4047
BENNY GOODMAN STORY, THE—116m.—U-I 4080
BIG KNIFE, THE—11m.—United Artists....4034
BIG TIP OFF, THE—78m.—Allied Artists 4089
BILLY, THE KID—95m.—MGM....4061
BLOOD ALLEY—115m.—Warners 4035
BOBBY WARE IS MISSING—66m.—Allied Artists....4089
BORIS GODUNOV—108m.—Artkino 4113
BOTTOM OF THE BOTTLE, THE—89m.—20th-Fox....4098
BRAIN MACHINE, THE—72m.—RKO 4110
BRIDE OF THE MONSTER—67m.—Realart....4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021
BROKEN STAR, THE—82m.—United Artists....4112

C

CAROUSEL—128m.—20th-Fox 4118
CASH ON DELIVERY—82m.—RKO 4091
COCKLESHELL HEROES—97m.—Columbia 4109
COME NEXT SPRING—92m.—Republic 4098
CONFLICT—95m.—Artkino 4101
CONQUEROR, THE—111m.—RKO 4117
COUNT THREE AND PRAY—102m.—Columbia....4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078

D

DANCE LITTLE LADY—87m.—Trans Lux 4100
DAY THE WORLD ENDED—79m.—American Releasing 4102
DEEP BLUE SEA, THE—99m.—20th-Fox....4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount.... 4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 407B
DIG THAT URANIUM—61m.—Allied Artists 4085
DOCTOR AT SEA—92m.—Republic 4111
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia....4037

E

ETERNAL LOVE—95m.—Casino 4101

F

FEAR—82m.—Astor 4077
FIGHTING CHANCE, THE—70m.—Republic 4070
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Columbia 4022
FOR DO'S SAKE—88m.—Grand Prize 4113
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—91m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRISKY—98m.—DCA 4066
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G

GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GLASS TOMB, THE—59m.—Lippert 4109
GLORY—100m.—RKO 4091
GOOD MORNING, MISS DOVE—107m.—20th-Fox....4067
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia 4022
GUY NAMED JOE, A—149m.—MGM....4061
GUYS AND DOLLS—149m.—MGM 4054

H

HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—115m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HILL 24 DOESN'T ANSWER—100m.—Continental....4073
HIS EXCELLENCY—84m.—Brenner 4113
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOT BLOOD—85m.—Columbia 4117
HOUSTON STORY, THE—79m.—Columbia 4086

I

I DIED A THOUSAND TIMES—109m.—Warners.... 4050
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
INDIAN FIGHTER, THE—88m.—United Artists....4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)

J

JAIL BUSTERS—61m.—Allied Artists 4053
JOE MACBETH—90m.—Columbia 4090
JOHNNY STOOL PIGEON—74½m.—U-I 4062

K

KETTLES IN THE OZARKS, THE—81m.—U-I 4119
KILLER IS LOOSE, THE—73m.—United Artists....4099
KILLER'S KISS—67m.—United Artists 4039
KISMET—113m.—MGM 4078
KISS OF FIRE—87m.—U-I 4026
KISS THE BLOOD OFF MY HANDS—79m.—U-I....4062

L

LADY GODIVA—89m.—U-I 4050
LAST FRONTIER, THE—98m.—Columbia 4077
LAST HUNT, THE—108m.—MGM 4110
LAST OF THE DESPERADOS—71m.—Associated.... 4077
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LET'S MAKE UP—72m.—United Artists....4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox... 4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LITTLEST OUTLAW, THE—75m.—Buena Vista....40B5
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists....4033
LOVER BOY—85m.—20th-Fox 4067
LUCY GALLANT—104m.—Paramount 4046

M

MADDELENA—90m.—I.F.E. 4023
MAN ALONE, A—96m.—Republic 4034
MANFISH—76m.—United Artists 4112
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WHO NEVER WAS, THE—103m.—20th-Fox 4111
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists....4047
McCONNELL STORY, THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM....4097
MELODY BELOND LOVE—95m.—Grand Prize....4101
MIRACLE IN THE RAIN—107m.—Warners 4099
MUSIC LAND—69m.—RKO—Disney 4066
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic... 4071

N

NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NEVER SAY GOODBYE—96m.—U-I 4112
NIGHT HOLDS TERROR, THE—86m.—Columbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
NO MAN'S WOMAN—70m.—Republic 4071
NORTHWEST PASSAGE—126m.—MGM 4110

O

OKLAHOMAI—143m.—Magna-Todd-AO 4051
ON THE THRESHOLD OF SPACE—96m.—20th-Fox....4118
ONE MINUTE TO ZERO—105m.—RKO 4111
ONE STEP TO ETERNITY—94½m.—Ellis 4074
ONE WAY TICKET TO HELL—65m.—Eden....4081
OUR MISS BROOKS—85m.—Warners 4112
OVER-EXPOSED—80m.—Columbia 4117

P

PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Van Wolf-API 4087
PICNIC—115m.—Columbia 4069
PLEASE MURDER ME—78m.—DCA 4109
POSTMARK FOR DANGER—86m.—RKO 4098
PRISONER, THE—91m.—Columbia 4070

Q

QUEEN BEE—95m.—Columbia 4045
QUENTIN DURWARD—101m.—MGM 4045

R

RAINS OF RANCHIPUR, THE—104m.—20th-Fox....4079
RANSOMI—104m.—MGM 4086
REBEL WITHOUT A CAUSE—111m.—Warners....4055
RED SUNDOWN—81m.—U-I 4112
RETURN OF JACK SLADE, THE—80m.—Allied Artists 4053
RIVER CHANGES, THE—91m.—Warners 4113
ROCK 'N' ROLL REVUE—70m.—Studio 4040
ROSE TATTOO, THE—117m.—Paramount 4062
RUNNING WILD—81m.—U-I 4062

S

SAMURAI—93m.—Fine Arts 4074
SECOND GREATEST SEX, THE—87m.—U-I 4039
SECRET VENTURE—70m.—Republic 4071
SERGEANT'S DAUGHTER, THE—97m.—Casino 4102
SEVEN CITIES OF GOLD—103m.—20th-Fox 4034
SHACK OUT ON 101—80m.—Allied Artists 4069
SHADOW OF THE EAGLE—93m.—United Artists 4026
SILENT FEAR—66m.—Gibraltar 4103
SIMBA—98½m.—Lippert 4033
SINCERELY YOURS—115m.—Warners 4056
SINS OF POMPEII—70m.—Visual Drama.... 4040
SLIGHTLY SCARLET—99m.—RKO 4111
SONG OF THE SOUTH—94½m.—Buena Vista 4086
SPECIAL DELIVERY—86m.—Columbia 4023
SPOILERS, THE—84m.—U-I 4072
SQUARE JUNGLE, THE—86m.—U-I 4072
STEEL JUNGLE, THE—86m.—Warners 4119
STORM FEAR—88m.—UA 4080
STRANGE PASSION, THE—82m.—Meadow....4102
STRATTON STORY, THE—106m.—MGM 4110
SUDDEN DANGER—65m.—Allied Artists 4085
SUICIDE ATTACK—64m.—Brenner 4114
SVENGALI—82m.—MGM 4037

T

TALL MEN, THE—122m.—20th-Fox 4039
TARANTULA—80m.—U-I 4063
TARGET ZERO—92m.—Warners 4067
TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TEEN-AGE CRIME WAVE—77m.—Columbia 4045
TENDER TRAP, THE—111m.—MGM 4054
TENNESSEE'S PARTNER—87m.—RKO 4038
TEXAS LADY—86m.—RKO 4066
THERE'S ALWAYS TOMORROW—84m.—U-I 4091
THEY WHO DARE—101m.—Famous 4092
THIEVE'S HIGHWAY—94m.—20th-Fox 4039
THIRTY SECONDS OVER TOKYO—139m.—MGM....4061
THREE BAD SISTERS—76m.—United Artists 4091
THREE MUSKETEERS, THE—125m.—MGM 4110
THREE STRIPES IN THE SUN—93m.—Columbia.... 4053
TIMETABLE—82m.—United Artists 4099
TO CATCH A THIEF—106m.—Paramount 4025
TOO BAD SHE'S BAD—95m.—Getz-Kingsley....4092
TOP GUN—73m.—United Artists 4072
TOUGHEST MAN ALIVE—72m.—Allied Artists 4061
TREASURE OF PANCHO VILLA, THE—96m.—RKO.... 4038
TRIAL—109m.—MGM 4024
TROUBLE WITH HARRY, THE—99m.—Paramount 4046
TWINKLE IN GOD'S EYES, THE—73m.—Republic.... 4047
TWO-GUN LADY—79m.—Associated 4077

U

ULYSSES—104m.—Paramount 4025
UMBERTO D.—B9m.—Harrison-Davidson 4074
URANIUM BOOM—67m.—Columbia 4117

V

VANISHING AMERICAN, THE—90m.—Republic 4066
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox.. 4055

W

WALK A CROOKED MILE—91½m.—Columbia....4065
WARRIORS, THE—85m.—Allied Artists 40[illegible]
WHEN GANGLAND STRIKES—70m.—Republic....4118
WHITE CHRISTMAS—120m.—Paramount 4046
WILDFIRE—(See Bar Sinister, The)
WIRETAPPER—80m.—Embassy 4103
WORLD IN MY CORNER—82m.—U-I 4099

Y

YEARLING, THE—134m.—MGM 4110
YOU'RE NEVER TOO YOUNG—102m.—Paramount....4025

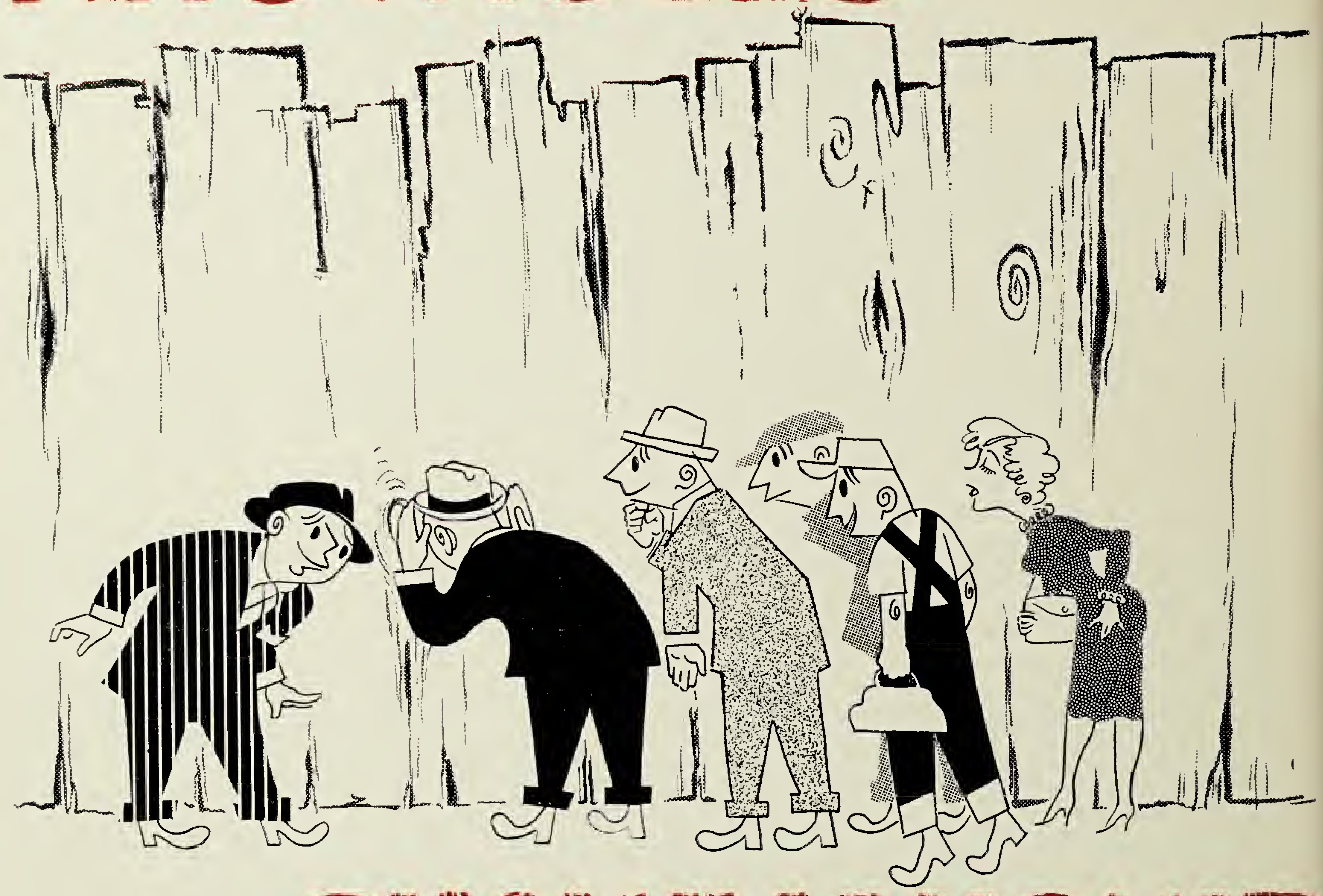
(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy Dana Wynter	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver	**Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**Mystery Of The Black Jungle** Lex Barker Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell Sheree North	**Man With The Gun** (Goldwyn, Jr.) Robert Mitchum Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	**Tarantula** John Agar Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle	**The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lana Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Withou tEnd** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina	**I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Briaitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan	**The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick	**The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed **The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **The River Changes** (Made in Germany) Rosanna Rory Harald Moresch **The Steel Jungle** Perry Lopez, Beverly Garland **Our Miss Brooks** Eve Arden, Gale Gordon **Miracle In The Rain** Van Johnson, Jane Wyman	**Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angelo Lansbury, Raymond Burr (DCA)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

KNOTHOLES



...and SHOWMANSHIP

They both bring out that "WANT TO SEE"

It's the nature of the human animal to be intrigued by that glimpse of goings-on behind the fence . . . and lured by the sights you give from your shows. The more you show the more they'll go.

So, keep on showing and selling with all the tools, tricks and techniques of showmanship. You'll find 'em at your N.S.S. Exchange!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE
EXHIBITOR

MARCH 14, 1956 VOLUME 55 NUMBER 20
IN TWO SECTIONS • THIS IS SECTION ONE

Toll-TV Article Stirs Controversy

(page 8)

TOA Calls For End To Bidding

(page 14)

AND FEATURING: STUDIO SURVEY

William C. Gehring, veteran of 37 years service with 20th-Fox, was elevated last week to a company vice-presidency and will function as executive assistant to president Spyros P. Skouras, it was announced as well.

CALLIN

AMAZING!

HERE'S WHAT THEY'LL SEE!

See an electronic blaster vaporize an attacking tiger in mid-air!

See an invisible demon hurl an earth man to fiery destruction!

See an uninhibited beauty as she meets young earth men for the first time!

See the fabulous flying saucer space ship of 2200 AD—faster than the speed of light!

See how the invisible demon smashes buildings and burns itself through steel!

See Robby, the Robot, the most amazing mechanical genius ever devised!

See two moons floating in a green sky!

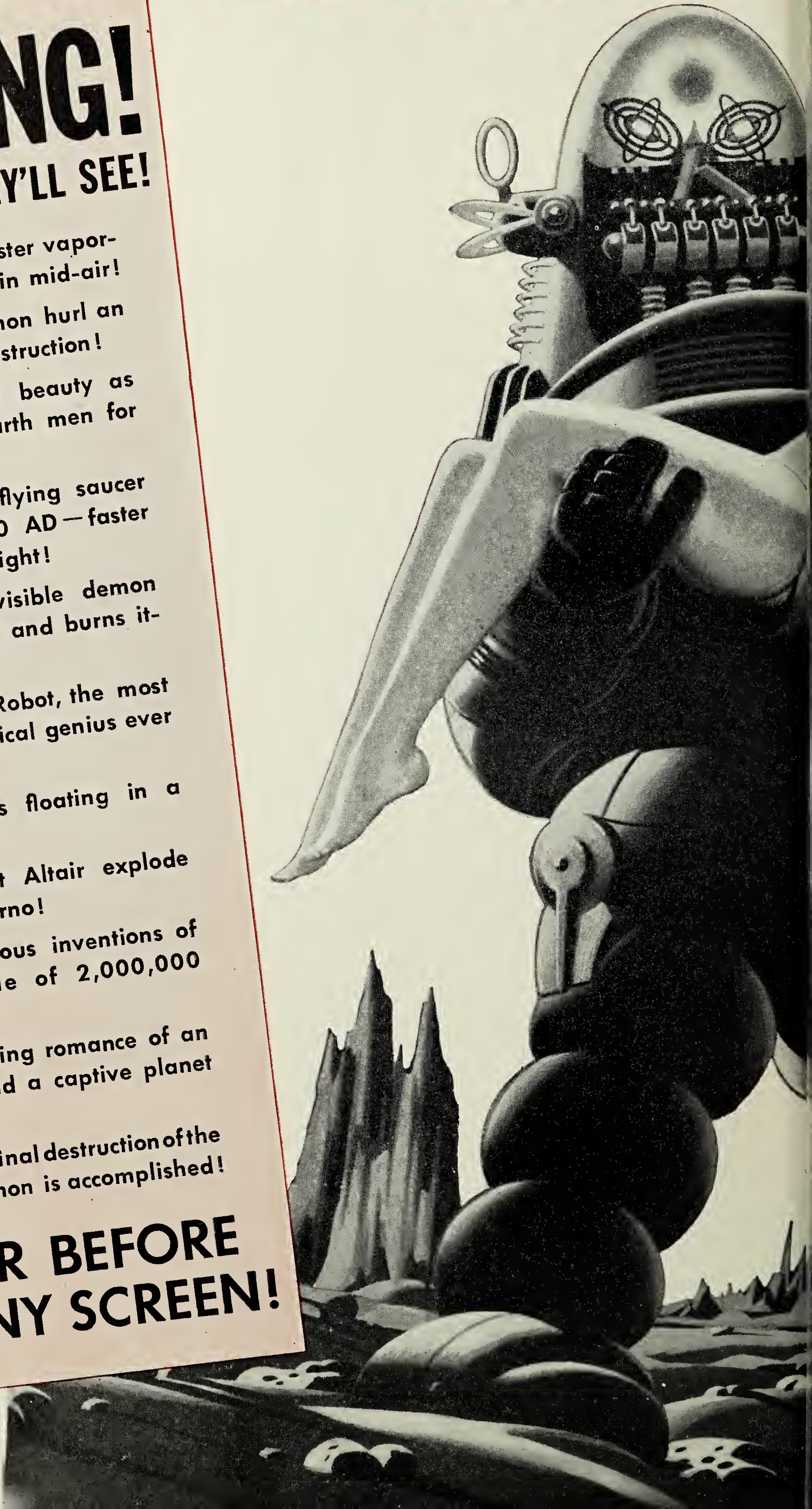
See the planet Altair explode into a fiery inferno!

See the fabulous inventions of planet people of 2,000,000 years ago!

See the thrilling romance of an earth man and a captive planet goddess!

See how the final destruction of the invisible demon is accomplished!

NEVER BEFORE ON ANY SCREEN!



(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

LL SHOWMEN!

THE ROBOT: The amazing mechanical Robot has made personal appearances with Anne Francis on the Perry Como Show, NBC-TV network. It appeared also on "Today" the Garroway Show, NBC network and has made personal appearances in Chicago and Cleveland.

GIANT TIE-UP: In 80 million Quaker Oats cereal boxes, a free ticket for a child under 12 when accompanied by paying adult. Vast campaign by Quaker Oats Company in magazines, radio, TV, Sunday comics, supplements, etc.

NATIONAL ADVERTISING: "Picture of the Month" column in leading national magazines. Full page ads in all leading fan magazines.

8-FOOT LOBBY STANDEE: Eye-stopping figure similar to the one at the left of Robby, the Robot, a great ticket-seller for lobbies.

TRAILER: There's showmanship in every foot of the mass-appeal trailer. Unique! Different!

PRESS BOOK: Here's a real opportunity to pack your house, using the high-powered press book filled with ticket-selling appeal.

M-G-M PRESENTS

FORBIDDEN PLANET

IN CINEMASCOPE AND COLOR

STARRING

WALTER PIDGEON · ANNE FRANCIS · LESLIE NIELSEN

WITH WARREN STEVENS AND INTRODUCING ROBBY, THE ROBOT · SCREEN PLAY BY CYRIL HUME

BASED ON A STORY BY IRVING BLOCK AND ALLEN ADLER · PHOTOGRAPHED IN EASTMAN COLOR · DIRECTED BY FRED McLEOD WILCOX · PRODUCED BY NICHOLAS NAYFACK

A Metro-Goldwyn-Mayer Picture

MEMO

From 20th to Exhibitors

Re: ON THE THRESHOLD OF SPACE

You need a whole new vocabulary to describe this picture. Rocket-sleds, freefalls, windblasts, balloon-gondola ascensions. These are the intriguing new sounds--and new sights--of this fascinating motion picture adventure.

Movies have shown new frontiers before; but never the most dangerous one of all, located just 17 miles from home, straight up. There have been movies about space and movies about medicine; nobody ever put them together before and came up with the very latest exploits of our U. S. Air Force--space medicine. There have been movies about the air age and the jet age, but none that captures the force of riding a rocket-sled at 1000 miles an hour, the shock of bailing out at 100,000 feet, the fear, the courage, the stunning impact of supersonic speed.

Never before a true story of such vision, such imagination, such daring, caught so completely by the cameras of CinemaScope and the color of De Luxe. They may have never seen strato-flyers before, but they'll never forget them after ON THE THRESHOLD OF SPACE. It's breathtaking, and they'll gasp; it's also memorable, and they'll talk.
It will take new words to tell it, as it has in this memo.
And one thing more: a good supply of superlatives.

AVAILABLE NOW!

ON THE THRESHOLD OF SPACE

MOTION PICTURE

EXHIBITOR

Member Audit Bureau of Circulations

MARCH 14, 1956
VOLUME 55 NUMBER 20

TO "TAKE A WALK" . . . OR "STAY AND FIGHT"

Amid booming charges of usurping authority, wasteful spending of funds, and an insinuation that minutes of a meeting were phonied, National Allied has now formalized its reasons for resigning from COMPO. Resulting from discussions at an Allied board meeting on Feb. 19 and 20, and covered in a letter to the Governing Committee of COMPO signed by Abe Myers under date of March 2, most of the charges are directed at the administration of Bob Coyne, and at Bob Coyne personally.

To any interested, but impartial, spectator, many of the charges seem not sufficiently specific or serious as to warrant "a walk" by Allied. Charges that Coyne didn't stick to protocol, a quality that often seems to outrank even monetary success in Allied minds; charges that under Coyne's administration expenses weren't cut between campaigns; charges that Coyne was elevated to the Governing Committee (after Allied resigned) as a direct insult to Allied. None of these seem sufficient reason for an attempt to wreck COMPO, which happens to be the nearest approach to an all-industry public relations group that we have seen in recent years. Any organization that is worth having, is worth fighting for. And the place to fight "for" something is as a member of its councils and not as a truculent bystander on the curb across the street shouting charges.

At the risk of being classed with the "unfair" or "biased" trade press, or bringing down some equally devastating "charges" on our own head for having the temerity to think our own thoughts and not blindly follow the Allied "line," we would like to point out that their inclination to "take a walk" rather than "stay and fight" is a weakness that affects the whole industry. Regardless of what high esteem one may have for Allied's aims, for Allied's sincerity, or for individual Allied executives, how can industry factions sit down in meetings, or form constructive organizations, if it is a foregone conclusion that at the first vote that goes against them, however right or wrong they can be, Allied will "take a walk."

We have known Bob Coyne, and we have watched his work over a period of years. As a paid employe we don't believe he would be the kind of lad to usurp authority if the rules were laid down. We don't believe he would tamper with minutes of any meeting. And we don't think he should be singled out as the boy who "must go" before the Allied chieftains will stop sulking in their tents and rejoin the party.

Of course, this is just our thinking. And we can be wrong!

But if all of the charges in Abe Myers' letter are worth considering, it would seem to us that the most COMPO needs is the appointment of an investigating committee to air them, to judge their accuracy, and to sponsor agreed-to changes.

COMPO is worth fighting *for*, not *against!* And firing the works, or "taking a walk" is not the way to fight for it.

A HANDSHAKE TO BILL GEHRING

That old tribute to the effect that "it couldn't happen to a nicer guy" was never more truly a reflection of industry thinking, exhibitor, distributor, and producer alike, than in the announcement that William C. Gehring had been elected a vice-president, and would function as executive assistant to Spyros P. Skouras, at 20th Century-Fox.

Having served his company for a total of 37 years, as branch, division, and sales manager, and most recently as executive assistant to general sales manager Al Lichtman, Bill is one of the best known and best loved executives in the top echelon of distribution. Always accessible to exhibitors, large and small, and a regular attendant at their national and regional conventions, Bill is a welcomed speaker, and has a reputation for talking "straight."

He carries to his new duties the goodwill and good wishes of everyone.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nunamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ST-GABRIEL DE BRANDON, QUEBEC (Can.)

The two back seasons of pink "SERVISECTION" reviews, from September, 1952, to September, 1954, have arrived, and are exactly right for us. Please advise by return mail whether these "SERVISECTIONS" are available from September, 1948 through August, 1952. We play French-dubbed and until MOTION PICTURE EXHIBITOR came along had few records for those years.

PAUL DESJARLAIS
Theatre Brandon

EDITOR'S NOTE: While we didn't know that our "theatre-wise" reviews could be of service on "French-dubbed" pictures, we are glad to learn that they are. With a limited number of seasons (September to September) available, we can serve subscribers from September, 1948 to date. The cost is only 52 cents per season.

From MILWAUKEE, WIS.

Somehow or other the pink review SERVISECTION was not included in my issue of January 11. Can I have another copy, for I sure miss it, because I refer to my files time and time again.

Your "X-Ray" paragraph in your reviews is the best analysis I know; but I would like to offer a suggestion. How about references such as: "For Adults only," "For small fry," "Family type," or some similar suggestion of the type program it will fit? This would save checking a lot of Legion of Decency reports, and similar classifications, before building a program of one type or another.

WILLIAM C. GUSE
Abbey Theatre

EDITOR'S NOTE: Our reviewers are supposed to include just such advices, and if you'll run a back check we're pretty sure you'll find they do. But we'll be more alert, and will make certain in the future.

From PATERSON, N. J.

We keep the pink reviews SERVISECTIONS of MOTION PICTURE EXHIBITOR in ring binders; and believe we have every issue since you started publishing them.

FRANK R. CUNNIFFE
Majestic Theatre

EDITOR'S NOTE: If you have, that ought to take you back well over 20 years, for MPE was the first of all trade papers to separate its reviews and make them saveable. We'll bet your files are well thumbed!

From SCOTTVILLE, MICH.

I wish I could find the words to really thank MOTION PICTURE EXHIBITOR, and the Circuit Executive Judges of "SHOWMANSHIP SWEEPSTAKES," for choosing my campaign on "WE'RE NO ANGELS" as the winner of Paramount's $500 prize. This is without a doubt one of the greatest things that has ever happened to me, and I shall do my best to try to live up to the honor you have bestowed on me.

Being only a youngster in the business, although I was born and raised in it, I believe the honor and recognition meant just as much to me as did the money. It has given me that added confidence in myself as a Showman, and not just as a theatre manager.

At the same time I would like to thank your trade paper for originating "SHOWMANSHIP SWEEPSTAKES." This is unquestionably the best possible method to give theatremen that added incentive to get out and sell their pictures. This can only mean more business for all of us, even though we can't all win extra prize money every time.

CHARLES F. WALLACE
4-Star Theatre

EDITOR'S NOTE: We think you have found some very nice "words," and we are grateful for your enthusiasm. We can assure you that it was also gratifying to Paramount to have one of their small "grass roots" customers win their big prize. You have furnished actual proof that every theatreman, large or small, can be a real showman if he will only try.

"WOW! WOW! WOW!"

YOUNGEST Satisfied Subscriber award goes to Miss Fran Friedman, 11-month-old daughter of Mr. and Mrs. Stanton H. Friedman of Philadelphia, and granddaughter of Mr. and Mrs. Henry "Butch" Friedman of Ardmore, Pa. Stanton operates the Lawndale Theatre, Philadelphia, and the Harrison Theatre, West Chester, Pa. Henry has been deeply involved in theatre real estate for many years but usually is content to take the rent check and save the headaches of operation. While this does not signal any break in the MOTION PICTURE EXHIBITOR policy of not publishing baby pictures it was the "WOW!" that got us! Thank you, Fran, for your enthusiasm.

From GREENVILLE, S. C.

What a thrill to open your copy of MOTION PICTURE EXHIBITOR and see that you have won a 100 bucks. Many excellent ideas pass through SHOWMANSHIP SWEEPSTAKES each week, to and from theatres across the country, but never quite so terrific as the one you win with.

Our company, Consolidated Theatres of Charlotte, is starting a drive in May, and I know some of the boys will submit some of their fancy stunts and are sure to win. THANKS A MILLION!

EDWIN PETTET
Paris Theatre

EDITOR'S NOTE: We'll watch for those South Carolina boys during that May drive. Let's see what kind of showmen they breed down there!

From MINNEAPOLIS, MINN.

A-MAN-Y SPLENDORED SALUTE to your very new and unique (and I might add, timely for me) A-MAN CORNER.

Here's to its success (and mine)!

Thanks, a million!

HARLAN BLAKE
Paradise Theatre

EDITOR'S NOTE: We don't know about that pun, but it is nice to be appreciated by theatremen (and we might add, gratifying).

From GREENFIELD, CAL.

This theatre has been a subscriber to your magazine for some time, and I would like to state that we find your reviews very valuable and like your editorial policy.

GEORGE THOMPSON
Greenfield Theatre

EDITOR'S NOTE: There is nothing more gratifying than such unsolicited, spontaneous expressions from satisfied subscribers.

From RICHMOND, VA.

I thank you for your editorial (WE GIVE OUR PAGE TO MR. deMILLE—Feb. 29, 1956). I think it was fine. I hope you will continue to bring this subject to the attention of every phase of our industry.

May I again say how much I look forward to reading MOTION PICTURE EXHIBITOR, and tell you that I think it is doing an outstanding job.

MORTON G. THALHIMER
Neighborhood Group of Motion
Picture Theatres

EDITOR'S NOTE: When the highly respected head of such an important independent circuit voices his approval, voluntarily and enthusiastically, it would seem that some new records in industry readership are being accomplished. We are grateful to Mr. Thalhimer.

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Robert H. Shelton, Jr., Commonwealth Circuit president, dies in Kansas City (page 7).

Distribution

William C. Gehring is promoted to a vice-presidency at 20th-Fox (page 8).

Exhibition

COMPO report shows exhibition's need for total repeal of the admissions tax (page 9).

International

Theatres are defined in Canada for regulatory and licensing purposes (page 16).

Legal

The government announces it will not appeal the 16mm. decision (page 8).

Legislative

Magazine article on toll-TV stirs controversy as FCC member urges immediate approval of the medium (page 8).

Mel Konecoff

Spirit of Las Vegas hits Broadway as $1,000,000 is displayed at Astor to herald MGM's "Meet Me In Las Vegas"; young actor's linguistic talents save money for RKO; and other metropolitan doings are scrutinized by a roving reporter (page 7).

Organizations

TOA goes on record at its board meeting in New Orleans as opposed to competitive bidding (page 14).

Allied airs its reasons for leaving COMPO and sets down conditions under which it will return (page 16).

Production

Suit seeks to bar Darryl Zanuck from going into independent production in lieu of finishing his contractual commitments with 20th-Fox (page 9).

Marilyn Monroe's first independent production, "The Sleeping Prince," will be distributed by Warners (page 17).

INDEX

Volume 55, Number 20 March 14, 1956

Section One

Editorials 5
Letters 6
New York By Mel Konecoff 7
Showmanship Sweepstakes 10
The International Scene 16
News of the Territory 18
Studio Survey .... SS-1—SS-4

Section Two

The Servisection .... SS-1—SS-3
(The Yellow Check-Up)

Albert Broccoli, co-head with Irving Allen of Warwick Productions of London, recently told a New York press conference that American exhibitors and audiences alike are very receptive to pictures made abroad, such as the Warwick films for Columbia release. Seated with him are Paul N. Lazarus, Jr., Columbia vice-president, and Harold Berkowitz, Warwick counsel.

NEW YORK

By Mel Konecoff

ANYBODY WANT to get a look at a million dollars? They tell us that the Astor on Broadway has on display in the lobby one hundred $10,000 bills as part of the advance promotion for the opening of "Meet Me In Las Vegas," and every morning a Wells-Fargo armored car pulls up in front of the theatre, guards pop out with loaded guns cocked, and then they carry in the loot which goes into the display case. Each night until after the premiere, the procedure is reversed.

Konecoff

TALENTED TONGUE DEPARTMENT: There's a 10 year old youngster who plays a key role in "The Brave One" for RKO, and because he speaks six languages, the company will save itself some money. The usual custom is when the film is to be distributed abroad, foreign actors are hired to dub in the native language. In this case, the lad, Michael Ray, will be able to speak for himself in French, Italian, Spanish, German, Dutch, and English. Whether this means exhibitors will pay less for the film is something else again.

ACTOR AND ACTION: Richard Widmark left for a personal appearance tour on behalf of U-I's "Backlash," of which he has a piece. He's stopping in Philadelphia, Indianapolis, Atlanta, Houston, San Antonio, Dallas, and Fort Worth. While in town, he arranged for UA to finance and release "The Seven File," which is to filmed entirely in New York beginning in September. Prior to that, he has to make "The Last Wagon" for 20th-Fox.

(Continued on page 17)

BROADWAY GROSSES

(As of this Monday)

Nothing But Holdovers

New York—The Roxy and the Music Hall led Broadway's gross parade over the weekend in a period marked by the absence of any major opening. Holdovers elsewhere got a mixed reaction.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Court Jester" (Paramount). Paramount held at $30,000 for the sixth session.

"Carousel" (20th-Fox). Roxy, with ice show on stage, checked in with $48,052 for Friday to Sunday, with the fourth week heading for $75,000.

"Picnic" (Columbia). Radio City Music Hall, with stage show, reported $80,000 for Thursday to Sunday, with the fourth session sure of $120,000.

"Helen Of Troy" (Warners). Criterion saw the seventh week headed for $14,000.

"The Benny Goodman Story" (U-I). Capitol reported $18,000 for the third week.

"Sins Of The Borgias" (Aidart). Globe anticipated a second week of $13,000.

"All That Heaven Allows" (U-I). Mayfair slid to $12,000 on the second week.

"The Rose Tattoo" (Paramount). Astor reported $16,000 for the 13th and last week.

"The Man With The Golden Arm" (UA). Victoria held well on the 13th week with $22,000.

"The Last Hunt" (MGM). Loew's State dropped to $16,000 on the second week.

Parking Fee Not Taxable

Columbus, O.—A recent bulletin of the Independent Theatre Owners of Ohio called attention to a Treasury Department ruling that in a case where a refund of a parking charge was allowed to theatre patrons, the net price only was taxable, with the result that if a theatre refunded a 25 cent charge on a 75 cent admission, it would sell a 50 cent ticket for that purpose. The latter would, therefore, be exempt from the Federal admissions tax.

The bulletin pointed out, however, that drive-ins, according to a previous ruling, cannot assess part of their admission charge for parking because the picture cannot be seen without parking the car.

Commonwealth Head Mourned

Kansas City—Robert H. Shelton, Jr., 61, Commonwealth Theatres president, died last week in his home here after a long illness. In the industry for more than 25 years, he was named president of Commonwealth in January, 1955, having served as a district manager, film buyer, and general manager for the circuit, which operates in Missouri, Kansas, Arkansas, Iowa, Nebraska, and North Dakota. He is survived by his widow and a daughter.

Magazine Article Rekindles Toll-TV Fire

FCC Member Urges Okay Of Controversial Medium; States Public, Not Congress Should Decide Its Worth

New York—Federal Communications Commission commissioner Robert E. Lee last week proposed a four-point program for launching toll television on a trial basis, and called for an end of what he termed "endless legal procedures, hearings, and studies" on the controversial issue, strongly opposed in many industry quarters.

As the author of an article on pay-to-see TV in a recent issue of Look Magazine, Lee said that public hearings on the toll system "will never settle the question," and suggested that the FCC approve it on a "broad basis," leaving to the entrepreneur the choice of the competing systems; apply temporary restrictions until its function is determined, possibly limiting it to UHF channels and restricting the amount of time which could be charged for, to protect free broadcasting; permit the experimental period to last long enough to test public reaction, giving stations and programming facilities time to develop their operations; and permit stations to drop paid TV if they discover it does not meet the marketing requirements in their areas. Lee indicated that he believes Congressional approval of subscription television is unnecessary.

Lee justified his position in favor of the toll TV trial on the grounds that the public is interested in fostering television competition to insure an outlet for all viewpoints; that the television audience, and not the government, should be the factor in voting for or against the system; that it would mitigate the economic depression of UHF outlets, many of which are in desperate straits, and boost independent stations; the cost of toll TV is irrelevant, because in a free society the public should be free to choose and pay for the goods it wants, and it may be very willing to pay for TV entertainment it cannot receive at present through sponsored television; and the toll medium could broaden the country's cultural development through programming such as opera, correspondence courses, and medical demonstrations.

Republic Net Rises

New York—The consolidated net income for Republic in the year ended Oct. 29 last aggregates $919,034, it was announced recently by Herbert J. Yates, president. In the previous year, net income totalled $804,202.

Net sales and net income from film rentals and royalties tallied $39,621,099 compared with $37,962,359 in the year ended in October, 1954. In a message to stockholders, Yates noted that a $1 million advance payment received for TV rights to Roy Rogers and Gene Autry western films was not credited to income last year because delivery of the product had not been completed.

Warners Backlog To TV In $21,000,000 Agreement

WILMINGTON, DEL.—Jack L. Warner, vice-president, Warners, and Louis Chessler, board chairman, PRM, Inc., announced jointly last fortnight that they have concluded an agreement under the terms of which Warners will sell to PRM, Inc., approximately 750 talking feature motion pictures, as well as short subjects, cartoons, and silent features released up to the 1948 season. The selling price was announced at $21,000,000.

The deal was a consequence of negotiations carried on between Eliot Hyman, representing PRM, Inc., and Benjamin Kalmenson, representing Warners.

Gehring Is Promoted To Vice-Presidency

New York—William C. Gehring has been elected a vice-president of 20th-Fox Film Corporation, it was announced last week by Spyros P. Skouras, president. Gehring will function as executive assistant to the president on all company and trade affairs.

Gehring has been executive assistant general sales manager for the company. He is celebrating his 37th year with 20th-Fox, having served as branch manager, division manager, and sales manager during his long tenure.

One of the most widely known and admired sales executives in the business, Gehring has been a frequent speaker in recent years at exhibitor conventions and meetings, addressing groups on the company's plans and policies as well as the progress of it revolutionary CinemaScope process.

As Skouras' representative, it is expected he will continue to act as a spokesman for the company on similar important matters and occasions.

Republic's Naturama Process To Be Unveiled At Screenings

NEW YORK—Demonstrations of its new anamorphic dual lens wide screen process, Naturama, will be held by Republic in all branch cities beginning at the end of this month, it was announced last week by Richard Altschuler, vice-president in charge of world wide sales. Altschuler said the screenings will contain clips from "The Maverick Queen" and "Lisbon," the first two Republic features utilizing the process. Herbert J. Yates, president, will give an exposition of the process, it was further stated. Altschuler revealed that Republic hopes to use Naturama in all of its films. Yates, in his annual report to the stockholders last week, said the process was developed by Republic and Consolidated Film Industries after several years of experimentation. The projection ratio was said to be 2.35 to one.

Committee Against Toll-TV Charges Commissioner With Disqualifying Himself As Judge By Article Authorship

New York—The FCC's commissioner Robert E. Lee is highly unqualified to pass judgment on the issue of subscription television because he has aired the controversy publicly without conducting a hearing or critically assessed the ramifications of the proposed system, it was charged last week by Alfred Starr and Trueman Rembusch, co-chairmen, Committee Against Pay-To-See TV, in reply to Lee's Look Magazine article in support of an immediate trial for toll TV. The exhibitor heads of the voluntary industry group urged Lee to disqualify himself from further part in the proceedings " . . . for he, a public official, has taken a highly unethical stand" on a matter which "a whole group" must pass on by writing an article for his personal gain, to influence others.

By taking the position he has, Lee is ruling on an issue which could cost as much as $1,150 annually to the American family, the chairmen charged, countering his proposal of temporary restrictions and the utilization of UHF stations by asking why the public should be taxed "specfically to defray the cost of unsuccessful private enterprises such as some UHF operations." In answer to the Lee proposal that pay TV be tried long enough to determine public reaction, the industry committee noted that polls and surveys across the country indicate that the public is opposed to the subscription system by an estimated 20 to one average and that the reaction is attested in over 25,000 briefs filed with the FCC last year.

No 16mm. Appeal By Gov't

Washington—The Government will not appeal the Los Angeles District Court decision dismissing its 16mm. anti-trust action against the major distributors, it was announced last week by Attorney General Herbert Brownell as the deadline for a Federal appeal drew close.

The government complaint was dismissed last December by Federal Judge Leon R. Yankwich after a 25-day trial, during which more than 20 witnesses were heard and voluminous exhibits presented. The decision held that the defendants had restricted the distribution of 16mm. prints only to the extent required for protection of their financial interests and that the system of clearance employed is lawful.

The defendants were Columbia, RKO Radio, 20th-Fox, Warners, and U-I. Republic, Pictorial Films, and Films, Inc., had signed consent decrees with the government, but the decision, becoming final last weekend in the absence of government appeal, released them.

Alexander To Assist Dozier

Hollywood—William Dozier, RKO vice-president in charge of production, has named Stephen Alexander as his assistant.

Suit Seeks To Bar Zanuck Indie Move

New York—An injunction action seeking to restrain 20th-Fox and Darryl Zanuck from reaching any agreement providing 20th-Fox funds or studio facilities for Zanuck's use as an independent producer was filed last week in the New York Supreme Court by Louis Kipnis, attorney for William Weinberger, a stockholder. The suit claims that Zanuck, under his 1949 contract, modified in 1952, still must render three years of full time service to the company and 10 years in an advisory capacity. The contract provided a weekly salary of $5,000 for full time, and $2,285 weekly in the advisory capacity.

The action asks that Zanuck be enjoined from using 20th-Fox's funds and assets in competition with the company in the production of independent product; that 20th-Fox be enjoined from recognizing Zanuck's declaration last month that he is unable to discharge full time contractual obligations; that Zanuck be restrained from taking any action against the corporation based on that declaration; and that Zanuck be enjoined from competing with 20th-Fox, until his contract terminates, in independent production in his own behalf or that of any other company in which he holds an interest.

The complaint alleged that prior to Zanuck's declaration on Feb. 5 last, he and 20th-Fox president Spyros P. Skouras entered into negotiations concerning Zanuck's employment which had as their objective the subversion of contractual rights of the corporation relative to Zanuck.

Republic Names Heidenrick

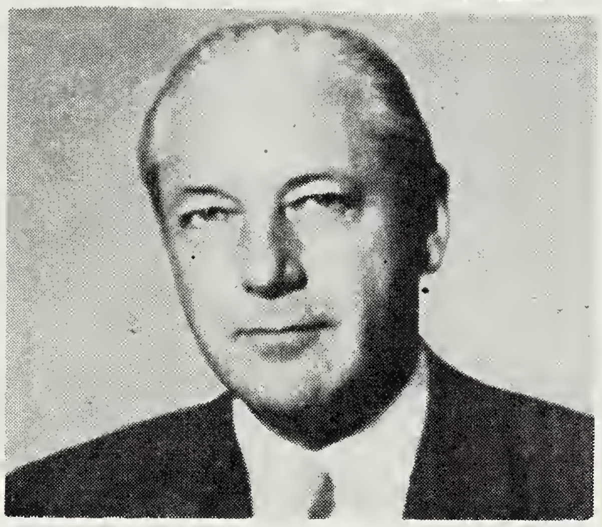
New York—The appointment of William Heidenrick as the company's special representative for Australia and New Zealand was announced by Reginald Armour, executive vice-president, Republic Pictures International.

COMPO Figures Show Crying Need For Full Repeal Of Admissions Tax

New York—Over 27 per cent of the 19,200 theatres presently open in the country are operating at a deficit, and more than 29 per cent are barely breaking even, according to a survey completed by COMPO for the admission tax repeal campaign. The figures were disclosed last fortnight when COMPO released copies of a 32-page booklet containing detailed plans and information for the campaign, mailed to all state and regional campaign committees and industry leaders.

The booklet pointed out that the theatres now suffering the worst effects of the Federal excise levy of 10 per cent on admissions are those that are responsible for 80 per cent of the industry's domestic revenue, and maintains that the prospects for tax relief now are more favorable than they were two years ago, when the impost was cut. Fifty-three per cent of the operating theatres collect and pay $80 million annually in taxes, the remainder having ticket prices of less than 50 cents, with the result that they pay no taxes. COMPO finds that only 3,100 theatres of the 9,000 in the latter category can operate profitably on the low admission price, and the remainder in the group have been placed in a financial vacuum by the 50 cent exemption.

COMPO asserts that the elimination of the tax would cost the Treasury Department only $48 million of the total collected, the remaining $32 million being returned through increased corporation taxes. It also places the increase of operating costs since the granting of partial tax relief at 12 per cent.



Herbert B. Lazarus has recently been appointed as general counsel of American Broadcasting-Paramount Theatres, Inc., succeeding the late Walter W. Gross.

Castleman Suit Ends

Washington—The Supreme Court last week refused to hear arguments in the $38 million damage suit against Howard Hughes, charging mismanagement of RKO Pictures and RKO Radio Pictures, brought by Eli B. Castleman and other minority stockholders of the companies. The suit was previously rejected by the Ninth Circuit Court of Appeals, and the Supreme Court, in a one-line decision, refusing a writ of certiorari.

Ritchey Delays Tour

New York—Norton V. Ritchey, Allied Artists International president, has delayed the start of his world tour and is returning from Hollywood to his headquarters here for special meetings on foreign distribution plans for the company's top calibre new productions screened for him at the studio.

Justice Dept. Studies Film Sales To TV For Anti-Trust Violations

Washington—The anti-trust division of the Department of Justice has undertaken a scrutiny of the sale of feature films to television outlets by methods similar to the block-booking practices outlawed by the Supreme Court in the Paramount consent decree, anti-trust chief Stanley N. Barnes advised the Senate Commerce Committee last week. Barnes says the Department intends to be alert to a recurrence in the broadcasting industry of the same practices which brought the Paramount case to federal court in the motion picture industry, expressing confidence that the former would cooperate in the venture.

Although Barnes did not elaborate on the details of the investigation, a Justice spokesman later said that the study now is concerning itself with the sales of blocks of films by television networks, adding that whatever decision is reached, it probably would be broad enough to cover anyone attempting to sell a package to a TV outlet without giving the buyer the opportunity to reject any of the films.

Early in this testimony to the Senate body, which is studying television industry problems, Barnes drew a parallel between theatre divorcement required by the consent decree and programs owned or controlled by the television networks. Justice has received complaints, he said, that the networks force sponsors to use programs owned or controlled by the networks in top time slots. The Supreme Court, he further pointed out, stipulated divorcement in the Paramount case, and if a similar situation is to be avoided in TV, the networks must not predicate access to the airwaves on use of the network's product. When committee counsel Kenneth Cox questioned Barnes whether a television station giving a network an option on its time "is the victim of blind selling," also banned in the consent decree, Barnes replied that he thought so and that the Department had received complaints on that score, too.

MPIC Opposes Tax

Hollywood—An appeal for the elimination of the federal admissions tax was telegraphed last fortnight to California Senators and Congressmen by the Motion Picture Industry Council, representing almost all the professional personnel engaged in motion picture production. The telegram, signed by president Ronald Reagan, told the legislators that films are a California industry which have brought fame and fortune to the state, stating that such a levy cuts into revenues and "brings thousands of American theatres to the brink of bankruptcy."

In putting the MPIC firmly on record against the excise levy, the telegram went on to say that the admissions tax "continues to be the margin between successful and unsuccessful theatre operation," noting that while theatres are obliged to spend large sums to meet the challenge of television, it is "frequently disastrous" to impose taxes upon them which have the effect of increasing admission prices and reducing audiences.

NSS Set For Easter

New York—National Screen Service has announced that a complete line of sound trailers and other accessories are available to herald Easter and to assist exhibitors to get that "extra" holiday business.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 37

George Nonamaker
Editor

Second "Pancho Villa" Award Sets Stage For Sweeps Jackpot Playoff

PHILADELPHIA—Jerome Baker, RKO Keith's, Washington, D. C., by winning this week's contest on RKO's "The Treasure Of Pancho Villa," not only cops the $100 MOTION PICTURE EXHIBITOR'S SHOWMANSHIP SWEEPSTAKES weekly prize, but ties with James B. Myers, Jr., Bluebird, Petersburg, Va., who won $100 first prize in Contest 34 in the issue of February 22nd for his entry on the same picture. This means there will have to be a playoff to see who wins RKO's posted $500 bonus prize, which expires on April 11.

WINNING ENTRY

"THE TREASURE OF PANCHO VILLA"

Submitted by Jerome Baker
RKO Keith's, Washington, D. C.
1839 seats • 95 cents top admission
General patronage.

A tieup was made with Georges Home Appliance Stores, with 10 large stores blanketing this entire area using the "Treasure Chest" stunt. This entire promotion was paid for by Georges. "Treasure Chests" were placed in all of the 10 stores two weeks in advance of opening telling their customers to get their "Treasure Chest" coupons at the theatre on opening day of "The Treasure Of Pancho Villa."

Georges printed up 50,000 Treasure of Pancho Villa certificates valued at from $10 to $50 against purchases. Certain of the certificates were marked for special prizes given by Georges which consisted of a Westinghouse Electric Dryer, Lewt Vacuum Cleaner, 25 table model radios, 100 Eversharp pen and pencil sets, American Flyer train set, 10 electric clocks, 50 plastic table cloths, 25 hostess sets, five electric irons, two roto broilers, 15 jewel music boxes, and five carving sets.

Georges utilized 50 of their regular radio spots in plugging the contest, picture, and theatre playdate. They also bannered their 25 delivery trucks with details of the "Treasure Chest" tieup.

Although it is strictly against policy in Government Buildings, we were able through friends working in these various places to post typewritten notices regarding our "Treasure Chest" giveaway.

We tied up with Cindy Lou's Melody Ranch on WTTG-TV whereby Cindy displayed a large glass bowl filled with Pancho Villa's old currency; and viewers were asked to send in their guess as to the number of bills in the bowl. Passes were used for prizes. Cindy also displayed a six-sheet as background for the contest plugging picture and playdate.

We tied up with Robert Winston Candies Stores whereby they furnished gold wrapped candies which resembled gold pieces. These were distributed in bags reading: "For Gold Nugget Entertainment See 'The Treasure Of Pancho Villa' At RKO Keith's Theatre."

A radio contest was used with Fred Fiske, popular disc jockey, with WWDC. Listeners were asked to write in 25 words or less "What Was Your Greatest Adventure?" Passes were used for prizes and the picture and playdate was plugged for a two-week period.

A special screening was held for all radio, TV personalities and the athletic squads of all high schools, editors of all high school and college newspapers. We also served promoted Cokes at this screening. This resulted in many free radio plugs and word of mouth advertising around the schools.

We used a man and woman dressed in Mexican costume for street bally; while a tieup with a museum gave us Mexican hats, shawls, pottery, and a few guns and swords, which were displayed in an empty downtown store window using a six-sheet as a background.

Attaches of the Mexican Embassy were our guests on opening night.

A tiein was effected with the Public Library system and they used displays pointing to their books on Mexican history.

Another tiein, this one with a local dancing school gave us some dancers attired in Mexican costumes and doing Mexican dances on the sidewalk in front of the theatre on opening night.

Newspaper publicity, as usual, gave plenty of mention, both photos and text, to the film; while Georges came through with tie-ins, one being a full pager.

RUNNER-UP NUMBER 1

MODEL AND FASHION CONTEST

Submitted by John G. Corbett
Glove, Gloversville, N. Y.
1200 seats • 65 cents top admission
City and rural patronage.

Here at the Glove seven leading women's clothing stores agreed to sponsor this big civic project. They gave $100 in cash and prizes to winners.

To start it off a small ad ran in the want ad page of the local newspaper asking for girls interested in learning the art of fashion modeling; and over 40 answered by coming to the theatre. They were told they were going to be given the opportunity of being instructed at no charge and that the theatre would let them use the stage for four Saturday mornings for this purpose. For the advertising benefit, a local dancing teacher, a former New York City model, agreed to teach the girls. At the first class the 40 girls were told of the proposed model contest and all were interested in entering it. Application cards were filled out and their instructor told them of the interesting features of the coming contest.

Also, at no cost, a hair stylist; a cosmetics teacher, who advised on make-up; a florist, who decorated the stage weekly and awarded flowers to winners; a photographer, who took photos of the girls for display and newspaper use, were interested.

For three Thursday evenings the girls appeared on our stage and on a specially constructed runway. Each carried a number and the audience voted for whom they thought was the most perfect model. at the end of the third week, 14 leading girls were selected and the seven sponsoring stores adopted two girls each. The stores dressed the girls in the latest fashions for the final contest to select "Gloversville's Most Perfect Model." The first week the girls wore sports clothes; the second week, dressy clothes; the third week, evening gowns; and the fourth week, clothing of the sponsoring store.

The show was advertised two weeks in advance of first show and for the entire four weeks by a special trailer used at all performances. Newspaper and radio came through with plenty of mention due to the interest in the local lassies involved. Heralds were distributed by the stores in mailing lists, on counters of their fashion departments, and were also distributed at the theatre and house to house. A 40x60 was used in front of the theatre each Thursday and a huge lobby display giving credits to the sponsors re-

MODELS CONTEST FASHION
MOST PERFECT MODEL?
100.00 IN CASH AND PRIZES!
CONTEST
Final

mained on display in the lobby for the four weeks.

We found that this contest pleased everyone. The girls, because they were learning to wear clothes and obtaining modeling experience; the merchants, because they were in need of good models; mothers and fathers, because the girls were given free instruction, especially in poise and proper walking; and, last, but not least, the contest meant much at the boxoffice, as friends and relatives of the contestants, clerks in the various stores and the public in general attended.

RUNNER-UP NUMBER 2

TIE-IN WITH NO ACCIDENT WEEK

Submitted by W. C. Martin
Manos, Jeannette, Pa.
800 seats • 65 cents top admission
Town and rural patronage.

When the city proclaimed a "No Accident Week" recently we joined in by showing the RKO-Pathe short "Devil Take Us," which, as you most likely know, tells the shocking story of highway slaughter.

The promotion was handled through the cooperation of city officials, local police, fire department, service clubs, civic groups, Junior Chamber of Commerce Auxiliary Police, and the school patrol.

A private screening was held two days before opening date for representatives of these groups, plus insurance company representatives. The entire school patrol was dismissed from school to attend the screening.

Through the courtesy of Paul Motor Company, a badly wrecked car was placed in front of the theatre for the entire week, and posted with appropriate signs and placards: "Slow Down And Live. Observe Jeannette's No Accident Week. See 'Devil Take Us,' Manos." Fifty tack cards bearing the same copy were placed on poles throughout the city, at Municipal Building and on school bulletin boards. A 40x60 display board with a one-sheet, window card, accident clippings and pictures from local and nearby newspapers was displayed at the theatre front. The short subject with tie in lines with the local No Accident Week was featured in our newspaper ads with as much space as is usually given the lower half feature on double bills.

On Saturday, in conjunction with the regular Fun Show, every child attending was given a special police officer's badge and made an "honorary policeman." Local police officers distributed the badges at the door.

The local police chief and the superintendent of schools endorsed the entire program and urged everyone to see "Devil Take Us."

As part of the promotion the police department and the theatre inaugurated a merit system for the school patrol, whereby the "Best all around patrol member" was given a month's pass for the theatre and the best member of each of eight groups were given a pass good for any one show during a month. The month's pass rotates to the member having the greatest number of merits for the month. Police officers and school officials in charge of the patrol handle the merit system to pick the "best all around patrol member."

Local newspaper ran the Mayor's proclamation and a story. The paper also set up a half page ad with automotive and insurance dealers the day before the short began its showing.

RUNNER-UP NUMBER 3

"THE GIRL IN THE RED VELVET SWING"

Submitted by H. G. Boesel
Palace, Milwaukee, Wisc.
2400 seats • $1.10 top admission
General patronage.

The highlight of my campaign on this picture was the actual featuring of "The Girl In The Red Velvet Swing" in our lobby. She was backed by a banner which called attention to the film. A real girl and a real swing was used.

We also obtained gratis the color cover of the Milwaukee Journal's Screen, Radio and Television section with a photo of Joan Collins captioned "The Girl In The Red Velvet Swing."

A false front was used with "the girl on the swing" extending away three feet and giving a three dimensional effect to a red and white color scheme.

Starts FRI. OCT. 7
THE GIRL IN THE RED VELVET SWING

On radio we had 40 spot announcements on two stations prior to opening, opening day, and thereafter.

Newsstand dealers featured paper backed display of books and theatre credits; and news trucks carried banners on books and theatre dates.

A special preview was held two weeks prior to opening and comments from patrons were used in opening ad.

But the outstanding stunt remained our live girl on a real swing. A natural for getting patron attention.

RUNNER-UP NUMBER 4

"HOW TO BE VERY, VERY POPULAR"

Submitted by Harry F. Wilson
Capitol, Catham, Ontario, Canada
997 seats • 75 cents top admission
General small city patronage.

We managed to promote a double truck (two pages) of newspaper co-op advertising with merchants on the "How To Be Very Popular" theme. Our theatre ad ran across the top of the two-page spread and a bit of publicity on the film was incorporated in the layout. Seventeen merchants, in all, varying from a corset specialty shop to a paint and wallpaper supply company, went for the deal. The merchants' ads made our cost nothing;

(*Continued on page* 17)

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

PARAMOUNT STARTS SPRING SPRI

NATIONWIDE INVITATIONAL THEA
ON "THE BIRDS AND THE
TUESDAY, MARCH 2

GEORGE
GOBEL

MITZI
GAYNOR

DAVID
NIVEN

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Introducing the sensational
title song:
"The Birds and The Bees"

WITH

E SCREENINGS

ES DAY"–

*

Exhibitors, press and opinion-makers will go-go-go ... to this great, great show! Write down the date – plan to bring the family – your tickets are on the way! Come see a famous TV star grow to tremendous boxoffice stature in VistaVision!

Gobel garbles the facts of life as he sings and dances with that "Anything Goes" girl – Mitzi Gaynor in a lush and lavish romance with more music and laughs than there are birds and bees in May – the month you'll be playing it!

irds
and the bees

Co-starring
REGINALD GARDINER
FRED CLARK

Produced by PAUL JONES
Directed by NORMAN TAUROG
Screen Play by SIDNEY SHELDON
and PRESTON STURGES
Based on a Story by MONCKTON HOFFE
Musical Numbers Staged by NICK CASTLE
New Songs by HARRY WARREN and MACK DAVID
Color by
TECHNICOLOR

* U.S. Weather Bureau Official Report: Spring, 1956, arrives March 20th at 10:21 A.M. – Eastern Standard Time.

TOA Approval Of Arbitration Draft Urged By ITOA Head Harry Brandt

New York—Declaring that it is time for all of exhibition to recognize that voluntary arbitration, particularly in those areas where intra-industry agreement has been reached, is entitled to a trial in preference to continued wrangling in courts and legislative halls, which brought about the highest film rentals and greatest product shortage that the industry has ever experienced, Harry Brandt, president, Independent Theatre Owners Association, dispatched a telegram to the TOA board meeting in New Orleans, urging that association to reinstate its approval of the arbitration draft.

TOA representatives played a most significant role in the preparation of the arbitration draft by the joint exhibitor-distributor committee, the ITOA president stated, adding that TOA traditionally has opposed government intervention and has been a proponent of voluntary arbitration since its formation. Urging TOA not to scuttle these prolonged efforts, which have narrowed the areas of disagreement between distribution and exhibition, Brandt emphasized that the high film rentals and product shortage that exhibition has been experiencing are the direct results of divorcement, competitive bidding, the elimination of block booking, and a lack of industry arbitration.

"Insistence upon the arbitration of film rentals "will only serve to aggravate the conditions brought about by divorcement and result in even higher film rentals and a film famine such as has never been known," Brandt said.

Pointing out that the ITOA is the lone exhibitor organization signatory to the proposed arbitration draft at this time, Brandt said, "ITOA is proud of its position in this matter. We are alone now but we were alone in October, 1954, when ITOA wired the Department of Justice to permit a former affiliated theatre circuit, National Theatres, to enter production as a means of combatting the product shortage. We are convinced that the arbitration plan, as written, furnishes a sound basis for better industry self-regulation and it can be broadened through experience. Years have been spent by dissident elements in forestalling the operation of such a system. Some have been talking about using it as a 'last resort.' We have constantly suggested that it should be tried as a first resort.

"TOA has worked long and hard for the establishment of infra-industry machinery to settle trade disputes. It is now in the position where it has the power to get arbitration out of drydock or scuttle it for several years to come. We are hopeful that it will continue its statesmanlike approach to industry problems and advocate the former," Brandt declared.

Brandt Also Defends Use Of Film Clips On Television

"Generalizations amounting to a blanket rejection of the use of film clips on television are unwise, unrealistic and short-sighted," according to Harry Brandt, president, Independent Theatre Owners Association.

Taking sharp issue with recent statements and resolutions calling for a blanket ban on video clips of theatrical features, Brandt acknowledged that the public has been exposed to some which have not done a selling job and that the industry has gained some valuable lessons from these experiences.

"I've personally seen film clips on TV that will swell the ranks of potential audiences. For example, the Ed Sullivan film clip on the set of 'Trapeze' is one of many which can add millions of dollars to the boxoffice. In the matter of selecting and using film clips on television, the industry has only scratched the surface. The practice must not be discouraged and the best creative and promotional talents should be applied to their preparation and use on the air waves," Brandt concluded.

"Easy The Hard Way"

The life story of the famous director Joe Pasternack, who discovered Dianna Durbin, is that of a man who started his career in the position of a sexton, and entered show business at the early age of 12 singing commercials. Coming to Philadelphia, he worked in a belt factory; and as a busboy and a waiter.

The trade will get a boot out of his autobiography, as told to David Chandler and published by Putnam, wherein he discusses the intricate workings of picture making.

It is a most interesting book, which will surely be enjoyed, as well as his most recent and successful picture, MGM's "Meet Me In Las Vegas."

—JAY EMANUEL.

"This Is Your Army" Costs Are Recouped

New York—All editing, printing and out-of-pocket distribution costs of the Government's documentary film, "This Is Your Army," which was sponsored by COMPO as a public service in cooperation with the sales managers of the leading distributors, have been recouped, Robert W. Coyne, special counsel for COMPO, announced last week.

COMPO officials were loud in their praise of the sales managers committee for the excellent manner in which the film was handled, and of the branch managers and film salesmen who did such an excellent job in selling the film to exhibitors. Each major company took over the distribution in four exchange areas, absorbing all distribution costs except out-of-pocket expenses for express charges, postage, film inspection and censorship fees. Coyne also expressed his appreciation to the thousands of exhibitors who booked the film.

Editing and printing costs and out-of-pocket distribution expenses were deducted from the rentals received from the picture.

TOA Goes On Record Opposed To Bidding

New Orleans—The annual midwinter meeting of the board of directors and the executive committee of Theatre Owners of America last week in the Roosevelt Hotel closed with the exhibitor group placing itself on record as strongly opposed to competitive bidding. A resolution was adopted stating that TOA will use every means available to eliminate such film buying practices "in as many situations as possible," at the same time explaining that the board and executive arm took such action because the product shortage and "other aggravating conditions in the present market" cause TOA to view with alarm the "unwarranted and unjustified" use of competitive bidding, which the organization believes is used by distributors in order to obtain higher film rentals.

In the course of the three day conclave, the directors voted also to fully endorse the common front of TOA and Allied States Association on the industry arbitration issue, demanding that film rentals be included, and in urging the Department of Justice to permit divorced circuits to produce and distribute motion pictures as a means of relieving the product shortage.

Other action taken by the board and executive committee included the approval of the 10-point industry program, formulated by American Broadcasting-Paramount Theatres, to insure an orderly flow of product and its maximum promotion; a recommendation that the Audience Awards Poll conducted last year be continued on an annual basis; reapproval of the COMPO campaign to eliminate the federal admissions tax; and endorsement of audience collections, set for the week of July 16, for the benefit of the Will Rogers Memorial Hospital.

It was announced by the board that Claude C. Mundo, Little Rock, Ark., former exhibitor and a past president, Arkansas Theatre Owners Association, has been named to the TOA staff as administrative assistant. In another resolution, "sincerest sympathy" was extended to the family of the late R. R. Biechele, 71, a pioneer exhibitor of Kansas City.

O'Connor Pact Extended

New York—A new three-year contract, effective last Jan. 1, has been signed by U-I and its vice-president, John J. O'Connor, at annual remuneration of $57,200, it was disclosed last fortnight in a supplementary report issued by the company to the Securities and Exchange Commission.

The report revealed that as of December 31 last, U-I had outstanding warrants for the purchase of common stock totalling 21,780, exercisable at $10 a share until April 1, 1956. There are additional warrant rights to another 13,883 shares covered. If the 35,663 total are exercised, proceeds of $356,630 would be added to the company's working capital.

The report broke down the gross film rental of the company for the 1955 fiscal year as $42,730,316, United States; $6,194,281, United Kingdom; $3,281,280, Canada; $1,914,884, Australasia; $23,400,036, other foreign countries. The total gross revenue was $77,520,857.

"INVASION OF THE BODY SNATCHERS"

SLAYS 'EM IN MICHIGAN!

ALLIED ARTISTS' SUPER SHOCKER SOARS TO HIGHEST GROSS IN FOUR MONTHS AT DETROIT'S BROADWAY-CAPITOL! 195% OF HOUSE AVERAGE AND 2nd WEEK RUNNING WILD, TOO!

BLOCK-BUSTING BIZ IN BUTTERFIELD CIRCUIT'S DELUXE "A" HOUSES! TOPPING "WICHITA" AND "PHENIX CITY STORY" IN 90% OF THE SITUATIONS!

LTER WANGER'S **INVASION OF THE**

BODY SNATCHERS

SUPERSCOPE

starring

KEVIN McCARTHY · DANA WYNTER

with LARRY GATES · KING DONOVAN · CAROLYN JONES · JEAN WILLES · RALPH DUMKE

Directed by DON SIEGEL · Screenplay by DANIEL MAINWARING · Based on the COLLIER'S MAGAZINE Serial by JACK FINNEY

ATCH IT GO AT THE ROOSEVELT, CHICAGO; SAENGER, NEW ORLEANS; ORPHEUM, INNEAPOLIS; COLISEUM, SEATTLE; UNITED ARTISTS, SAN FRANCISCO; LIBERTY, RTLAND; PARAMOUNT and FENWAY, BOSTON; ORPHEUM, ST. PAUL and MORE!

SET YOUR "A" TIME WITH ALLIED ARTISTS NOW!

The International Scene . . . .

Canada

Theatres Are Defined To Aid Regulation

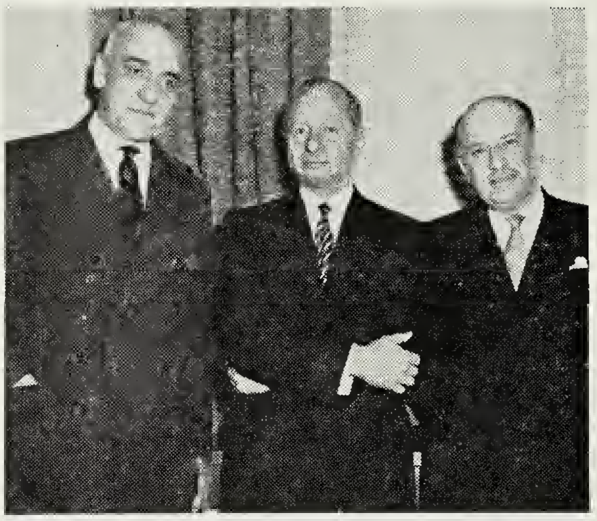
Toronto—Cinemas and other places where 35mm. films are exhibited will be exclusively under the supervision of The Theatres Branch of the Provincial Treasury in Ontario, directed by Dan McPhee. This means that places presenting stage performances exclusively will no longer be considered theatres within the meaning of the Theatres Act.

Such places, including 16mm. showcases, will now be licensed by the municipality in which they operate. They will be licensed as public halls and be subject to examination by the Fire Department and Police for safety conditions.

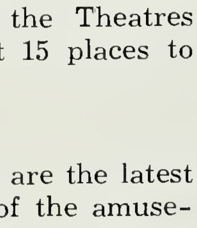
What were the considerations in allowing these places to come under the jurisdiction of the municipalities? One opinion expressed is that the fast growing number of summer and winter stock companies made a problem. Under the Ontario regulations, these spots would have had to close up, and it was therefore considered wisest to leave the matter up to the municipality. Thus, the Theatres Branch has permitted about 15 places to present live theatre.

Canadian Comment

New Brunswick exhibitors are the latest group to take up the issue of the amusement tax with their provincial government, where theatre revenue this year will decline an average of 15 per cent. The brief submitted by the Maritime Motion Picture Exhibitors' Association, led by F. Gordon Spencer, Saint John, asked for removal of the tax which averages between 11 cents and 12 cents a ticket. While every effort has been made by the exhibitors to cut costs of operation, the government admitted it expects a drop of $36,000 in amusement taxes for its present fiscal year, about 11 per cent. The theatres have contributed through amusement taxes to the government coffers for about 40 years. Underlining the seriousness of the situation, it was pointed out that not one theatre in the Saint John area is making a profit, with the most serious decline taking place in the last half of 1955 and no improvement imminent in 1956. An example of one theatre was drawn. In 1955, it lost about $14,000 while paying provincial amusement tax of $11,887, provincial seat tax (license) of $287, and Saint John City taxes of approximately $10,000, a total in direct taxes of about $22,700. Members of the delegation appearing before the provincial cabinet, in addition to Spencer, were L. J. April, F. Harrison Howe, L. A. Sprague, Donald Golding, all of Saint John area, and W. Fenety, Fredericton.



Arthur M. Loew, president, Loew's, Inc., recently announced a distribution deal with Ealing Studios of Great Britain. Loew is in the center; Reginald Baker is on the left; and Sir Michael Balcom is on the right.



"MY GREY HAIR IS A NATURAL LOOKING COLOR AGAIN" says JAN GARBER,

Idol of the Airlanes

"TOP SECRET gives my grey hair a natural looking color!" says famous dance band leader Jan Garber. "I noticed results after just a few applications. And TOP SECRET is easy to use—doesn't stain hands or scalp. TOP SECRET is the only hair dressing I use."

A FAVORITE OF THE STARS

TOP SECRET has been a favorite with famous personalities for years. Exclusive formula imparts a natural looking color to grey or faded hair. Does not streak or injure hair; does not wash out. Send $5.00 (Fed. Tax incl.) for 6 oz. plastic container. (Convenient for traveling, too.) Ppd. No COD's, please. Money back if not delighted with results of first bottle. Albin of California, Room 34, 1403-53 W. 8th St., Los Angeles 17, Calif.

CINE CHATTER: Ed Sullivan, Hollywood columnist and TV emcee, will be guest speaker at the Annual Award Banquet of the Canadian Council of Christians and Jews in Toronto on March 13. The meeting will be chaired by James S. Duncan. . . . Nine films were added to the Adult Entertainment list of the Ontario Board of Censors. . . . Value of a theatre to its community and the technical details, as well as the necessary expenditures, required for the presentation of movies was the subject of a recent address to the Petrolia, Ont., Rotary Club by John McCulloch, manager, Iroquois. . . . The film industry will be represented on the Toronto Easter Seal Campaign Committee by Frank Fisher, Odeon theatre chief.

Columbia Names Novak

Paris—Appointment of Harry Novak as continental sales manager, with headquarters in Paris, has been announced by Lacy W. Kastner, president, Columbia Pictures International.

Novak will serve under Nick Pery, vice-president and continental manager. A well-known personality in European film circles, Novak until recently had been continental manager of Universal for some years. Before that he was divisional manager for Warners in Latin America.

Kastner announced at the same time the appointment of Norbert Auerbach as assistant continental sales manager. Five years ago, Auerbach was transferred from Columbia International's home office in New York to Europe. Since that time he has been, first, branch manager in Portugal, and then personal assistant to the continental manager.

Allied Airs Reasons For COMPO Exit

New York—Allied States Association board chairman and general counsel Abram F. Myers publicly aired last week the exhibitor group's differences with COMPO in a letter directed to the governing triumvirate of the latter, Robert W. Coyne, Al Lichtman, and Sam Pinanski, setting forth several conditions for Allied's return to the fold, one of them the unequivocal removal of Coyne.

Other points which "could be profitably explored," Myers said, are the employment of "a person of stature" as executive vice-president, to perform his duties "as provided by the by-laws"; more frequent executive committee meetings, with a written agenda circulated 10 days in advance; and specific authorization by the executive committee of all activities except the routine.

Myers explained that the Allied reply was delayed pending a director's meeting, to consider it in the light of the Dec. 15 COMPO meeting at which Coyne was elevated to the triumvirate to fill the vacuum created by the withdrawal of Allied's Wilbur Snaper, "a post," the letter said, "which we had supposed could only be filled by a representative of some constituent organization." Prior to this, Coyne was special counsel.

The Allied executive reasserted his group's objections to COMPO's alleged launching of a tax repeal campaign and dues drive without consulting Allied, when it was understood by Allied men prominent in the formation of COMPO that the group was to function as a federation and not a group of individuals. Myers further took issue with COMPO's budgeting, and charged that its funds were "squandered" against the objections of Allied, "whose members are now being solicited to pay dues."

In setting forth conditions for Allied's reaffiliation with COMPO at the conclusion of his letter, Myers further explained that the Allied directors had not outlined a "hard and fast" set of rules to be laid down because the position of Coyne indicated that "there is an element in COMPO . . . more bent on keeping Allied out than in creating a condition under which it could return." He added that until Coyne is "removed as a factor in COMPO there is little chance that Allied will again associate itself with that group."

Coyne Answers Myers; Calls Charges Groundless

Commenting on the letter in which Abram F. Myers gave National Allied's reasons for not renewing its membership in COMPO, Robert W. Coyne, COMPO co-chairman, said:

"Any formal reply to Mr. Myers' letter must come, of course, from the COMPO Governing Committee or the COMPO Executive Committee. As for myself, I wish to reiterate that the record proves that every one of Mr. Myers' charges is without foundation. I set forth this record last December 15 at a meeting of the COMPO Executive Committee and Board of Directors. The record is also known to National Allied's leaders. I am sorry they choose to ignore it."

"Rock Around The Clock"

Here is a refreshing chunk of low-budget feature that fairly oozes entertainment, and, if we know anything about the younger element, money! Sam Katzman, for Columbia, has hand picked a bunch of "Rock-'n'-Roll" names, such as Bill Haley and his Comets, The Platters, The Bell Boys, etc., and has tied them together with an acceptable story thread into what could prove to be the brightest Easter posies of them all. The picture is certain to whet the appetite of any showman, and we won't be too surprised if the teenagers get up and dance right in the aisles. But there is plenty of entertainment for adults, too, and it will be the job of showmanship to sell them.

—J. E.

Monroe Film To Warners

BURBANK, CAL.—Marilyn Monroe and Sir Laurence Olivier will co-star in "The Sleeping Prince" for Warners, it was jointly announced last week by Jack L. Warner, executive producer, and Milton H. Greene, vice-president, Marilyn Monroe Productions, Inc.

Marilyn Monroe Productions and Olivier will co-produce the picture. In addition to co-starring and co-producing, Olivier will direct the production. Based on the celebrated London stage hit by Terence Rattigan, the picture, in Technicolor and VistaVision, is scheduled to begin production late this summer. Rattigan will write the screen play.

Showmanship Sweepstakes

(Continued from page 11)

and everyone, including the Chatham Daily News, was quite happy with results.

Taking our cue from the thematic matter in the film we dressed girls in graduating caps and gowns. This included our cashier and candy girls.

We also found it "popular" to distribute "money," stage money, of course, throughout town prior to the engagement by a girl in the same type of graduation costume. This "money" was imprinted "1,000 chuckles, giggles, laughs, or howls."

The local D'Arcy school of dancing went for a smaller co-op ad; and put on a dance demonstration each night of the engagement.

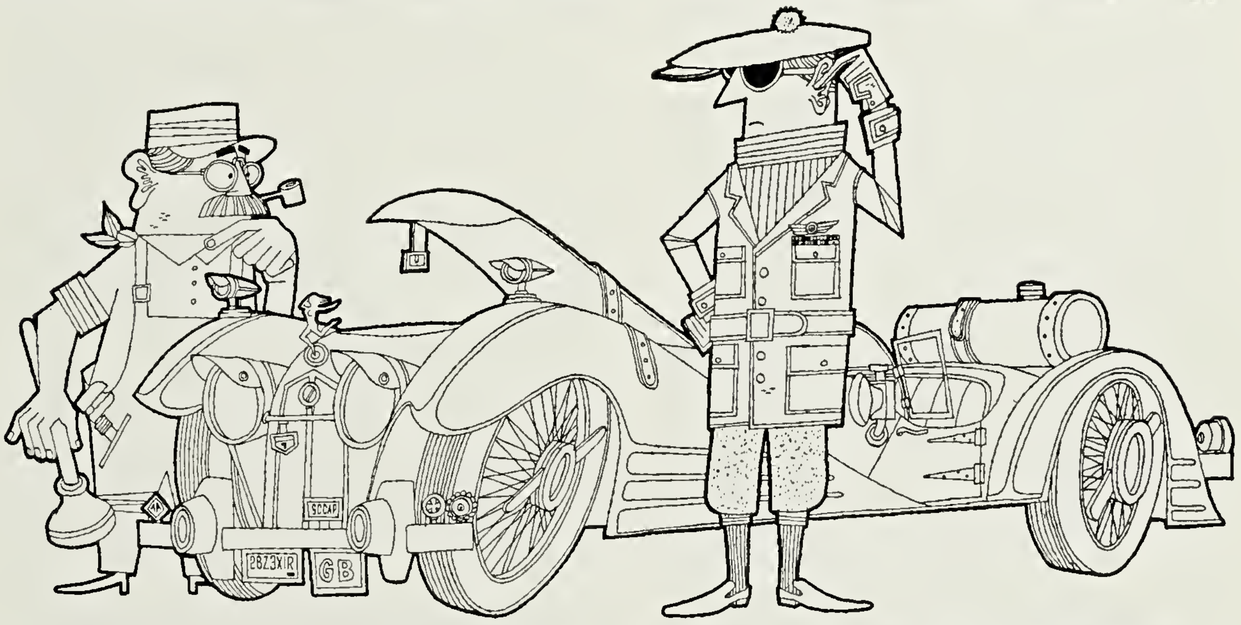
The local radio station played music from the picture, announcing theatre and playdates.

HOW TO BE
VERY, VERY
POPULAR

Konecoff

(Continued from page 7)

THE METROPOLITAN SCENE: The price paid to show 10 big-time David O. Selznick pix on local TV on WOR was $198,000. This gives them the rights locally for two-and-a-half years to such pictures as "Since You Went Away," "Notorious," "The Farmer's Daughter," "Portrait Of Jennie," "The Paradine Case," "I'll Be Seeing You," "The Spiral Staircase," "Garden Of Allah," "A Bill Of Divorcement," "Intermezzo." . . . 20th Century-Fox has gotten out a 40 page exhibitor campaign manual (pressbook to you) on "Carousel," which is the biggest such issue since the one on "The Robe." There's eight pages devoted to TV, radio, and music alone. . . . The Fine Arts Theatre is in the process of taking a poll of its customers as to the type of policy they would like to see at that house. For instance, for the film "Diabolique." there was no seating of patrons once the film got under way and many liked not coming in on the middle of a picture and have suggested that the policy be made a permanent one. The theatre decided to take a poll and patrons are being asked if they prefer a policy of continuous admission and regular seating; or specially scheduled showings and no seating after the film has started; or a policy of no seating after the start of the film but only for suspense films. Which will it be? We can scarcely contain ourselves until the outcome. . . . The most recent issue of the 20th Century-Fox house organ, "The Dynamo," almost looked like the days of old when Roger Ferri used to knock out at least forty pages per issue regularly, but this was a special issue devoted to product due the next 18 months. . . . The New York Subways are recommending via 12,000 car cards that riders go see "Carousel" as Picture of the Month, with "The Benny Goodman Story" also getting a push. . . . Okay pressbooks out on "Picnic," "Backlash," and "Jubal."



YOU WOULDN'T LET A PLUMBER TINKER WITH YOUR CAR!

Your car plays a vital part in the life of you and your family. You wouldn't dream of letting a plumber tinker with it.

So, too, your sound equipment is the most important property in your theatre.

It deserves the expert technical attention only ALTEC can give it. 6,000 satisfied ALTEC SERVICE customers have learned this.

HOW ABOUT YOU?

ALTEC SERVICE CORPORATION

SPECIALISTS IN MOTION PICTURE SOUND
161 Sixth Avenue • New York 13, New York

SHOWMEN THAT WANT EXTRA PROFIT

BOOK LIVE STAGE SHOWS

Paramount Theatres have booked the "Gay Nineties" Revue from 3/13 to 4/2—This moneymaker is available to you.

- 3 HIT STAGE UNITS HEADING EAST FROM COAST COMPLETE WITH SCENERY, MATS, HERALDS AND PUBLICITY SET-UPS.
- TIE-IN LOCAL MERCHANTS—HOTELS—RESTAURANTS . . . IT WILL BE A TREAT FOR PATRONS! A BONANZA FOR YOU!
- ATTRACTIVE PROPOSITION FOR CIRCUITS OR INDEPENDENTS. BOOKINGS AVAILABLE IMMEDIATELY—A SHOW FOR ANY SIZE BUDGET.

WRITE • WIRE • PHONE

FIALKOFF THEATRICAL AGENCY • 1560 Broadway, New York 36, N.Y.
Telephone: JUdson 2-4037-8-9

NEWS OF THE TERRITORIES . . .

Albany

High winds damaged the screen at F. Chase Hathaway's Hoosick Drive-In and the spring reopening will be delayed, probably. . . . Alan F. Cummings, MGM director of exchange operations, and Joseph Gins, U-I district manager, were in. . . . Frank F. Servis, 46, projectionist, Stanley Warner Madison, died. . . . Louis W. Schine, Schine Circuit, Gloversville, N. Y., planned to recuperate in Florida from surgery at the Harkness Pavilion, New York. . . . William Clark was planning to reopen the Town, Edwards, N. Y. . . . Advance sales for the Louis Armstrong-Woody Herman jazz concert in the Stanley, Utica, N. Y., for tonight (March 14) were encouraging. A concert was slated also in the Palace here this week.

Atlanta

Quick action by theatre officials and spectators prevented a panic when fire broke out in the Colquitt, Moultrie, Ga., shortly after the screen burst into flames. C. H. Powell, president, Moultrie Theatre Company, said the building was a total loss. . . . F. T. Tinnon has reopened the Star, Goodettsville, Ala. Tom Jones will do the booking. . . . A. B. Padgett, Wilby-Kincey Theatres, is back at his desk after a stay in the hospital. . . . O. G. Gryder, Talgar Theatres, Jacksonville, Fla., resigned from the company to open his own booking office. Mamie Newman, Talgar booker, replaces Gryder. . . . Tillman Watson was appointed manager, Movie Garden Drive-In, Eustis, Fla. . . . Robert Cannon, president, Cannon Theatres Company, Live Oak, Fla., is the new owner of the Swan, Madison, Fla.

Sid Witman, U-I sales representative in Alabama, has been appointed sales manager, Atlanta branch. He replaces George M. Jones, who becomes special representative, south Florida. . . . The Bijou Amusement Company, Nashville, Tenn., according to Evans Sprott, general manager, has taken over operation of the Alamo and Booker T Jackson, Miss., from Arthur Lehman. Bijou has 45 theatres catering to Negroes only. . . . Don Hassler, former office manager and head booker, Capital and Astor Exchanges, left for Jacksonville to become head booker, United Artists. . . . Ray G. Colvin, secretary, Theatre Equipment Dealers Association, was guest speaker at a Rotary luncheon, Bartow, Fla. Dan Sangaree, manager, Ritz, Bartow, was in charge of the program. . . . Leslie Pendleton, former manager, State, Lake Wales, Fla., is now manager, State, Tallahassee, Fla. . . . R. J. Barnes, Atlanta, and Bud Chalman, Jacksonville, of ABC Theatrical Enterprises, returned after a visit to Cleveland, where they attended the membership meeting of the National Association of Film Service Organizations. Barnes is on the NAFSO board of directors and the finance committee. . . . Howard Wallace, Wallace Films, closed the exchange. He disclosed no future plans. . . . Rockwood Theatres, Nashville, Tenn., closed the Ritz, Rockwood Tenn. . . . Dixie Drive-In Theatres opened the Dixie Drive-In, Savannah, Ga., with Lamar Hickman as manager.

The 20th international convention of the Variety Club will be held in New York in the Waldorf-Astoria Hotel from May 9-12 this year, and seen at a planning luncheon recently were, standing, left to right, Martin Levine, chairman, convention committee; chief barker Harold Klein, and Bernard Kranze, new vice-president, Cinerama; and, seated, left to right, James Velde, new UA general sales manager; Larry Morris, chairman of the luncheon; and Jayne Mansfield.

Wendell Welch, owner, Dallas, Dallas, Ga., said that work has started on his 300-car drive-in at Dallas, with an early spring opening planned. . . . Claude Bedford and B. Bartlett leased the Star, Roanoke, Ala., from J. G. Heard. . . . The Victoria, Algood, Tenn., was leased to Minor Stover by its owner, H. L. Huddleston. . . . Exhibitor Bryon Gnann, owner, Pooler, Pooler, Ga., was in the hospital in Savannah, Ga. . . . The Geneva Reaper, Geneva, Ala., in its editorial column deplored the closing of the Geneva, which closed its doors after many years of operation. . . . The University of Alabama Bureau of Business Research reports that November theatre receipts in the state were 18.9 per cent below those for October. The Bureau also reported that November figures were 11.9 per cent below those for November, 1954. . . . Johnnie Scrugg, formerly with many major exchanges, died of a stroke while visiting with his daughter in Florida.

Boston

Herbert Shaefer, district manager, Buena Vista, has taken larger office space at 260 Tremont Street, on the sixth floor of the Metropolitan Building. . . . Another change of address is that of Independent Theatre Supply Company, which now is established at 1 South Cedar Place, in the rear of the Allied Artists building. Eddie Hosmer, president, interrupted his vacation to supervise the move. . . . Robert Drake has been added to the receiving and shipping department, Capitol Theatre Supply. . . . Henry Wolper, office manager, U-I, was a patient at Beth Israel Hospital. . . . Carroll Lawler has joined Drive-In Theatres Association of New England, Inc., as head buyer and booker, with offices on the ninth floor of the Statler Building. Lon Hacking is president. Lawler was with the Shea circuit for seven years as head of the buying and booking for 52 theatres. . . . Complete RCA projection and sound has been shipped by Capitol Theatre Supply Company to the new drive-in under construction in North Adams, Mass., owned by Albert Coury. Charles Fish, Capitol, supervised engineering for the 500-car ozoner.

Theatre Picketing Ends As New Pact Is Signed

ALBANY—The first extended theatre picketing here in recent years ended when Projectionists Local 324, IATSE, and Jules Perlmutter signed an agreement covering the Paramount and Royal. Effective March 11, the contract calls for two men in the booth, as at the Colonial and Eagle, operating in the evening and on Saturday and Sunday continuously. The Paramount, leased by Perlmutter from the Hellman interests, had been picketed since its reopening last May; the Royal, since relighting Jan. 1.

Massachusetts Theatre Equipment Company placed Century projection and Altec-Lansing sound systems into the Route 133 Drive-In, Georgetown, Mass., for Adam Rizzo. . . . Century equipment also has been shipped to the Route 114 Drive-In, Middleton, Mass., and to the Plaistow, N. H., Drive-In, both being built by Steve Minasian. . . . Sol Hayes, owner, Strand, Boothbay Harbor, Maine, is the first to get 20th-Fox's "Carousel" in the state. This special preference was accorded because the film was shot off Boothbay last summer. Massachusetts Theatre Equipment Company has installed Century Altec Lansing magnetic sound for the Strand for the premiere. Hayes was invited by 20th-Fox to attend the worldwide premiere of "Carousel" in New York, attending in a party with Governor Muskie of Maine. . . . The Youth Committee, Needham, Mass., Community Council, is an active group concerned with resources available to youth of the town. Mrs. E. W. Y. Dunn, in making her report to the Council, praised the efforts of Ernest Warren, owner, Paramount, for assisting in channeling youth activities in the proper direction. Public acclaim was credited to Warren in a first-page story in the local paper.

PROVIDENCE, R. I., NEWS—"I Am A Camera" was given its Rhode Island premiere at the Avon Cinema. . . . A return of bitter cold weather failed to deter vacationing school children from favorite movie houses. . . . Far in advance of the screening of United Artists' "Alexander The Great," to open in Loew's State, Bill Trambukis scored with publicity when WJAR-TV took shots of the Sheraton-Biltmore management measuring one of the hostelry's elevators to see if Dave Ballard, the giant featured in the production, would fit when he arrives for a public appearance. The film was shown as part of the news programs, telecast several times daily.

Buffalo

Variety Club gave a testimonial luncheon for Edmund C. DeBerry, Paramount branch manager transferred to Cincinnati. . . . The formation of Ad Busch, Inc., for general advertising and film production, was announced by president Addison F. Busch. Other principals include David N. Getman and William Nailos. . . . Warners slated a screening of ""Serenade" and "The Searchers" in the Niagara for this week. . . . Elmer F. Lux, Variety Club chief barker, was named chairman, entertainment committee, Greater Buffalo Advertising Club. Charles B. Taylor, Paramount Theatres, again heads the ways and means committee. . . . Ardis Smith, Evening News drama editor, attended the Nevada unveiling of MGM's "Meet Me In Las Vegas." . . . George H. Mackenna, general manager, Basil's Laffayette, is industry tax repeal chairman for the area. . . . A large ramp parking garage will be built adjacent to the Paramount, Rochester, N. Y.

Charlotte

Ed Rosenblatt, Theatrical Engineering Company, reports that he installed equipment in the new Fox, Morgantown, N. C., which opened last month. It was formerly known as the Alva, and is now owned by Homer Haynes. . . . H. F. Kincey, Wilby-Kincey Theatres, recently was elected president, Central YMCA. . . . Columbia was scheduled to move into the new office building last week. . . . The WOMPI's February luncheon included an open forum on some phases of the industry.

Officers and directors of Theatre Owners of North and South Carolina sent a resolution praising the service to the exhibitor group of Charles Picquet, Pinehurst, N. C., exhibitor, to him at the time of his 72nd birthday last week. . . . Among those attending the Theatre Owners of America national directors meeting in New Orleans were H. F. Kincey, Wilby-Kincey Theatres; Ernest Stellings, Stewart-Everett Theatres; Robert E. Bryant, Pix, Rock Hill, S. C.; and A. Fuller Sams, Jr., Stateville Theatre Corporation, Statesville, N. C. . . . Bill Holland, sales representative, Western Mercantile Corporation, was in from New York. . . . Nona Fitch, RKO, returned to work following surgery.

Chicago

Jack Hunt, who for years managed N. S. Barger's Rialto, now torn down, and his drive-ins, is convalescing from major surgery in the home he built at Sarasota, Fla. He now operates, with his son-in-law, Raymond Carsky, the Trail Drive-In, Sarasota. . . . Harold Swigert acquired the Marion, Poseyville, Ind., from Tom Goodman. . . . Dick Mallers refurbished and reopened the Lake, Warsaw, Ind. . . . Harry Nepo bought the Times and is preparing for opening as soon as improvements are completed. Paul Gielow was named manager. . . . Stanley A. B. Cooper reopened the Lark, Brazil, Ind., which had been closed for two years. . . . Jack Botaro was named Allied Artists chief booker, with Pete Romano as assistant.

An attack on alleged block booking was filed in Federal Judge Hoffman's court by J. L. Manta, Inc., operator, Rena. The complaint states that Warners refuses to sell the theatre individual pictures, but in blocks. The plaintiff asks for an injunction and an opportunity to obtain individual pictures at a fair and reasonable film rental.

Harry Greenblatt, RKO division sales manager, visited. . . . Lee Koken, RKO concessions manager, was in town. . . . Spiro Papas, executive vice-president, Alliance Amusement Company, visited the midstates circuit of the organization in Washington state. . . . Franz Tolesny, 68, pioneer picture musician, died. His widow survives. . . . Kim Novak came in to promote Columbia's "Picnic." . . . Theatre attorney Thomas McConnell has taken exceptions to the master's report in the Towne, Milwaukee, contempt case. Federal Judge Julius Hoffman will hear oral arguments March 15. . . . Steve Springett, 75, pioneer exhibitor and owner and operator, Family, Jackson, Mich., died.

A $3,000,000 controlling interest in the Palace was purchased by the American Furniture Mart, Lawrence Whiting, president, announced. Otto Eitel remains as managing director. . . . Movie attendance in February was slightly under that of the same month a year ago, according to city tax collections. . . . Close to a third of the films reviewed by the Chicago Police Censor Board in February were foreign. Of the total, 75, 24 were from abroad. Four were cut, but not one was rejected. . . . Paramount closed its projection room. Herman Busch was projectionist for 37 years. . . . George T. Rochford, 59, Palace treasurer and formerly co-owner, Blackstone, died at his home in Evanston, Ill. . . . Lieutenant Edward O'Malley was named Police Censor Board head by Commander Timothy J. O'Connor, replacing Captain Ignatius Sheehan.

An unfortunate situation occurred at the opening night of the new million-dollar Bel-Air Drive-In in suburban Cicero. Temperatures in the high 50's had melted the snow and softened the ground in the huge parking area to such an extent that many of the cars sank to their hubs. Tractors were used to pull them out. Further showings at the theatre were postponed until the ground hardens. Bel-Air was built and is operated by Jerome and Raymond Marks, Martin Rosenfield.

Buffalo Industry Gathers To Salute Brotherhood

BUFFALO—Robert T. Murphy, general manager, Century, sat on the dais as the representative of the industry at the sixth annual Buffalo Brotherhood Week Award ceremony and luncheon last fortnight in the grand ballroom of the Hotel Statler. Harry Berkson, Allied Artists exchange, and Elmer F. Lux, chief barker, Variety Club, are members of the executive board, Buffalo chapter, National Conference of Christians and Jews.

At the motion picture tables were seated Jack Mundstuk, MGM branch manager; Jack Chinell, RKO branch manager; George H. Mckenna, general manager, Basil's Lafayette; Arthur Krolick, district manager, Paramount Theatres; Charles B. Taylor, associate district manager, Paramount Theatres; Carl Rindcen, manager, Shea's Buffalo; Edward F. Meade, Shea Theatres; Edward Miller, manager, Paramount; Ben Dargush, manager, Center; and Charlie McCleary, manager, Shea's Kensington.

Chicago Advisory Jury Labels "Game" Obscene

CHICAGO—"The Game Of Love" was declared obscene by an advisory jury impaneled by Federal Judge Joseph Sam Perry. The vote was 11 to one, by six men and six women. The verdict was part of a court suit brought by the Times Film Corporation to prevent the Chicago Police Censor Board from banning the French picture. Judge Perry said he would take into consideration the report of the jurors, who viewed the film at police headquarters, together with the findings of Master-in-Chancery David Shipman, who gave the picture the green light.

The lone juror who didn't find the international award-winning film objectionable was Stanley Tolbert, Lisle, Ill., who said he attends movies about twice a year and believes in "live and let live." Raymond R. Hansen, jury foreman, said, "With the things that are going on among teen-agers today, we didn't think it was right."

Attack On Drive-Ins Causes Council Ruckus

CINCINNATI—Councilwoman Dorothy Dolbey received severe Film Row criticism for her attack at a City Council meeting on drive-ins. "I think they (drive-ins) are terrible. They're 'out of bounds' for my children," Mrs. Dolbey declared. She added that, if necessary, she would ask City Council to enact an ordinance outlawing drive-ins within the city limits.

Mrs. Dolbey's blast resulted from a Commission staff report approving drive-ins as a legitimate business, and stating it would be difficult to exclude them "on a sound basis." The staff report suggested that if regulation of drive-ins is desired, it be accomplished through licensing, rather than zoning. The Council ruckus arose over continuing objections to construction of a new drive-in by Mid States Theatres on Madison Road, opposite the Children's Home. Mrs. Dolbey said this acreage "could be put to much better use."

Quick to fire back was Robert Morrell, general manager, Twin Drive-In, now the only drive-in within the city limits. "Had Mrs. Dolbey investigated the facts, she would have found the biggest part of drive-in business is family business," Morrell declared. He called it a "shame" that the "hasty statement misled the public, and seriously damaged a decent business, whose chief function is to provide clean entertainment for families which, for lack of baby sitters, would otherwise be unable to enjoy an evening away from home." Morrell said it would be "suicidal" for drive-ins to allow "improprieties to go on," and he declared that, "our patrons and the parents of young folks who visit drive-ins are our best boosters." He pointed out that 75 per cent of Twin Drive-In business consists of families with one or more small children in the car.

Ross Williams, city sales manager, United Artists, termed Mrs. Dolbey's statement "a striking example of the fine line that can separate the public-spirited citizen from the quixotic, misinformed dogooder." He asked: "Would Mrs. Dolbey also favor eliminating hotels, public parks, and side streets from our community?" The ruckus was accorded first-page publicity in all three local dailies for several days.

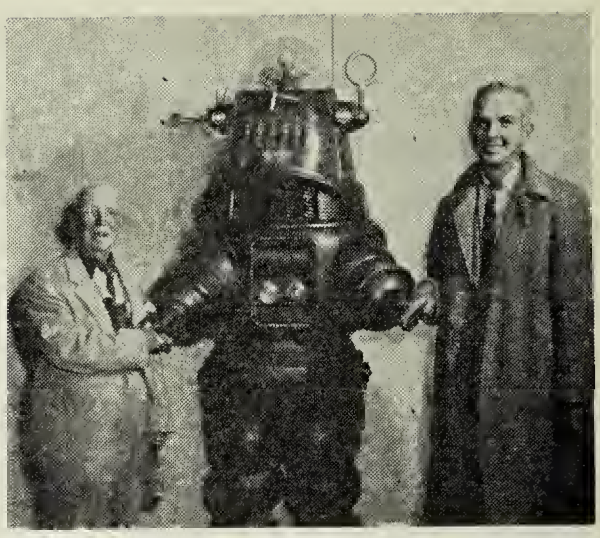
The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (MARCH 14)

🚶🚶🚶🚶 Registering grosses in the highest brackets.	🚶🚶 Just fair, nothing out of the ordinary, average.
🚶🚶🚶 Good, although not breaking down the walls.	🚶 Disappointing, below what was expected.

GUYS AND DOLLS (Goldwyn-MGM)	🚶🚶🚶🚶
THE ROSE TATTOO (Paramount)	🚶🚶🚶
THE TROUBLE WITH HARRY (Paramount)	🚶
THE MAN WITH THE GOLDEN ARM (UA)	🚶🚶🚶
I'LL CRY TOMORROW (MGM)	🚶🚶🚶🚶
THE COURT JESTER (Paramount)	🚶🚶
THE BOTTOM OF THE BOTTLE (20th-Fox)	🚶
HELEN OF TROY (Warners)	🚶🚶🚶🚶
THE BENNY GOODMAN STORY (U-I)	🚶🚶🚶
PICNIC (Columbia)	🚶🚶🚶🚶
THE LONE RANGER (Warners)	🚶🚶🚶
NEVER SAY GOODBYE (U-I)	🚶🚶
OUR MISS BROOKS (Warners)	🚶🚶
WORLD IN MY CORNER (U-I)	🚶
COME NEXT SPRING (Republic)	🚶
THE CONQUEROR (RKO)	🚶🚶🚶🚶
THE MAN WHO NEVER WAS (20th-Fox)	🚶🚶
DAY THE WORLD ENDED (American Releasing) PHANTOM FROM 10,000 LEAGUES (American Releasing)	🚶🚶🚶



Jack Needham and Bill Queen, Lindenaire Drive-In, Columbus, O., are seen with "Robby, The Robot," featured in MGM's "Forbidden Planet," at the recent National Allied Drive-In convention in Cleveland.

Cincinnati

Fine early spring weather caused many drive-in operators to advance seasonal opening dates, with a consequent rush of booking and buying. . . . Managers of Chakeres situations met in Springfield, O., to discuss plans for the annual car give-away promotion and drive-in openings, set for March 30. Frank Collins, Chakeres general manager, presided. . . . T. E. Rose, technician supervisor, and Bud Grady, concession manager, Chakeres Circuit, attended the recent National Allied Drive-In convention in Cleveland. . . . Variety Club members were congratulating Arthur Van Gelder for writing a new song, which is being plugged by midwest disc jockeys. . . . New at U-I are Leona Piper, secretary to Sam Sherman, office manager; Marjorie Combs, receptionist, replacing Ruth Rudin, resigned; and Geraldine Hancock, bookers' clerk. . . . Silvan Rothschild purchased the Sunset Cruise-In, Dayton, O., from Sam Black. . . . The new Dale Drive-In, Glenville, W. Va., was opened by Dale Bowyer, owner. . . . Sympathy was extended to James S. Abrose, Warners branch manager, on the death of his father.

COLUMBUS, O., NEWS—Elsie Janis, screen star of the Twenties who died recently, was a Columbus native. She began her professional career at the age of five in the Valentine Stock Company at the Grand here. . . . Albert E. Smith, 72, doorman, RKO Grand, died. . . . Stanley Reaver, Columbus airman, doubles for James Stewart as Charles Lindbergh in most of the flying sequences of Warners' "The Spirit Of St. Louis." . . . Jack Dolde, former assistant manager, Loew's Ohio, is an assistant at the new Loew's Riviera, Coral Gables, Fla.

Cleveland

The Lenten decline was broken last week when four of the seven downtown first-runs did sensational business. . . . Raymond Schmertz was guest of honor at a testimonial dinner tendered him by his industry associates on the occasion of his promotion by 20th-Fox from local sales manager to Indianapolis branch manager. Tom McCleaster, 20th-Fox district manager, was toastmaster. . . . Michael Gould, Paramount salesman, resigned to join the Warners branch, Chicago, in a sales capacity. His successor here has not been announced. . . . Bob Ullman, salesman,

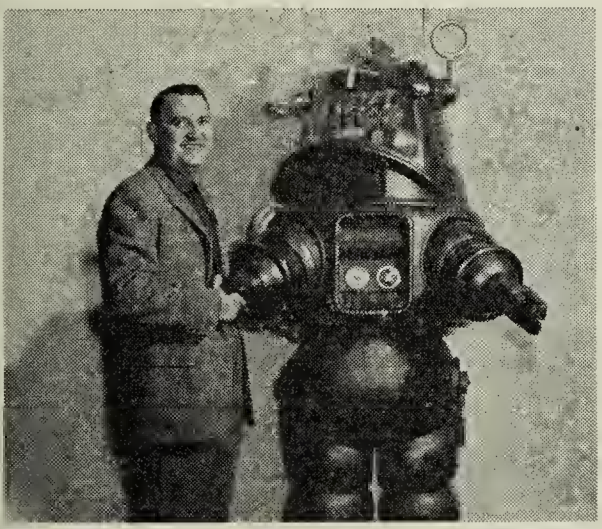
300 Honor Veteran Cleveland Exhibitor

CLEVELAND—Some 300 industry members paid tribute to M. B. Horwitz, Washington Circuit head, on the occasion of his 70th birthday and his 45th anniversary as a theatre owner, at a banquet held in the Statler Hotel. So many prominent industryites came here to attend the affair that a double dais was needed to seat them. Arthur Greenblatt, Allied Artists executive, came to Cleveland at the request of the committee on arrangements, Nate Schultz, I. J. Schmertz, and Meyer Fine, to act as toastmaster.

The array of industry executives included Bill Heineman and John Turner, United Artists; Bill Mansell, Warners; John Curtain and Richard Altshuler, Republic; Peter Dana, U-I; J. J. Maloney and Mike Simons, MGM; Bernie Kranze; Burton Robbins, NSS; Jack Kirsch, Chicago; and many others. Speeches paid tribute to the guest of honor who, at the conclusion of the banquet, was presented with an inscribed gold wrist watch and an undisclosed sum of money for his pet charities, the Heart Fund, the Cancer Fund, and the Cerebral Palsy Fund.

National Theatre Supply, resigned to join the Sinclair Oil Company. . . . Brotherhood Week will benefit by two midnight shows arranged by M. B. Horwitz, exhibitor chairman. The Colony was to present "Patterns," through the courtesy of United Artists, while in Akron, O., the Colonial, a Shea house, was to offer "The Man Who Never Was," through the courtesy of 20th-Fox. . . . Sam Schultz, Allied Artists branch manager, for the fifth consecutive year was appointed chairman, motion picture division, Cancer Drive. . . . Jack Share, veteran film manager, joined Buena Vista as salesman in the territory. Share, formerly with Columbia and United Artists, was last associated in Detroit with the sale of TV films.

Kim Novak caused as much commotion among industry members at a Carter Hotel luncheon staged in her honor by Columbia as she did with the paying patrons who mobbed her at the autograph party held in the lobby of the Hippodrome on the night of the opening of "Picnic." Manager Jack Silverthorne tried to keep order but the rush to meet the star was terrific.



W. E. Allen, 61 Drive-In, Maquoketa, Iowa, is seen with "Robby, The Robot," featured in MGM's "Forbidden Planet," at the recent National Allied Drive-In convention in Cleveland.

GREAT HITS PRODUCED THE SAME DATE!
Happy Birthday

The committee in charge of arrangements for the recent successful 70th birthday of M. B. Horwitz, head, Washington Circuit, Cleveland, were, left to right, Meyer Fine, Nate Schultz and I. J. Schmertz. Rabbi Rudolph Rosenthal, right, gave the invocation at the affair.

Dallas

Roy R. Roberts has been elected executive vice-president, Locklin Pictures, Inc., and to its board of directors. . . . The Columbia bus promoting "The Harder They Fall" was here at the exchange and was welcomed by Jack Underwood, division manager, and Mon Witcher, branch manager. . . . George Murphy was a house guest of R. J. O'Donnell, vice-president and general manager, Interstate Theatre Circuit. Murphy was enroute to Austin, Tex., where he was to speak at the Headliner's Club. . . . Gordon McClendon, known as "The Old Scotchman" on radio and associated with his father in Tri-States Theatres, was the master of ceremonies at the recent luncheon of the Texas Drive-In Theatre Owners Association. Guests included Dorothy Lamour, her husband, and Mitch Leison, director.

Denver

Edward Shulman, who operates theatres in Ohio, Kentucky, and West Virginia, bought the Vogue Art Cinema from John Wolfberg. The theatre, which has been closed for some weeks, will be redecorated before reopening sometime this month. Edward Church, who for the past four years has been production supervisor in the radio and television school, Ohio State University, will manage the house. . . . Ralph Clark, district manager, United Artists, was in holding a sales meeting attended by M. R. Austin, branch manager, and William Sombar, Earle Peterson, and Robert Hazard, salesmen. . . . Robert Demshki, manager, Lakewood, Lakewood, Colo., became the father of a daughter, Lynne Roxanne, born at Rose Memorial Hospital. . . . Lester Zucker, U-I district manager, was in for conferences with Mayer Monsky, branch manager. They went to Lincoln, Neb., on a sales trip. . . . Lee Theatres moved its headquarters from the Monaco Drive-In, which they recently sold, to the Lakewood.

Cincinnati Variety Unit To Aid Mentally Retarded

CINCINNATI— Tent Three, Variety Club, has undertaken a six-year project to benefit mentally retarded adults and children, an occupational workshop at Goodwill Industries, eventually to be housed in a Variety Club wing of the new Goodwill plant in suburban Woodlawn.

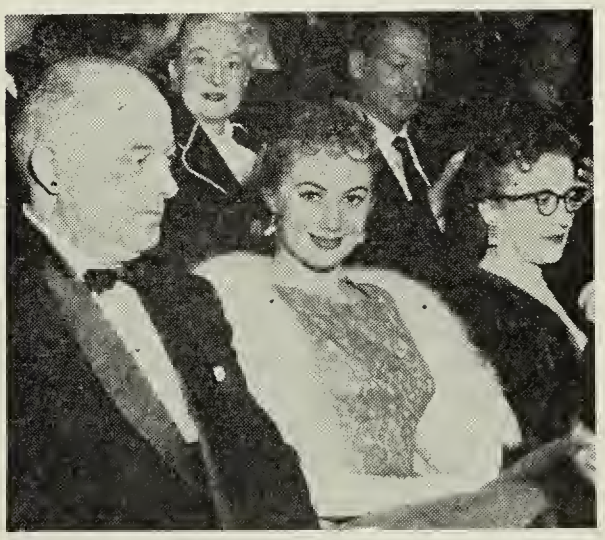
Because the project will involve a large sum of money, chief barker Robert McNab, 20th-Fox branch manager, announced a membership drive, opening March 24, and numerous other fund-raising activities, including weekly dancing instruction for members and their wives in the Hotel Metropole clubrooms, a Saint Patrick's Day party, and the annual Old Newsboys Day in the fall.

TV, Movie Warfare Reaches Stalemate

COLUMBUS, O.—The warfare between films and television reached a stalemate within the past year, according to Robert Wile, secretary, Independent Theatre Owners of Ohio, in an interview with the International News Service. Wile pointed out that only six Ohio theatres have closed within the last six months, and one of those was destroyed.

In the first years of the TV battle, Ohio theatre closings were at the rate of 100 a year, said Wile. There are now 604 indoor houses operating in Ohio. In 1947, at the start of TV's rise, there were 1036 hardtop houses. To counterbalance the loss of the hardtops, Wile pointed out that some 100 drive-ins have opened in Ohio since 1948. He said that "second rate" films have been the chief casualties, not big pictures, and that many exhibitors are complaining that they cannot get enough product to fill out double bills. Sunday matinees do better than Sunday evening shows, Wile went on, attributing this change to the strong TV lineup at that time. One program, he said, has reduced Tuesday night business but Friday night, an off time for TV, has shown up strongly at the boxoffice.

The growth of drive-ins has been the big stick in the industry's battle against TV, Wile said. Noting that the drive-ins' emphasis on family entertainment has been bringing gratifying results, he said the old tag of "passion pits" no longer applies to the outdoor theatres, and that many suburban theatres have increased their grosses by enlarging parking lots, indicating that many of the closed theatres lost business because of their locations in crowded neighborhoods.



Seen at the recent Detroit premiere of Todd-AO's "Oklahoma!" United Artists, Detroit, were Paul Jones, star Shirley Jones, and Mrs. Paul Jones, among other civic luminaries.

Quiet Kentucky Town Contracts Film Fever

DANVILLE, KY.—This quiet town in the Bluegrass country last week took on a carnival atmosphere when it became a temporary film-making center. Answering a call from MGM for hundreds of extras and bit players to appear in "Raintree County," excited visitors jammed the Jennie Rogers School, used as casting headquarters.

Director Edward Dmytryk, assisted by Millard Kaufman, screen writer, and Reggie Callow, assistant director, auditioned more than 500 Kentuckians, ranging in age from 6 to 60. These included students of Centre College, the University of Kentucky, and groups from high schools at Danville, Lexington, and as far away as Louisville. Of this number, some 200, including Dan and Don Chandler, sons of Kentucky's governor, were signed for parts in the picture, starring Elizabeth Taylor and Montgomery Clift. Roles will range from walk-ons to speaking parts.

Part of the MGM location company will remain here to cast 4,000 young men to march as Union soldiers in what will probably be the most populous scene of its kind since 1,800 men were used in the battle of Atlanta in "Gone With The Wind."

Detroit

Stars, distinguished guests, and fanfare welcomed "Oklahoma!" to the United Artists. Mayor Albert E. Cobo proclaimed the week of Feb. 20-27 "Oklahoma Week." The United Artists, closed since Dec. 4 by Dillon Krepps, managing director, underwent a complete remodeling for the event. . . . Festivities marking the first year of "Cinerama Holiday" took place at the Cinema. According to Frank Upton, midwest divisional manager, more than 750,000 persons have seen the film since it opened in 1955. For the birthday party the program included band music, searchlights, radio broadcasts from the Music Hall, and Swiss entertainment. . . . Pioneer exhibitor Nathan Schreiber and his wife celebrated their 50th wedding anniversary recently. . . . Sam Green has left Korman Enterprises to take over as general manager, Sterling Theatres Circuit. . . . Mrs. William Cassidy has closed the Alma.

Houston

Roger Barbeau, manager, Alabama, reported electrical trouble for about six hours resulted from a fire, which destroyed several adjacent stores. The Alabama was saved by an alley between the theatre and the stores. . . . Russell Rindy, Interstate city office, was in St. Lukes Hospital following kidney surgery. He is expected to be out in about six weeks. Eddie Bremmer, who is well on the way to recovering from a recent illness, will take over Rindy's duties. . . . Ron Bowers joined the Allied Artists staff and moved into his new home here. . . . Herbie McKinnon, engineer, Alabama, retired last month. . . . Interstate announced a number of manager changes. Oliver Klauss, formerly of the Wayside, goes to the Fulton; Buddy Gould goes from the Fulton to the Kirby; John Arnold shifts from the Kirby to the Majestic; and Kenneth McElmurray, who had been subbing at the Kirby for John Arnold while the latter was subbing for the ailing Eddie Bremmer at the Majestic, has returned to his regular post as assistant manager, Majestic.

Miss Betty Repoff, blue-eyed blond, was recently crowned as queen of Jacksonville's 1956 beauty pageant by brunet Shirley Jean Ost, 1955 winner, on stage at the Palace. George Krevo, Palace manager, pulled out all the showmanship stops to draw a capacity audience for the event.

Augie Schmitt reports the Houston Popcorn Company, is scheduled to move into new quarters, which will offer the most complete concession house in the state. Schmitt is scheduled to go to Las Vegas, Nev., where he will be a featured speaker before the western regional meeting of the Popcorn and Concession Association. He recently conducted a concession forum at Dallas at the Texas Drive-In convention. . . . Woodrow Blakey has started construction of a drive-in here. . . . Henry Harrell, 20th-Fox, was in on a business trip to Beaumont, Tex., and then to Dallas. . . . The Fulton showed three Jane Russell pictures on the same bill, "The French Line," "Underwater," and "Naughty Widow." . . . Conrad Brady, publicity director for the Interstate Theatres in the city is appearing on KPRC-TV here as master of ceremonies of "Charades." . . . Pete Fernandez leased his Zapata, Sinton, Tex., which was recently remodeled and is now operating as the National, with Spanish language pictures. Oliveros Montemayor was named manager. . . . An RCA silver screen and Bausch and Lomb anamorphic lense for CinemaScope were installed in the Palace, Bracketville, Tex.

Florida Exhibs Oppose Push For Daylight Saving

JACKSONVILLE—A move to introduce Daylight Saving Time into Florida is being opposed resolutely by independent and circuit exhibitors of the state. LaMar Sarra, FST vice-president, mobilized theatre managers of his company to voice their opposition to the fast time in a poll being conducted on the subject by the Florida Retailers Association.

Elmer Hecht and Mark Chartrand, Wometco executives and Motion Picture Exhibitors of Florida leaders, have asked all theatre operators to fight against any move favoring DST, outlining 16 reasons why it would work against their business interests and interests of the general public.

Jacksonville

Carlton Carter, owner, Ribault and Air Base Drive-Ins, was guest speaker before the Optimist Club. . . . Marvin Skinner, 20th-Fox office manager, gave a talk on CinemaScope 55 for the Motion Picture Council. . . . All but 56 of Florida's 529 indoor and drive-in theatres are now equipped for CinemaScope 35, it was reported. . . . Back from business meetings in New York is Hank Hearn, Exhibitors Service. . . . George Jones, formerly of Atlanta, is a new Florida salesman, U-I. . . . R. Cam Price, RKO branch manager, is rounding out 30 years of service with the company this month. . . . Elmer Hecht, president, Motion Picture Exhibitors of Florida, and a Wometco executive, Miami, set a meeting of MPEOF's directors here at the Roosevelt Hotel for this week. . . . Herbert Roller is now manager, Edgewood, after three years at the Ritz, Sanford, Fla. . . . Jim Levine, a former New Yorker, is the new manager, Florida. . . . Here to make personal appearances was John Calvert, star of the independently-produced African film, "Dark Venture." . . . William Kramer, local exhibitor, received injuries in an auto crash. . . . Earl Turbyfill replaced Mike Serevo as booker, Warners, with the latter becoming a salesman. . . . Paramount Theatres booked the Gay Nineties Show for their southeast houses. Fialkoff Agency, New York, is laying out the tour, to embrace circuits and independent houses across the country.

Milwaukee

Theatre Operating Company, Inc., a wholly owned subsidiary of Poblocki and Sons Company, announced acquisition of controlling interest in the Port Drive-In. All booking and buying will be done in the Poblocki and Sons Company office. The same company has purchased the Plaza and the suburban Port, the name of which will be changed to Highway 57.

Minneapolis

Mayme Navratil has replaced the projection equipment and installed CinemaScope and a wide screen in her Hollywood, New Effington, S. D. . . . Don Alexander, assistant advertising manager, Minnesota Amusement Company, is recuperating from a recent operation. . . . Herbert Buschman, UA branch manager, was in northern Minnesota working the territory with salesman Ray Lehrman. . . . Irving Braverman is the new salesman for Columbia, replacing Paul Weiss, who joined Music Corporation of America. . . . Ben Marcus, Columbia midwest district manager, was in. . . . William L. Diemert, 58, owner, Roxy, Steele, N. D., died at a Fargo, N. D., hospital after an illness of two months.

Dan Blomquist, formerly with Minnesota Amusement Company in Duluth, has been named city manager, Feterson Circuit, Brookings, S. D. . . . Russ Stephens, formerly manager, RKO Orpheum, St. Paul, has been transferred to the Missouri, Kansas City, William Knowles, formerly manager, RKO Pan, Minneapolis, replaces him. . . . J. M. Robinson, former owner, Home, Bridgewater, S. D., has taken over the house again and plans to install CinemaScope. . . . A. J. Casey sold his

(*Continued on page* 27)

STUDIO SURVEY

The Editor Speaks

Al Finestone, one of the most cooperative and "right-on-the-ball" publicists in the business, recently was assigned by Paramount Studios, where he has been trade paper contact man, to the Cecil B. DeMille unit. He will lend his considerable talents to the exploitation of DeMille's mammoth "The Ten Commandments."

Paul Manning

While much has been written about DeMille and his triumphant career I feel that it is high time that I got off a few sincere words of farewell (temporary, I hope) to Finestone, one of the nicest guys anyone would ever want to know.

Studio publicists are a widely varied lot. Some carry on like prima donnas, the greatest extent of their efforts being to wear a perpetual smile, pick up an occasional lunch check in a most magnanimous manner, and, in general, get pretty important.

Al Finestone is one guy who really loves his job and really works to get space for his studio. He is never too busy to give you just what you need in the way of news, and Finestone's smile comes from Finestone, not from Section 816 of the front office rules and regulations.

The wonderful relationship built up between the trade papers and Paramount is a direct result of guys like Al, guys who genuinely like people.

This isn't intended to sound like an obituary for Al is still going to be a real source of news, news of that real big one from Paramount, "The Ten Commandments." All I want to say is that our temporary loss, which is DeMille's gain, will be just that, temporary. Hi yah, Al! Best of luck!

Paul Manning

●

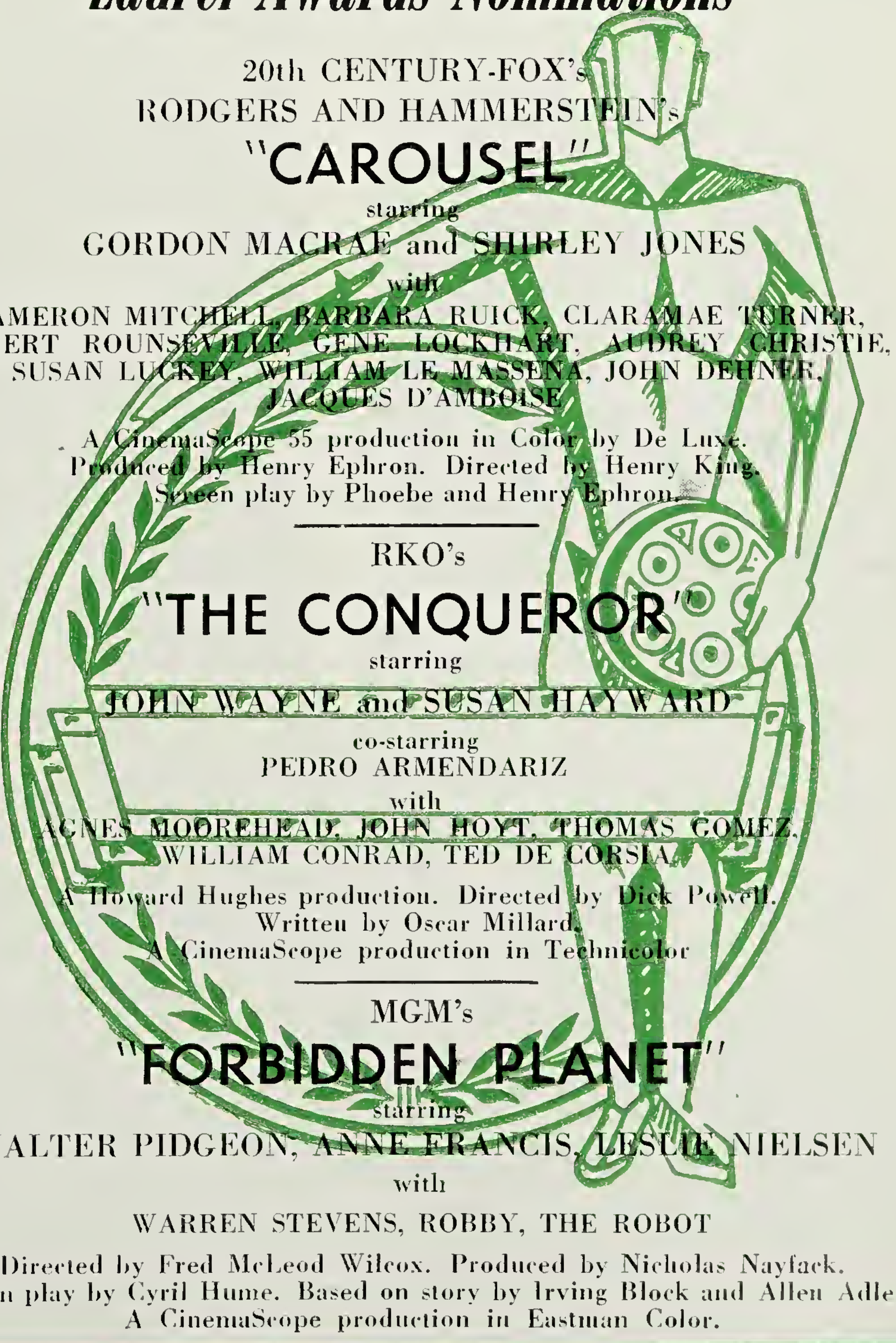
STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Joy Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 3 March 14, 1956

Motion Picture Exhibitor Laurel Awards Nominations



20th CENTURY-FOX's
RODGERS AND HAMMERSTEIN's

"CAROUSEL"

starring
GORDON MACRAE and SHIRLEY JONES
with
CAMERON MITCHELL, BARBARA RUICK, CLARAMAE TURNER, ROBERT ROUNSEVILLE, GENE LOCKHART, AUDREY CHRISTIE, SUSAN LUCKEY, WILLIAM LE MASSENA, JOHN DEHNER, JACQUES D'AMBOISE

A CinemaScope 55 production in Color by De Luxe.
Produced by Henry Ephron. Directed by Henry King.
Screen play by Phoebe and Henry Ephron.

RKO's

"THE CONQUEROR"

starring
JOHN WAYNE and SUSAN HAYWARD
co-starring
PEDRO ARMENDARIZ
with
AGNES MOOREHEAD, JOHN HOYT, THOMAS GOMEZ, WILLIAM CONRAD, TED DE CORSIA

A Howard Hughes production. Directed by Dick Powell.
Written by Oscar Millard.
A CinemaScope production in Technicolor

MGM's

"FORBIDDEN PLANET"

starring
WALTER PIDGEON, ANNE FRANCIS, LESLIE NIELSEN
with
WARREN STEVENS, ROBBY, THE ROBOT

Directed by Fred McLeod Wilcox. Produced by Nicholas Nayfack.
Screen play by Cyril Hume. Based on story by Irving Block and Allen Adler.
A CinemaScope production in Eastman Color.

New Columbia Films Fight Boxoffice Slump

Above, a scene from Columbia's "The Earth vs. The Flying Saucers," science fiction drama produced by Charles Schneer, directed by Fred F. Sears. Below, left, Victor Mature, John Justin, and Janet Leigh in the Technicolor and CinemaScope production, "Safari," produced by Irving Allen and Albert Broccoli, directed by John Gilling, for Warwick; right, Rod Steiger, Humphrey Bogart, and players in "The Harder They Fall," directed by Mark Robson for producer Philip Yordan.

THE 15 top-line productions which Columbia is readying for release in the coming months represent the most varied program ever presented by the company. Every plus selling factor is present in each of the pictures outstanding boxoffice stars, creative personnel, authentic locations, attractive story material, and other production values were carefully selected in each film.

Of the 15 pictures, seven are in CinemaScope and Technicolor, one is in widescreen Technicolor, and the remainder are in black and white. In each case, the question of color and screen technique was decided based upon the type of story. The story types show balance, in that musical comedy, drama with music, comedy, love story, melodrama, adventure, and science fiction, as well as straight drama, are represented.

The backgrounds of the properties are varied, too. They include hit Broadway plays like "The Solid Gold Cadillac," best-selling novels like "The Harder They Fall," and biography like "The Eddy Duchin Story." Current topics are represented by films such as "Earth vs. The Flying Saucers," while a popular craze such as rock-and-roll music comes in for treatment in "Rock Around The Clock."

Top name stars with proven boxoffice drawing power will be presented in the films, and four newcomers, whom Columbia believes have the potential to reach the heights of Kim Novak and Jack

Above, Joan Crawford and Cliff Robertson as they appear in "Autumn Leaves," a William Goetz production directed by Robert Aldrich. Left, Paul Douglas, Judy Holliday, and players in "The Solid Gold Cadillac," produced in Technicolor and CinemaScope by Fred Kohlmar and directed by Richard Quine from a screenplay by Abe Burrows based on the Broadway play. Right, Bette Davis with Paul Kelly in a scene from "Storm Center," produced for Phoenix by Julian Blaustein, directed by Daniel Taradash.

Kim Novak, James Whitmore, and Tyrone Power in a scene from "The Eddy Duchin Story," produced in Technicolor and CinemaScope by Jerry Wald, directed by George Sidney. Victoria Shaw is introduced in the film.

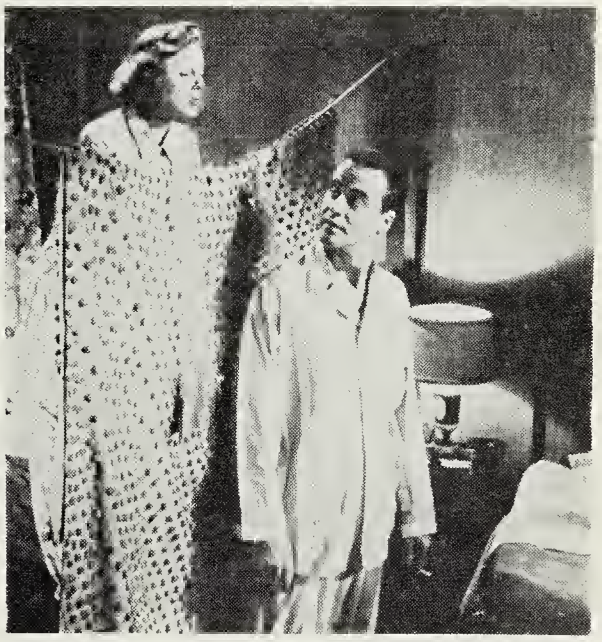
Jose Ferrer directed the Warwick production, "Cockleshell Heroes" in Technicolor and CinemaScope, in which he is starred with Trevor Howard. Above, he is seen with Graham Stewart. Allen and Broccoli produced.

Lemmon, will be introduced, Felicia Farr, Valerie French, Victoria Shaw, and Cliff Robertson. The talent of stars has been combined with top producers, directors, and technical personnel.

Columbia, at the same time plans to take unprecedented action to counteract any boxoffice slump, according to general sales manager A. Montague, who pointed out that the current Chicago sales meeting was called to ready for immediate release between now and September the productions in question. He emphasized that the 15 pictures were only a portion of the contemplated releases for that period.

Facing up to the boxoffice challenge, Columbia will release every available top production for exhibition in the next six months, Montague said, adding that the company hoped in this way to make an important contribution to counteract the slump. He pointed out that the special sales convention was to discuss sales policy and releasing, advertising, and promotion plans for each of the 15 top productions. Scenes from a number of these forthcoming releases are presented here.

Johnny Johnston, Lisa Gaye, Bill Haley and His Comets are featured in "Rock Around The Clock," a Clover production directed by Fred F. Sears.



June Allyson and Jack Lemmon in the Technicolor and CinemaScope "Night Bus," produced and directed by Dick Powell.

Ernest Borgnine, Valerie French, and Glenn Ford in a tense moment in "Jubal," a Technicolor and CinemaScope release produced by William Fadiman and directed by Delmer Daves. Rod Steiger also is featured, and Felicia Farr and Miss French are introduced.

Meet Roy Rowland

Roy Rowland, one of Hollywood's relatively younger movie-makers, rose in a short span of years from MGM's short-subjects department to the enviable eminence he holds today, as one of the most imaginative and successful directors in the industry.

His latest directorial triumph, "Meet Me In Las Vegas," starring Dan Dailey and Cyd Charisse, has already been widely acclaimed by the press, and he has been personally cited by critics, coast-to-coast, for another outstanding achievement. His deft and sympathetic handling of Miss Charisse has been particularly stressed, and after more than a decade as a strictly dancing star, this actress, thanks to Rowland, is now hailed for her other talents as well.

Rowland has already drawn, as his next assignment for MGM, the direction of James Cagney and Barbara Stanwyck in "Somewhere I'll Find Him," which will be filmed on an elaborate scale, with the Kaiser Steel Mills in Fontana as main background of the action.

All of this director's pictures, in addition to their critical acclaim, have been popular favorites. Among his successes in recent years are such well-remembered releases as "Many Rivers To Cross," "Rogue Cop," "Hit The Deck," "Witness To Murder," "The Moonlighter," "Affair With A Stranger," "5,000 Fingers Of Dr. T.," "Bugles In The Afternoon," and "Two Weeks With Love."

Roy was born in New York City but grew up in Los Angeles where he was educated at Manual Arts High School and the University of Southern California. He abandoned the study of law to take a job in the film industry, beginning first as script clerk, and graduating soon to the status of assistant director. He served as assistant to the late W. S. Van Dyke on the first of the Tarzan films, and performed in this capacity for nearly two years on the classic, "Sequoia."

A series of short subjects for MGM, starring Robert Benchley, launched Rowland on his own as a director. Next came a group of "Crime Does Not Pay" shorts, followed by several he made for the U. S. Army. He also directed several Technicolor short subjects and a number of the famous Pete Smith Specialties.

His first feature-length film, "A Stranger In Town," starring Frank Morgan, was a resounding hit. Immediately afterward, he was assigned to direct "Lost Angel," Margaret O'Brien's first starrer. Later he directed the child star in two other hits, "Our Vines Have Tender Grapes" and "Tenth Avenue Angel."

Rowland's private interests center in his family and his golfing.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

20th-Fox's "Carousel"

"Carousel" is one of the most sincere and heart-warming motion pictures ever made in Hollywood, or for that matter, anywhere.

Though some may call this a musical, to me it reached beyond that, for it is the one musical with a soul written into its music. Truly, Rodgers and Hammerstein have never given us a more inspired work. Bravo!

My space here is all too limited to give full measure of credit to each individual contribution, all of which blended into a magical two hours and eight minutes of genuinely superb screen entertainment. I know that for most people it will become four hours and 16 minutes, for many will, I am certain, see it through twice! It's that good!

First, our thanks to CinemaScope 55 which brought it to us in its new and flawless pictorial beauty. Then a deep acknowledgement to the combined talents of producer Henry Ephron (a real comer in Hollywood) and that veteran (and still amazing) director, Henry King.

Now a crown for a new singing king, that genial, boyish, utterly natural, and superbly talented Gordon MacRae. He's just great! And for his lovely leading lady, that rocketing young star, Shirley Jones, another crown!

And, in the last few lines open to me, a big blanket kudo to the wonderful supporting players, sensational dancers, technicians, and anyone else who had a hand in the making of this magificent motion picture.—P. M.

Twentieth-Fox's "Carousel" is the company's first release in its new CinemaScope 55 process, with Color by DeLuxe. In scenes from the screen version of the Rodgers and Hammerstein stage musical success, above, Gordon MacRae, critically hurt in an attempted holdup, is comforted by Shirley Jones, and, in Heaven, MacRae discusses with head starkeeper Gene Lockhart the possibility of returning to earth for one day. Bottom, Henry Ephron, the producer, and Henry King, the director.

"Mankind" In Works

Hollywood—Irwin Allen returned to Hollywood from New York, where he screened "The Animal World" for Warners executives, and commences work immediately on "The Story Of Mankind," his next picture for Warners.

Allen, who began producing his series of science-drama features with the Academy Award-winning "The Sea Around Us," estimates that "The Story Of Mankind" will require several years to make.

"The Animal World," in Technicolor annd produced and directed by Allen, is scheduled for release in June. It was in production nearly three years and thousands of persons were involved in its filming. Advising and working with Allen were noted naturalists and cameramen in 27 foreign countries, as well as many prominent Americans and American organizations, including Admiral Richard E. Byrd. More than 2,000,000 feet of film were exposed for the feature.

Minneapolis

(*Continued from page 22*)

Harney, Custer, S. D., to Vernon Lawson, Rapid City, S. D. . . . W. E. Danelz, owner, Border, Elmore, Minn., sold the house to Boice Hodges, Elmore.

The Garden, St. Paul neighborhood house which has been closed since 1951, has been reopened by William Kaltenhauser, who also operates the Roxy, St. Paul. Theodore Hansen is managing the house. . . . Home Theatres closed its Valley, Wahpeton, N. D. Other houses which have closed recently in the upper midwest include the Star, Milton, S. D.; Augusta, Augusta, Wis.; Capitol, Parker, S. D.; Stanley, Stanley, Wis.; and Majestic, Clear Lake, S. D. . . . Ben Berger, president, North Central Allied, and Stanley D. Kane, NCA executive counsel, attended the National Allied board meeting in Cleveland.

New Haven

The Watertown, Conn., Drive-In, when it is rebuilt, it will be renamed the Chase Drive-In. . . . Wolcott Drive-In is still looking for capital. Some grading has been done, but the present owner of the proposed ozoner is checking on further financing for completion of the project. . . . Lou Anger, Barnum, Bridgeport, Conn., was hospitalized. . . . Ralph Mauro, National Theatre Supply, recently became a member of the Variety Club, Albany. . . . Julia Smith, State, Waterbury, Conn., was a patient in St. Mary's Hospital there. . . . Congratulations were in order to Harry F. Shaw, division manager, Loew Poli New England Theatres, and Mrs. Shaw on their 32nd wedding anniversary. . . . Among the tieups which were set by Irving Hillman for the Roger Sherman engagement of U-I's "The Benny Goodman Story" was cooperative advertising with a men's store.

HARTFORD, CONN., NEWS—Carim E. John, operator, Strand, Willimantic, Conn., started a Family Night policy on Monday evenings, admitting family units, regardless of number of children, for base charge of $1. . . . Ernie Isleib, Allyn assistant manager, left the industry to join the advertising staff of Kelley Food Stores.

New Orleans

Evans Sprott, general manager, Bijou Amusement Company, announced that the company acquired the interest of Arthur Lehman in the Alamo and Booker T., Jackson, Miss. . . . The WOMPI March luncheon was scheduled for yesterday (March 13) in the New Orleans Hotel. . . . John Luster, general manager, W. W. Page Amusement Company, Robeline, La., reported that construction has started on the long-planned Paco Drive-In, Leesville, La., adjacent to an Army base. . . . Pittsman Theatres' Delta has been converted to an exclusive Negro patronage policy. . . . New WOMPI members include Mrs. O. J. Barre, Barre Theatres, Luling, La.; Margie Margot, U-I; Nettie Gremillion, Paramount; Patsy Beyer, Republic; and Fanny Phillips, Harold Cohen Enterprises. . . . Bayou La Batre, La., citizens induced Mrs. S. W. Waterall Hall to reopen the Bayou, the town's only source of film entertainment, on a part-time trial basis. . . . The new Holiday Drive-In, Cantonement, Fla., opened, managed by H. R. Whiddou.

New York

Allied Artists vice-presidents Harold J. Mirisch and G. Ralph Branton were in for conferences with general sales manager Morey R. Goldstein on merchandising plans for William Wyler's "The Friendly Persuasion." . . . Arlene Dahl arrived from London for an indefinite stay. . . . Stanley Rubin, who recently signed a four-picture contract with RKO, arrived from the west coast. . . . Richard Joseph, manager, Regent, Paterson, N. J., resigned to enter another field. He is replaced by George Karrcs. . . . The Doc Baker Frankenstein Show was slated to play various Stanley Warner Jersey situations this month, including the Stanley, Jersey City; Regent, Paterson; Branford, Newark; Capitol, Passaic; Stanley, Newark; and Royal, Bloomfield. . . . Skouras situations and principal houses of the Metropolitan Motion Picture Theatres Association will make Red Cross collections during the week of March 19-24, it was announced at a Metropolitan Club industry luncheon hosted by Spyros P. Skouras, 20th-Fox president. . . . Milton R. Rackmil, U-I president, returned from the coast after receiving Look Magazine's 1955 motion picture industry award on the CBS-TV Ed Sullivan show.

Warners executives and director John Huston, who arrived in town with the first print of "Moby Dick," attended a screening of the forthcoming release. . . . MGM publicists placed $1 million, in 100 $10,000 bills, on display in the Astor lobby, heralding the arrival of "Meet Me In Las Vegas" this week. . . . United Artists' "Alexander The Great" was slated for the Capitol, March 28. . . . Stephen Alexander was named special assistant to William Dozier, RKO vice-president in charge of production.

The Vogue, Brooklyn, closed. . . . The Farragut, Brooklyn, was to reopen, operated by Springer Theatres, Inc., Joseph Springer, President. . . . The Academy of Music, Newburgh, N. Y., was destroyed by fire. . . . The Pix, formerly the Gem, Far Rockaway, is now being operated by the Rockaway-Pix Theatre, Inc. The Island Theatre Circuit will buy and book. . . . The Fleetwood, Bronx, will be operated by the Berdon Amusement Corporation, Malvina Weissberg, president. Island Theatre Circuit will buy and book. . . . Nat Stern, Paramount, has been promoted from booker and office manager to sales manager. Richard Magan has been promoted to booker and office manager.

Shapiro Will Head N. Y. Cinema Lodge

NEW YORK—Robert K. Shapiro, managing director, Paramount, and executive vice-president, Cinema Lodge of B'nai B'rith, has been nominated as president of the Lodge to succeed Max E. Youngstein, vice-president, United Artists, it was announced last week following a luncheon meeting at Sardi's of the Lodge's executive committee. An election was to be held yesterday (March 13) at the Lodge's membership luncheon meeting at Toots Shor's.

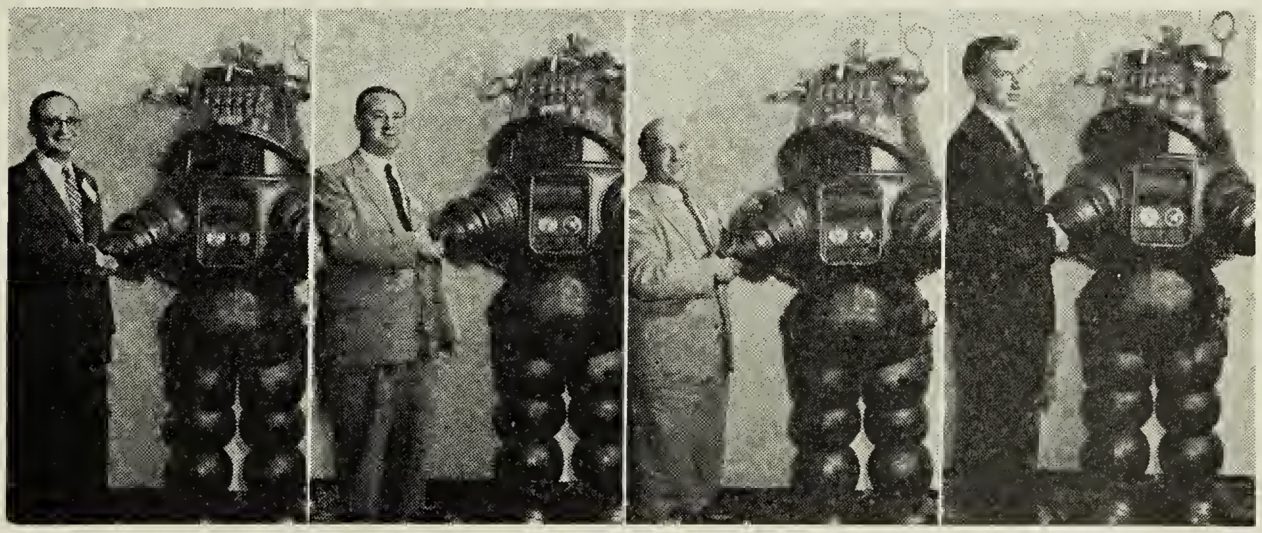
SHAPIRO

Shapiro, a vice-president of Cinema Lodge for many years, this past year served as chairman of the successful $25 contribution share certificate sale to raise funds for the B'nai B'rith agencies, which include the Anti-Defamation League, the Hillel Foundations, and the B'nai B'rith Youth Organizations.

Nominated as vice-presidents were Marvin Kirsch, Milton Livingston, Sol Rissner, Norman Robbins, Cy Seymour, Jack Weissman, Al Wilde, and Lou Wolff. All are incumbents. Jack H. Hoffberg was nominated as treasurer, David Kelton as secretary, and Max E. Youngstein as chaplain. Nominated to the board of trustees were Max B. Blackman, Julius M. Collins, Harold L. Danson, Leo Jaffe, Moses L. Kove, Joseph Maharam, Louis A. Novins, and Arthur H. Schwartz.

Nominated as delegates to the Metropolitan Council of B'nai B'rith were Martine Levine, Milton Livingston, Jack Hoffberg, and Jack Levin. As the new president, Shapiro would be a delegate. Nominated as delegates to the District Grand Lodge convention to be held in May were Robert K. Shapiro, Martin Levine, Milton Livingston, and Jack Hoffberg, with Jack Levin and S. Arthur Glixon as alternates. The nominating committee was headed by Leo Jaffe, and included Burton E. Robbins, Martin Levine, Alfred W. Schwalberg, and Jack Levin.

Leo F. Samuels, president and general sales manager, Buena Vista, and Jesse Chinich, western division manager, returned following a week in the midwest at BV's Minneapolis and Chicago offices.



Seen with "Robby, The Robot," featured in MGM's "Forbidden Planet," at the recent National Allied Drive-In convention in Cleveland were, left to right, Stanley Werthan, Schine, Gloversville, N. Y.; Paul Peterson, Walter Reade Theatres, Oakhurst, N. J.; J. P. Catania, Westfield Drive-In, Westfield, N. Y.; and Lee McFerren, Shea Theatre Corporation, New York City.

ATLANTIC CI
COMMUTERS C

Max J. Chasens, prominent Atlantic City, N. J., showman, recently became president, Atlantic City Commuters Club. He is seen receiving the gavel from outgoing president Milton Newman, while Morris Browndorf, banquet chairman, looks on at the annual installation dinner at the Warwick apartments.

Philadelphia

Burt Stanley, old timer now a shut-in at the Charles Johnson Home, Box 507, Royersford, Pa., recently passed his 66th birthday. He complains that "no one in the industry remembered me." He is in urgent need of some colored shirts, size 16½ or 17. He sends regards to Charlie Goldfine and says he would appreciate receiving a few items of wearing apparel from him, as Goldfine knows his sizes. . . . Buddy Ottenberg, The Wedge, put together a package deal starring Julie Gibson, which has been set with the AB-PT Nixon. . . . The Pennsylvania premiere of 20th-Fox's "Carousel" in CinemaScope 55 took place at the Fox. Immediately preceding the event, members of the press, TV, and radio, and outstanding civic, political, social, and entertainment personalities were entertained at an old-fashioned Maine clambake at Old Original Bookbinder's, with John Taxin acting as host. . . . Harry A. Romain, convention chairman, Variety Club, Tent 13, urges a big turnout from the local tent for the Variety International convention in New York, May 9-12. Reservation forms calling for $45 from barkers and $35 for wives have been sent out. . . . Several personnel changes at Screen Guild were announced. Harry Brillman, salesman, was promoted to branch manager; Joseph Engel becomes special representative; Ed Lorson becomes head booker; and Mary Shodell becomes assistant booker. . . . Otto Preminger was a visitor recently. While in the city, he met with exhibitors, UA branch manager Gene Tunick, and also did 12 newspaper, radio, and television interviews.

Warners held an industry screening of "Serenade" and "The Searchers" at the Yorktown. . . . Warners slated a Bill Mansell sales drive from April 29 through June 2. . . . Eddie Gabriel, Capital, is on a Cuban cruise, on profits from "The Green Scarf." . . . Melvin Fox started construction of a drive-in at Olympia Lakes, N. J., on Route 130.

HARRISBURG, PA., NEWS—Dr. Samuel Goldstein, owner, Paxtang, Paxtang, Pa., bitterly denounced film companies for selling old movies to TV. "What would happen if General Motors would give away 1951 or 1952 cars? They certainly wouldn't sell as many 1956 cars," Dr. Goldstein opined. . . . Elmer Yost, Colonial operator, is recuperating in Polyclinic Hospital from injuries sustained when he was struck by an automobile. . . . Betty Eshelby is the new cashier, Hill, Camp Hill, Pa., replacing Ann Phillips. . . . George Condron, 20th-Fox representative, was in recently. . . . David and Michael Rubinsky, sons of Mark Rubinsky, owner, Uptown, have taken over the candy concession at the theatre.

Seen at the recent demonstration of CinemaScope 55 at the Paramount, Wilkes-Barre, Pa., were, left to right, Ben Rosenberg, Penn Paramount executive; Martin Moskowitz, Atlantic division manager; Tom Walker, Comerford Theatres executive; and Sam Diamond, 20th-Fox branch manager in Philadelphia.

READING, PA., NEWS—The Astor, J. Lester Stallman manager, tied up effectively with the Zeswitz Music Store for advertising U-I's "The Benny Goodman Story." . . . During the Heart campaign, Loew's Colonial had a stand bearing appeals for donations on the sidewalk in front of the theatre. . . . The Embassy, Gene Plank manager, staged a Leap Year Midnight Sneak Preview on Feb. 29 for girls, who got a free ticket for the boy friend. . . . The Sinking Spring Drive-In, opened last summer but closed early in the winter, presumably because of weather conditions and a fine for illegal Sunday operation, reopened for the season.

SCRANTON, PA., NEWS—Two fires within ten days almost destroyed Comerford's Kingston, Kingston, Pa., and State Police termed them arson, possibly the work of juveniles. Damage is estimated at $100,000. . . . Mr. and Mrs. Thomas P. Comerford announced the marriage of their daughter, Mary Rose, to Corporal

William Goldman, head, Goldman Theatres, Philadelphia, recently was handed the gavel by Lawrence Shubert Lawrence, Shubert Theatres, as head of the Philadelphia Theatre and Amusement Association, formed to ascertain ways and means whereby the best interests of the community could be served and to bring about a better understanding of the services and functions of the amusement industry. Looking on are Ted Schlanger, Stanley Warner Theatres, and George Harrison, Philadelphia Phillies.

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

Thomas J. Hanlon, a former Comerford assistant manager. . . . Fire caused considerable damage to the Tri-State Drive-In, Matamoras, Pa., owned by Irving Hulse. . . . An option to buy the Comerford-owned Mecco Apartments, at a reported sale price of $35,000, was acquired by Herbert S. Jones, realtor. . . . Anthony Andrioli, Holland, Old Forge, Pa., was appointed senior state labor mediator for the territory by the Lackawanna County Democratic Committee. . . . Ann Mae Rafalco, Strand, resigned, and is replaced by Edwin Schweitzer. . . . Gerard Adams, Comerford district manager, Honesdale, Pa., will be a principal speaker at the April 5 booster meeting of the Lackawanna County Federation of Sportsman Clubs. . . . Following the Kingston fire, Sam Friedman became manager, Hart, Wilkes-Barre, Pa., succeeding John Kelly, now Wilkes-Barre area relief manager. . . . John O'Leary attended the Theatre Owners of America New Orleans meetings.

Pittsburgh

The Warner, Erie, Pa., on April 25 will present two evening vaudeville shows under the auspices of Father Francis Schlindwein's Hammett St. Boniface Church. . . . Howard Minsky, Paramount eastern manager, presided at the local exchange as David Kimelman, recuperating from an ulcer operation, was released from Montefiore Hospital to his home. Kimelman was not expected to resume duties for some time. . . . John J. Maloney, MGM central sales manager, and Father Thomas McCarthy, director, Catholic Youth Council, accepted a plaque from Emanuel Goldberg, Allegheny Council of Boy Scouts committee. The veteran film executive is chairman of the Catholic committee on Boy Scouting. . . . "Seven Wonders Of The World" will open at the Warner April 19, two days after "Cinerama Holiday" completes a 62-week run. . . . Danny Kaye, here to plug Paramount's "The Court Jester" and his pet UNICEF project, was guest of honor at a Variety Club banquet.

An admiring throng of fans greeted the masked rider at his recent personal appearance at the Goldman, Philadelphia, during the showing of Warners' "The Lone Ranger."

National Theatre Supply will move from Boulevard of the Allies to the Morrone Building, next door to Alexander Theatre Supply. . . . Jim Balmer started his 48th year with the Harris Amusement Company, having joined the Harry Davis-John P. Harris firm in 1909. . . . Twentieth-Fox's "Carousel" was delayed in the Fulton due to a shortage of prints, and now is listed as that house's Easter booking. . . . Jack Nesbitt, trailer department, National Screen, and Helen Clarl, Carmichaels, were married recently. . . . Peggy Lazor is the new secretary, Republic.

Joseph Antner, Rich-Art Sign Company, Philadelphia, and his son, Richard, 17, were two of the persons who visited Schuylkill Arsenal recently for National Defense Week open house. Here they have a look at one of the pieces of Army equipment on display as Major Robert L. Schoenborn, Army Reserve advisory staff, explains the details of the Army's new six-month program for high school graduates to the pair, prior to Richard's enlistment.

(U. S. Army Photograph)

St. Louis

Harvard O'Laughlin, business agent, IATSE, Local 143, was reelected to another two-year term at a recent meeting. Other officers named include Herbert Butz, president, succeeding Tony Blust; C. Fred Kelsick, reelected vice-president; Alfred Savage, reelected recording secretary; and John Twiehaus, named financial secretary and treasurer. The board of trustees includes Basil E. Bickel, Ed James, Howard Flier, George Oenk, R. Robertson, E. Werner, and Warner Williams.

Ernest Lee Sappington, 74, retired projectionist, Rivoli, died recently. . . . The Star, Puxico, Mo., operated by Holland Frann, was to close last week because of poor attendance. . . . The Windsor, Windsor, Ill., was closed by Harold Davis. . . . The Pal, Palmyra, Mo., owned by Judge Frank Reller, is closed indefinitely. . . . The Mark Twain, Perry, Mo., owned by C. K. Paisley, is closed, probably permanently. . . . W. E. Horsefield, coowner,

Howard Lund, chief barker, Variety Clubs International, Tent One, Pittsburgh, is seen with some of the participants in the Tent's recent telethon, which ran for 15½ hours at the Syria Mosque, and raised $158,627 for charity.

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
●
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

Stage Settings
Wall Coverings
Painting
Decorating
Murals
Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

OFFICE FOR RENT (Vine St.)
Desirable 2nd Floor. Also for sale: Complete office furniture and air conditioning, etc.
Call MEL KOFF, LO 8-3485
(or through HI-WAY)

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. **IF you*** are looking for a job, . . . or **IF you*** are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcame . . . but in this preponderantly male business, she should specify her sex.**

EXPLOITATION MINDED EXECUTIVE available. Ran own theatre fifteen years. Understands buying, booking, management, maintenance, publicity, advertising. No liquor, cigarettes. Greater Boston or Eastern Massachusetts preferred. **BOX C131, M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

ADVANCE AGENT available. Recently sold Cinerama, Europe; advance-top English circuses; Wallace Bros., coast-to-coast, Canada. General exploitation (press, radio); manager/stage director experience. **BOX ACM2, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.** (314)

OUTSTANDING SHOWMAN available. 36; 20 years' experience New York, Philadelphia territories. Working in California. Wants to return East. A-1 exploiteer; can book, buy. Excellent appearance, reputation. **RALPH A. MAYER, 12751 Marlbara Street, Los Angeles 49, Calif.**

MANAGER AVAILABLE. Experienced, both circuit and independent. All phases of theatre operation. **BOX AMC1, c/a M. P. EXHIBITOR, 246 N. Clarian Street, Philadelphia 7, Pa.**

MANAGER-ASSISTANT MANAGER. Age 47, married. Worked all phases theatre. Exploitation minded. With United Paramount 5 years, Detroit-Miami. Prefer Middle West, but go anywhere, **J. A. DRINKHOUSE, 604 S. Main Street, High Paint, N. C.**

MANAGER AVAILABLE March 1st. 21 years experience downtown, suburban, and drive-in operation. Best references from present and past employers. Current job curtailed by new ownership. **Contact Harlan Blake, 1637 Penn Avenue North, Minneapolis 11, Minnesota.**

CITY MANAGER, would like good first run location or Art theatre. Will relocate family for top opportunity. Age 34, college background, salary open. **BOX A314, c/o M.P. EXHIBITOR, 246 Narth Clarion St., Phila. 7, Pa.**

EXPERIENCED, CAPABLE MANAGER available. Live wire, knows all phases theatre operation. Boston or suburbs, $75.00 weekly take home pay. References exchanged. **BOX ACM3, c/a M. P. EXHIBITOR, 246 Narth Clarian St., Phila. 7, Pa.** (314)

Address all correspondence to— **The A-MAN Corner**
Motion Picture Exhibitor
246 N. Clarion St., Philadelphia 7, Pa.

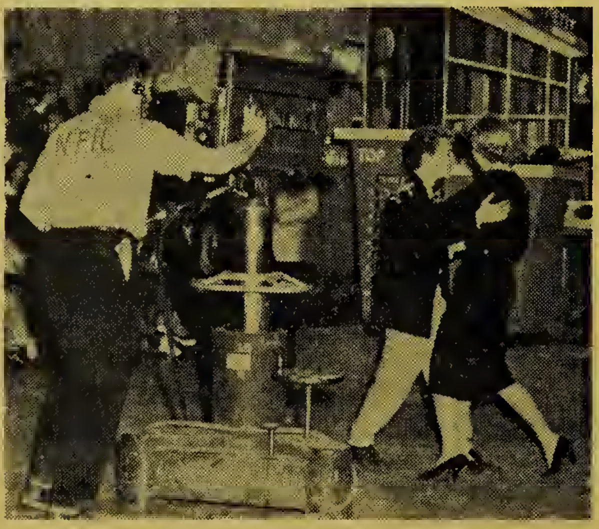
Victory, Sturgis, Ky., sold his interest to his partner, Edwin Johnson. . . . Those attending the Theatre Owners of America directors and executive committee meeting in New Orleans included L. J. Williams, Paul Kruger, Tommy James, Tom Bloomer, and George G. Kerasotes.

Commonwealth Theatres, Kansas City, was reported to be planning the construction of a shopping center in Columbia, Mo. . . . Wrecking operations began on the Carver, sold recently by Charley Goldman to outside interests. . . . Lester Kropp, Wehrenberg general manager, has been included in the well-dressed column of the Globe-Democrat. . . . A benefit show for Boy's Town of Italy is slated for the Fanchon and Marco Fox on April 16. . . . Ray McCaffery, Republic branch manager, and distributor chairman, COMPO fund-raising campaign, held a meeting in the S'Renco screening room to discuss the project with exchange managers and salesmen. . . . Warners screened "Serenade" and "The Searchers" in the Missouri, instead of the St. Louis, this week. . . . Russel Bovim, Loew's division manager, again will serve as theatre chairman for the Easter Seal campaign.

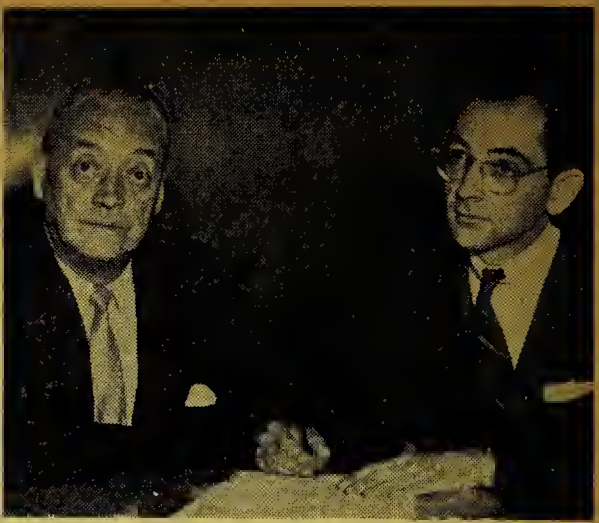
San Antonio

Jewell Truex, manager, Axteca film exchange, was one of the judges of the recent Texas Open Golf Tournament. . . . Charlie Wolf, manager, Prince is rounding out 30 years in show business. . . . Dick Landsman, Statewide Drive-In Theatres, was named secretary, Texas Drive-In Theatre Owners Association, at the recent convention at Dallas. Others from here attending the two-day meeting included Sylvan K. Barry, El Capitan and Fiesta Drive-Ins; Eugene Miller, Varsity Drive-In; Tom Sumners, Woodlawn; and Arthur Landsman, Statewide Drive-In Theatre Circuit. . . . The wife of Henry Bergman, manager, State, was on the sick list.

Stubby Kaye and three Goldwyn girls, June Kirby, Madelyn Darrow, and Jan Darlyn, were in on behalf of MGM's "Guys And Dolls." . . . Sam Berry, of the National Theatre Supply Company, was in calling on the trade. . . . Gustave Mohme, general manager, Clasa-Mohme film exchange, and his son, John G., company president, were in from the Los Angeles home office. . . . Workers at the Goodwill Industries were guests of Lynn Krueger, manager, Majestic, at a special showing.



Barbara Ruick, star, 20th-Fox's "Carousel," recently participated in a series of promotional activities in Philadelphia and is pictured here with a 'teen-ager at "The Bandstand Program" on WFIL-TV.



E. K. O'Shea, vice-president in charge of sales, Magna Theatre Corporation, world-wide distributors of "Oklahoma!" produced in Todd-AO, is seen conferring with M. R. Rappaport, vice-president, Film Centre Theatre Company, as contracts were signed for the exhibition of the film at the Film Centre, Baltimore, Md.

Seattle

Mrs. Chilton Robinett has joined her husband here, where he is the new branch manager, 20th-Fox. . . . Nat Mier closed his Lyric, Odessa, Wash., due to bad weather. . . . The Aubert, August Hubert's house at Connell, Wash., has been shut down because of recent floods. . . . New RKO salesman Gene Engerman is in his eastern Washington territory. . . . Paramount receptionist Carol Shaw resigned. She has been replaced by Marlene Budnik. Sharon Brown has been promoted to billing clerk. . . . Harry Plunkett, National Theatre Supply, flew to Anchorage, Alaska, to attend the opening of the new Poulsen and Schock Center, Spenard, Alaska. He joined Al Mushkin and Bill Hearn, who were already there, handling the installation of stage equipment and drapes, and carpet installation, respectively.

Washington

The Variety Club hosted a luncheon in the Mayflower Hotel for the women who worked on the 1955 welfare awards drive. . . . Yesterday (March 13) was slated for the benefit performance of "Richard III" in the Playhouse to aid the Heart Association. Sir Laurence Olivier was to be present. . . . Frank Sabotka, Warner Theatres, retired to live in Florida. . . . Sidney Cooper, United Artists central district manager, was in New York to attend home office meetings. Among topics discussed were selling policies for UA's record-breaking lineup of future productions.

SOUTHERN MARYLAND NEWS—The New, Leonardtown, Md., has been featuring during Lent a double feature all week. . . . The 235 Drive-In, California, Md., damaged by fire last year, has been rebuilt by Southern Maryland Theatres, Inc., of which T. L. Harrison, Jr., is general manager. The date advertised for reopening is March 30. . . . Promotional advertising man Billy Anosen, Park and Plaza, Lexington Park, Md., reports he is getting lots of free advertising, which costs the theatres no outlay of cash at the present time.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 20

MARCH 14, 1956

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okay lower half entry—62m.—see March 23 issue. (5509)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory pragram entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)

TO BE REVIEWED OR IN PRODUCTION

ATOMIC MAN—Gene Nelson, Faith Domergue. (5612)

CATTLE KING—George Montgomery, Marcia Henderson.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)

DEADLIEST SIN—Sydney Chaplin, Audrey Dalton, John Bentley. (5601)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

HOLD BACK THE NIGHT—John Payne, Mona Freeman.

INDESTRUCTIBLE MAN, THE—Lon Chaney, Jr., Marian Carr. (5613)

INTRUDER, THE—Edmund Purdom, Ida Lupino, Ann Harding.

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

Associated

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

TO BE REVIEWED OR IN PRODUCTION

BLONDE BAIT—Beverly Michaels, Jim Davis, Joan Rice. (5506)

WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray. (5505)

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartaon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made In Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

SECRETS OF LIFE—True Life Adventure—CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue—Leg.: B. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made).

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made In England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made In England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactary action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made In England). (822)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glenn Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—Leg.: B—(Technicolor)—(CinemaScope). (737)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Jancloire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talmon—Fair lower half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BEYOND MOMBASSA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

HARDER THEY FALL, THE—Humphrey Bogart, Rod Steiger, Joe Walcott, Max Baer.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

JUBAL—Glenn Ford, Rod Steiger, Ernest Borgnine—(Technicolor)—(CinemaScope).

NIGHT BUS—Jack Lemmon, June Allyson—(Print by by Technicolor).

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

RETURN OF CUSTER—Randolph Scott, Barbara Hale.

ROCK AROUND THE CLOCK—Johnny Johnston, Alix Talton, Bill Holey and Comets.

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

SECRET OF TRESAURE MOUNTAIN—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale—(Technicolor).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

STORM OVER THE NILE—Laurence Harvey, Anthony Steel, Mary Ure—(Technicolor)—(CinemaScope)—(Made in Africa).

WEREWOLF, THE—Don Megowan, Joyce Holden, Steve Ritch.

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English titles).

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

JEDDA, THE UNCIVILIZED—Charles Chauvel production—(Color)—(Made in Australia).

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: B.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—Far art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—Italian-made)—(Dubbed in English)—Leg.: B.

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greca, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

TO BE REVIEWED OR IN PRODUCTION

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry an juvenile delinquency—101m.—see March 9 issue—Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel—124m.—see June 15 issue—(Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Moson, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GREEN DOLPHIN STREET—ROMD—Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry—112m.—see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemoScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemoScope). (621)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made)—(1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nav. 2 Issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 Issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue af standout entry should repeat okay—125m.—see Feb. 22 Issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Margan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 Issue—(Technicolor). (530)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—134m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gordner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope). (625)

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope). (627)

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Yousekevitch, Cloire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.

LIVING IDOL, THE—Steve Forrest, Lillione Montevecchi—(Eastmon Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemoScope).

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(Color)—(CinemaScope).

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.

SOMEWHERE I'LL FIND HIM—James Cagney, Barbara Stanwyck.

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Eastman Color)—(CinemaScope).

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope). (626)

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Goynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—Leg.: B—(Technicolor). (5407)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rothbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MocMurray, Charlton Heston, Donna Reed—Interesting pragrammer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lomas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO — MD — Silvana Mangono, Vittoria Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—Leg.: B—(Made in Italy). (5406)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor)—(VistaVision). (5410)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hape entry headed far higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistoVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicalor)—(VistaVision)—(Made In France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvano Mongano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made In Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Alda Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS — CMU — Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names ta sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(CinemaScope).

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence.

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MAVERICK, THE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

SCARLET HOUR, THE—Carol Ohmort, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey — (Technicolor) — (VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Mode in Italy).

RKO

(1954-55 releases from 501)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—72m.—see Feb. 22 issue—(English-made). (609)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore progrommer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

CONQUEROR, THE—MD—John Wayne, Susan Hoyward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see Morch 7 issue—Leg.: B—(Color by Technicolor). (610)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

HANSEL AND GRETEL—NOV—Voices at Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 Issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okay—92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 Issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue.

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duollers—86m.—see Feb. 8 issue—(English-mode). (606)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see Morch 23 issue—(Technicolor). (511)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

SON OF SINBAD—CD—Dole Robertson, Sally Farrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 Issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Cloudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Gaod programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Robert Ryon, Anita Ekberg, Rod Steiger.

BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—(Superscope).

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—92m.—Leg.: B—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemoScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

TENSION AT TABLE ROCK—Cameron Mitchell, Richord Egan, Dorothy Malone—(Color).

WAY OUT, THE—Gene Nelson, Mona Freeman—90m.—(Made in England).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino—100m.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 Issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor).

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441).

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry far art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bordot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank).

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower holf—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and Interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Abave average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lawer half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5445)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okoy western—90m.—see June 29 issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indions entry—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brion—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Millar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okay for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO STORY, THE—Ralph Meeker, Janice Rule, Paul Henreid.

ADVENTURES OF DANIEL BOONE—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

HIDDEN GUNS—Bruce Bennett, John Carradine, Angie Dickinson—66m. (5534)

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

JAGUAR—Sabu, Chiquita, Barton MacLane—66m.—(5531)

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal).

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made in Germany).

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—90m.—(Trucolor)—(Naturama).

MURDER ON PAROLE—Dane Clark, May Wynn.

STRANGER AT MY DOOR—Macdonald Corey, Patricia Medina, Skip Homeier—87m.

TERROR AT MIDNIGHT—Scott Brady, Joan Vohs, Frank Faylen.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—73m.—(English-made). (5533)

WHITE NIGHTMARE—Joan Ryan, Ben Cooper, Marla English.

ZANZABUKU—African adventure documentary—71m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okay programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—89m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Mooreheod—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtio Moreno—Highly amusing comedy—99m.—see Jan. 11 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 Issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong). (514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosay, Dennis Urice—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentino Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Colorful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Joy Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

TO BE REVIEWED OR IN PRODUCTION

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, George Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemaScope). (611)

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).

MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)

MOHAWK—Scott Brady, Rita Gam, Neville Brand—79m. (Color). (609)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).

REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Mooreheod—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii). (608)

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okay programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okay programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okay programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor)—(CinemaScope)—(Made in Europe)—(Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made In Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made, interesting entry—100m.—see April 6 issue—(Technicolor)—(Filmed in Burma)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1.66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program entry—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair pragrammer—90m.—see May 4 issue—Leg.: B—(Baird-Faster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Bandido).

BED OF FEAR—Sterling Hayden, Vince Edwards, Marle Windsor—(Harris-Kubrick).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Palricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BLACK SHEEP, THE—Basil Rathbone, Akim Tamiroff, Lon Chaney—(Bel-Air).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Krueger).

CREEPING UNKNOWN, THE—Brian Donlevy, Margia Dean, Jack Warner—(Hinds).

CRIME AGAINST JOE, THE—John Bromfield, Julie Landan—(Bel-Air).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).

FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

GHOST TOWN—John Smith, Marian Carr—(Sunrise).

HUK—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).

JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).

LUCKY KID—Celia Johnson, Diana Dors, David Kossoff—(Eastman Color)—(London Films).

NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

PATTERNS—Van Heflin, Everett Sloane—(Harris-Myerberg).

PISTOLERO—Jack Palance—(Philip Waxman).

QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).

SEA SHALL NOT HAVE THEM, THE—Michael Redgrave, Dirk Bogorde—(Angel).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—Far the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made ramantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

BACKLASH—OD—Richard Widmark, Donna Reed, Williom Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactary harror shaw far the pragram—82m.—see March 23 issue. (536)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Gaad suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Calleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicalor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Clea Moore, John Agar, Frank deKova—Programmer far the lawer half—75m.—see Oct. 19 issue. (5603)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names shauld help reissue—74½m.—see Nov. 16 issue. (700)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okay pragrammer ar art hause entry—82m.—see March 9 issue—Leg.: B—(Print by Technicolor)—(Filmed in New Zealand)—(Rank). (509)

LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Gaad pragrammer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okay series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okay western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat autdaar action entry has the angles—89m.—see March 9 issue—Leg.: B—(Technicolor). (520)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spats ar an lawer half in regulation autlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactary programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names shauld make the difference with this reissue—79m.—see Nav. 16 issue. (681)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have mast appeal far wamen—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating camedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactary programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Goad western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especially In 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lawer half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScape). (5606)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychalagical drama has angles—88m.—see May 18 issue. (535)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting pragram enrty—86m.—see Dec. 14 issue. (5608)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good harror explaitatian item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Gaod programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film shauld have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.

CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.

CRY INNOCENT—Merle Oberon, Lex Barker.

DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).

FRANCIS IN THE HAUNTED HOUSE—Mickey Rooney, Virginia Welles.

GENTLE WEB, THE—Esther Williams, George Nader.

GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

RAW EDGE—Yvonne DeCarla, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

STAR IN THE DUST—John Agar, Mamie Van Daran—(Technicolar).

TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BLOOD ALLEY—MD—John Wayne, Lauren Bocall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gory Cooper, Charles Bickford, Rolph Bellomy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has actian and names ta help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemoScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should da okay in actian spats as pragrammer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WornerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names shauld help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, Jomes Whitmore—Nomes will help average service biagraphy—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama far femmes—107m.—see Feb. 8 issue. (512)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

OUR MISS BROOKS—C—Eve Arden, Gole Gordon—Mediacre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age meladrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama af juvenile delinquency should hit the better maney—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—MD—Rosanna Rory, Horald Moresch—Off-beat impart for art spots or regulotian playaff—91m.—see Feb. 22 issue—(Made in Germony)—(Dubbed in English). (513)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BAD SEED, THE—Noncy Kelly, Patty McCormack, William Hopper.

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SANTIAGO—Alon Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).

SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Technicolor)—(VistoVision).

SERENADE—Mario Lonza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: (Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

LADY-KILLERS, THE—C—Alec Guiness, Cecil Parker—Highly amusing import—94m.—see March 21 issue—(Continental).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(Continental).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue — Leg.: C — (French-made) — (English titles)—(Continental).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman Color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent Import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 Issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue — (German-made) — (English titles) — (Grand Prize).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

UMBERTO D.—D.—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven			
8415	(Mar. 22)	Army Daze			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook		16m.	
		CINEMASCOPE MUSICAL TRAVELARK (Technicolor)			
	(............)	Wonders of Manhattan	E	16m.	4075
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps		16m.	
		CANDID MICROPHONES (6) (Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	
8554	(Mar. 8)	Series 2, No. 6		10½m.	

COLOR FAVORITES (15)
(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun		7m.	

CINEMASCOPE MAGOOS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8752	(Mar 8)	Magoo's Canine Mutiny		6½m.	

MR. MAGOO (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nev. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry			
8857	(Mar. 22)	Hollywood, City of Stars			

THRILLS OF MUSIC (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	

UPA ASSORTED CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics		9m.	
8805	(Mar. 15)	Navy All American		9m.	

MGM

TWO REEL
SPECIAL
One Reel
CARTOONS (15)

CINEMASCOPE CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)		7m.	

GOLD MEDAL REPRINT CARTOONS (14)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)
(Technicolor)
(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES
(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Bao Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrabatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz		9m.	
R15-4	(Mar. 23)	Carolina Court Champs		10m.	

HERMAN AND CATNIP CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum		6m.	

NOVELTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth For Sure		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051

(1955-56) (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Mar. 30)	Popeye For President		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills		10m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVision Visits Japan	E	17m.	4075

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(Mar. 2)	Bing Presents Oreste	E	10m.	

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse	G	8m.	
64206	(Feb. 3)	Fortune Seekers			
64207	(Mar. 2)	We Never Sleep			
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	
64307	(Feb. 17)	Ski-Flying	G	8m.	

WALT DISNEY CARTOONS
(Technicolor)
C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (Reissue)	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115

WILDLIFE ALBUM
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
	(Apr.)	Adventures Of Frank And Jesse James	G	13ep.	4114

20th Century-Fox

CINEMASCOPE SPECIALS
(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Cariaca Carnival (DeLuxe)		9m.	
7524	See 1955-56, 7601				
7525	(Dec.)	Queen's Guard (Tech.)		17m.	
		1955-56			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)		9m.	
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(May)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	
	(............)	Land Of The Bible	E	18m.	4114

One Reel
SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphany	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat		7m.	
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokahama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Faxed By A Fax	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	
		1955-56			
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swaoning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Two Reel
MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2561	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 25)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(..........)	Tennessee Plowboy	F	14m.	4103

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115

WALTER LANTZ CARTUNES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Two Reel
ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114

SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3910	(Jan. 1)	24 Hour Alert	E	31m.	4074

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	Copters And Cows	G	18m.	4114
3007	(............)	Wave Of the Flag	G	19m.	4119

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade			

One Reel
ANAMORPHIC SPECIALS
(WarnerColor)
(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1223	(Feb. 1)	Sportsman's Holiday	E	9m.	4114
		(1955-56)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Mar. 17)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3301	(Sept. 10)	Doggane Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Raoster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3275	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
	(............)	Rabbitson Crusoe	F	7m.	

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So Yau Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3701	(Sept. 3)	Dime Ta Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	
3705	(Nov. 26)	Heir Conditianed	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Racket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	
3714	(Mar. 31)	Heaven Scent	F	7m.	
	(............)	Mixed Master	F	7m.	

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where Yau Find Them	G	10m.	
3503	(Feb. 18)	Green Gold	G	10m.	4115

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	
3604	(Mar. 17)	A Neckin' Party		9m.	

Miscellaneous

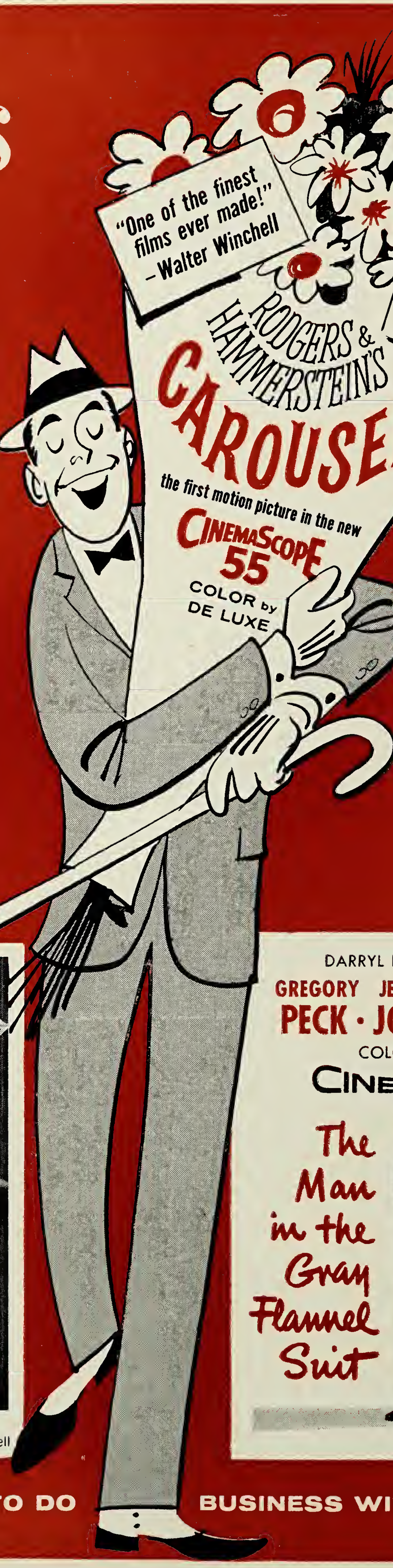
Title	Rating	Running Time	Page Reviewed in Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
On The Twelfth Day—(Eastman Calor)—(Meteor)	E	22m.	4095
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter	**Three Stripes In The Sun** Aldo Ray **'Teen Age Crime Wave** Tommy Cook, Sue England **A Lawless Street** (TC) Randolph Scott, Angela Lansbury **Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver	**Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**Mystery Of The Black Jungle** Lex Barker Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Tatter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zacharv Scott **Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell Sheree North	**Man With The Gun** (Goldwyn, Jr.) Robert Mitchum Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	**Tarantula** John Agar Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle	**The African Lion** (TC) (Buena Vista) Disney Documentary **I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lana Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Withou tEnd** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina	**I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanamire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs	**Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan	**The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick	**The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed **The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden	**Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **The River Changes** (Made in Germany) Rosanna Rory Harald Moresch **The Steel Jungle** Perry Lopez, Beverly Garland **Our Miss Brooks** Eve Arden, Gale Gordon **Miracle In The Rain** Van Johnson, Jane Wyman	**Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angela Lansbury, Raymond Burr (DCA)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

20th Leads the Easter Parade!



"One of the finest films ever made!" —Walter Winchell
"Don't miss it, I beg you!" —Louella O. Parsons
RODGERS & HAMMERSTEIN'S
CAROUSEL
the first motion picture in the new
CINEMASCOPE 55
COLOR by DE LUXE

starring
GORDON MacRAE
SHIRLEY JONES
with Cameron Mitchell
Barbara Ruick • Claramae Turn
Robert Rounseville
Gene Lockhart
Produced by HENRY EPHRON
Directed by HENRY KING
Screenplay by PHOEBE and HENRY EPHRON
Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II

THE MAN WHO NEVER WAS
CINEMASCOPE
COLOR by DE LUXE

starring
CLIFTON WEBB · GLORIA GRAHAME
Produced by ANDRE HAKIM · Directed by RONALD NEAME · Screenplay by NIGEL BALCHIN
From the Novel by Ewen Montagu

ON THE THRESHOLD OF SPACE
CINEMASCOPE
COLOR by DE LUXE
starring
Guy Madison • Virginia Leith • John Hodiak • Dean Jagger

Produced by William Bloom • Associate Producer Barbara McLean
Directed by Robert D. Webb • Written by Simon Wincelberg and Francis Cockrell

DARRYL F. ZANUCK presents
GREGORY PECK · JENNIFER JONES · FREDRIC MARCH
COLOR by DE LUXE
CINEMASCOPE

The Man in the Gray Flannel Suit

co-starring
MARISA PAVAN
LEE J. COBB
ANN HARDING
KEENAN WYNN
with
GENE LOCKHART
Produced by DARRYL F. ZANUCK
Written for the Screen and Directed by NUNNALLY JOHNSON
From the Novel by Sloan Wilson

"IT'S A PLEASURE TO DO BUSINESS WITH 20th!"

MOTION PICTURE

EXHIBITOR

MARCH 21, 1956 VOLUME 55 NUMBER 21

IN TWO SECTIONS • THIS IS SECTION ONE

Penna. Censors Killed By Court

(page 7)

"Our Problems Are These, Mr. Senator"

(editorial)

AND FEATURING: THE SERVISECTION

While admittedly largest independent theatreman of central Texas (three roofed and two drive-in) can Waco's Ed Newman encourage his son, George, to follow in his footsteps? Exhibitors everywhere are looking to the current Senate industry hearings for some of the answers and some relief to their problems.

AT M-G-M EVERYTHING IS UP!

"THE SWAN" PREVIEW TERRIFIC!

The industry was electrified by the Preview in a New York theatre of Grace Kelly's new M-G-M picture "THE SWAN" —The Love Story Of A Princess. This magnificent production in CinemaScope and Color co-stars Alec G[illegible]nness and Louis Jourdan.

"VEGAS" HITS JACKPOT!

Everything predicted at the Nationwide Theatre Previews for the CinemaScope-Color "MEET ME IN LAS VEGAS" came true as M-G-M's Gold Mine of Entertainment had its gala Premiere at the Astor, N.Y. Starring Dan Dailey, Cyd Charisse with a big cast.

"TRIBUTE" TO BOX-OFFICE!

James Cagney's honors, including Academy Nomination and magazine awards, are enhanced by his great performance in M-G-M's CinemaScope-Color "TRIBUTE TO A BAD MAN." A Big production, filmed in Colorado, it has guts and a May-September romance that lift it to the Western skies. Film Row interest predicts sure-fire, box-office action!

"GABY" IS GREAT!

In the tradition of the screen's most famous stories of young love, M-G-M's "GABY" in CinemaScope and Color gives Leslie Caron her biggest starring opportunity and John Kerr of the stage's famed "Tea and Sympathy" his first smash success. Chance romantic meeting of soldier and dancer, their separation and reunion. A drama that's MONEY.

*

MANY HONORS FOR M-G-M!

Tops in Academy Nominations! M-G-M got 31, leading all companies, with 5 alone for "I'LL CRY TOMORROW."

M-G-M Sweeps Look Awards! More "Best Pictures" than any company, including "I'LL CRY TOMORROW."

M-G-M Gets Redbook Award! Redbook Award annual Silver Cup to M-G-M for leading the industry in product. Including "I'LL CRY TOMORROW."

M-G-M Tops Film Daily's "10 Best"! M-G-M leads all companies with Four!

MOTION PICTURE
EXHIBITOR

Member Audit Bureau of Circulations

MARCH 21, 1956
VOLUME 55 NUMBER 21

OUR PROBLEMS ARE THESE, MR. SENATOR!

THE FOLLOWING could very well be the voice of the small independent theatremen across the land, as they look toward Washington this week:

We know you aren't holding those Senate Small Business Committee meetings for fun. Or because you don't have plenty else to do. But we just wonder, after you have heard all of the pros and cons of all of the big important people who can afford to travel to Washington, whether you'll really know the policies and forces that m to be squeezing us to extinction as small busi-smen?

We are the owners or lessees of the 10,000 to 12,000 late-run-neighborhood-theatres in cities and large towns, of the equally late-run-only-theatres in a lot of small towns, and of the small-drive-ins-at-the-country-crossroads. As a class, we are little businessmen, operating little businesses where the daily, weekly, or annual potential grosses make chain or circuit operation impracticable. We are the 60 per cent numerically of the movie theatres of the U.S.A. that producer-distributors tell us represent only 15 per cent of their national gross. We are the little people, who cater to the little people, in your state, and in each of the other 47 states from coast to coast.

And here are our problems, Mr. Senator:

FILM PRICES. We never play a "World Premiere," or even a "Territorial First Run," and it would be silly for us to want to. We don't command the admission price, and we don't have the kind of a theatre, or the size of a theatre, to make an early run profitable. So we always play "stale bread," weeks or months after the plush, high admissioned theatres around us; and weeks or months after the big national advertising campaigns in magazines, newspapers, radio, and TV have captured the high admission paying crowds for the key runs. What advertising we use, in our own little way, we pay for ourselves; and that goes for our screen trailers, stills from the pictures, lithographs, and everything else. It is common practice for a producer-distributor to participate in and share the cost of extra advertising on a big picture with each of its key run theatre customers. But not with us! Our potential isn't great enough, so we pay for everything ourselves!

We pay for all delivery charges, too! Either we, or our messenger service, take delivery of the film print at one of the 31 distribution exchanges in the U.S.A., and whether one mile or 1,000 miles, the delivery costs and all obligations to return it promptly or route it along to the next customer are ours.

ANOTHER THEATRE DIES!

Clatskanie, Oregon
March 12, 1956

"In spite of all the help you have given us, we are making plans for the 'funeral.'

"On April 3, 1956, we will 'bury' the Avalon, after 22 years in the same spot. Our last picture will be 'THE TENDER TRAP,' and we only hope a few customers will take the bait.

"Send MOTION PICTURE EXHIBITOR to my home address," etc.

H. L. PERCY
Avalon Theatre

When prices are established for a particular feature for our territory, however, the same percentage of our gross is demanded from us as the percentage demanded from the big earlier-playing key runs. Arbitrarily, a producer-distributor says that "this is a 50 per cent of the gross" picture, "that is a 70-30-10 per cent" picture, or "here is a picture on which we will take 90 per cent and leave you 10 per cent, but we'll guarantee you a 10 per cent profit." The big early-playing key run, helped by cooperative advertising, can gross $50,000 or $100,000 a week, and out of their 50 per cent may have as much as $25,000 or $50,000 to cover their overhead or profit. We, with a potential gross of $500 or $1,000 a week, must wait for weeks or months after the national advertising campaign; must foot the bill for all advertising with no cooperative help; must support the similar overhead of projectionist, cashier, doorman, usher, janitor, light, heat, etc.; but out of our 50 per cent may have as little as $250 or $500 to do it with.

In the past successful years of movie business, we bought nearly all of our films in blocks of 20, 26, 30, or even 60 at a time, and the big majority for flat prices that might be as low as $7.50 per film. We, in turn, were able to render a low-priced service to our communities and to occupy a respected place as the local entertainment center. Now, we know it is impossible for our type of theatres to pay big key run prices or percentages, and still remain as a competitive business.

LESS AND LESS FILMS. Since the Department of Justice and the Federal Court decisions rightly or wrongly chased producer-distributors out of active participation in theatrical exhibition, they seem to feel no obligation or concern for their theatre customers. This is understandable for they now have no financial stake in theatrical exhibition. But this has resulted in less and less feature films per year, sold at higher and higher percentages or prices, and producing higher and higher stockholder dividends and better and better financial statements from producer-distributor companies. And step by step with their success has come the failure of their small movie theatre customers.

Nearly 5,000 hybrid theatres in the form of open air drive-ins, depending for their profits as much on their sales of foods and confections as on theatre admissions, have been built

(Continued on next page)

in the U.S.A. since 1945. But theatre closings in the *same* 10 years, in spite of population growths and a sustained relocation of housing, have offset this drive-in building. At the start of 1956 there were a few *less* operating theatres in the U.S.A. than at the start of 1946.

And TV competition isn't the reason. We know that, after the first year or two of TV in any one area, we can hold our own. But we can't stay alive if we are priced out of all profit through the need to pay "baked today" prices for "stale bread." Or, refusing to pay, to have no "bread" to sell.

So here are our problems, Mr. Senator: *Must we continue to pay prices that keep us on the ragged edge of bankruptcy? Or, must we close our theatres, like the other 5,000 owners did, and go out of business?*

STATE CENSORSHIP KO'D AGAIN

WHILE IT MAY SEEM ODD to non-legal minds that it took the Pennsylvania courts 41 years, and a great variety of test cases, in order to reach the decision that the state's censorship laws were too "vague and indefinite" to be constitutional, it is regrettable that the picture that became the "cause celebre" was Kroger Babb's "SHE SHOULD'A SAID NO," which one of the justices involved is reported to have termed "malodorous."

Smelly or not, this picture marks the end of a state board that charged distributors a tidy $190,000 in the 1954-55 year. So, in its 41-year history, it would seem a conservative estimate that this one state charged in excess of $6,500,000. Costs were budgeted at $114,000 per year so that a tidy profit resulted. And in the last full year (1954-55), the Pennsylvania board rejected in their entirety a total of 18 feature films, and cut 44 complete scenes from other features, so the enforcement cost was about $10,000 per rejected film.

This adds Pennsylvania to Ohio and Kansas as states where censorship laws were invalidated during the past year. It is to be hoped that theatremen keep their heads and do not try to take advantage of the "fast bucks" that such rulings make possible. To do so is to travel the road back to a form of censorship that may be even more restricting and bothersome than before, because it will result from an angry and aroused public bent on whipping the offenders.

And, to the Kroger Babbs, and other specialists in sex-sational films, we would like to point out that, at presstime, a new and supposedly legal form of censorship has already passed the Pennsylvania state legislature. Under it, any picture can be shown, regardless of its content, but on complaint of even one patron a specialized state supervisory group, or police force, jumps into action, and, with reason, brings criminal proceedings against all concerned. If it becomes law, there will be nothing "vague and indefinite" about this one. And on the basis of recent costs there should be $10,000 of prosecution money for every offensive film.

Yes, as we said last week, it looks as though "fast bucks" are getting harder to come by.

"THE TIMES" MAKES A BOO-BOO!

IMAGINE THE SURPRISE of motion picture distributors who sell 13,000 to 15,000 theatres in the U. S. alone on an outstanding show, of COMPO that uses 19,200 as the total theatres in the U. S. alone in a current ad in Editor and Publisher, and of the editors of Theatre Catalog who list the names, addresses, car capacity, and ownership of 4,340 drive-in theatres alone in their current 13th Annual Edition, when they read in a recent issue of The New York Times (Feb. 21, 1956) that: *"There are 10,000 motion picture theatres in all parts of the world."*

An even greater source of amazement is the fact that: *"Last year about 10,000,000,000 persons attended performances at these places."* This seems to prove an average patronage of about 1,000,000 "persons" per "place": and that ain't hay! In fact, we don't know of many theatres that do that kind of average gross volume. And what a volume of "coke" and popcorn sales per "place" that would represent.

But day-dreaming about such business must come back to the hard realities that these statements are attributed to the United Nations Educational, Scientific and Cultural Organization (UNESCO), where extra zeros and decimal points must be translated and reinterpreted into 30 or so different languages. And anyway, who cares about a zero or a decimal point. Is nothing!

GRIN OF THE WEEK

THAT GLIB PEDDLER of Universal-International pictures, Pete Rosian, is "laying-em-in-the-aisles" around the Film Rows of his district with a story about the theatre owner who positively refused to play any company's product on a 50-50 basis. Trying hard to make a deal, a visiting film salesman pleaded to know what kind of a basis he would take, and was amazed to be told: "Not a penny more than 40-40!"

"But, man alive, that would only come to 80 per cent!" said the film salesman. "What happens to the other 20 per cent?"

"Oh!" said the theatre owner. "We divide that!"

And, as usual, Pete will always try to convince you that this actually happened "in a little situation upstate."

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresto Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

SINATRA!
SINATRA!
SINATRA!
SINATRA!
SINATRA!

you can say it
again and again
and again—
picture after
picture proves
"he's the hottest
thing in
show business
today!"

He's got what the customers want...and here he is in the big kind of western that spells the biggest kind of boxoffice!

frank sinatra
AS
# johnny concho

CO-STARRING
KEENAN WYNN • WILLIAM CONRAD • PHYLLIS KIRK
with WALLACE FORD • WILLIS BOUCHEY • Screenplay by DAVID P. HARMON and DON McGUIRE
Based on a story by DAVID P. HARMON • Directed by DON McGUIRE
Produced by FRANK SINATRA • A Kent Production

THRU
UA

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

U-I stockholders hear president Milton Rackmil predict continuation of good earnings level (page 16).

Deaths

Pioneer exhibitor and founder of theatre owners organizations Fred J. Herrington dies (page 15).

Distribution

New Paramount sales policy gives small theatres the opportunity to buy flat (page 10).

Exhibition

The industry's tax campaign is seen in full swing by next month (page 15).

Financial

Paramount earnings for 1955 rise over those of previous year (page 7).

International

Soviet film industry gives signs that it is ready to do business with U. S. (page 10).

Legal

Pennsylvania Supreme Court declares the state's censorship law unconstitutional (page 7).

Legislative

FCC denies immediate approval of toll-TV applicant (page 11).

Mel Konecoff

Actor Everett Sloane, man of many talents, seemingly has made this year the most productive of his career (page 6).

Organizations

20th-Fox vice-president William C. Gehring tells Gulf States Allied Convention delegates that exhibitors, distributors should settle differences amicably (page 10).

Production

National trade screenings of two films launch Warners product schedule (page 11).

Hecht-Lancaster sets a budget of $31,030,000 for their coming schedule of films (page 14).

INDEX

VOLUME 55. NUMBER 21 MARCH 21, 1956

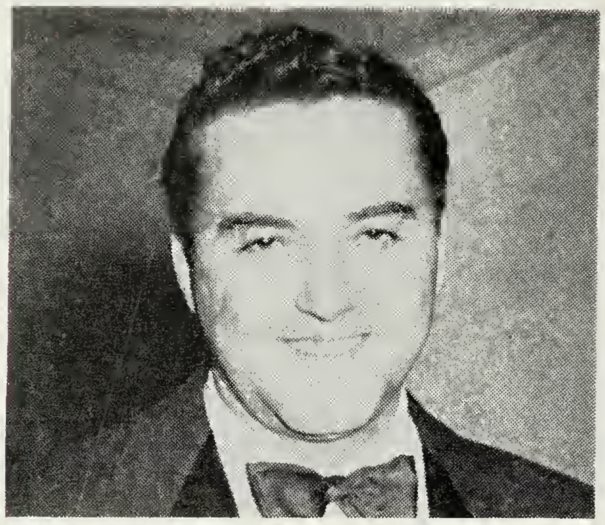
SECTION ONE

EDITORIALS 3
NEW YORK BY MEL KONECOFF 6
THIS WAS THE WEEK WHEN 17
SHOWMANSHIP SWEEPSTAKES 20
NEWS OF THE TERRITORIES 22

SECTION TWO

THE SERVISECTION .... SS-1—SS-8

Reviews On: "The Deadliest Sin" (Allied Artists); "Wicked Wife" (Allied Artists); "Rock Around The Clock" (Columbia); "Forbidden Planet" (MGM); "Tribute To A Bad Man" (MGM); "Hidden Guns" (Republic); "Comanche" (UA); "Crime Against Joe" (UA); "Patterns" (UA); "The Creature Walks Among Us" (U-I); "The Price Of Fear" (U-I); "Serenade" (Warners); "The Searchers" (Warners); "The Ladykillers" (Continental); "Richard III" (Lopert); "In A Girl's Dormitory" (Ellis); "Unmarried Mothers" (President); "Mobs, Inc." (Premier).



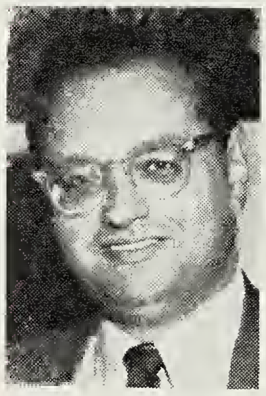
Gene Pleshette, managing director, Brooklyn Paramount, was recently named by the American Red Cross and the Tuberculosis and Health Association, Inc., to its committees for public relations.

NEW YORK

By Mel Konecoff

THIS IS the year of Everett Sloane, man of many talents.

He has the biggest and meanest role of his career in the forthcoming United Artists release, "Patterns," which he won as a result of his performance in the original TV drama of that name on which the film is based. For his TV showing, he was nominated for the year's best video portrayal, the results of which have not as yet been announced. Talk in the industry and among UA officials in particular is that "Patterns" will bring him the movie stardom he so richly deserves.



KONECOFF

When the feature has its premiere on Broadway towards the end of the month, his first film, "Citizen Kane," will also be on view elsewhere in the city. This past fall he was seen in the UA release "The Big Knife" and impressed, and currently he is in the MGM film, "Somebody Up There Likes Me," the Rocky Graziano story wherein he plays the role of the fighter's manager.

He's not neglecting TV, either. Recently he appeared in the musical version of "High Tor," with Bing Crosby, a lemon (the show, not Crosby). It was here that Sloane showed he had yet another talent, a good singing voice, and he is entering the record field with a disc with numbers from the show. He is presently discussing appearing in the TV version of "Bloomer Girl," a spectacular, and he also has several picture deals in the works.

He is getting the build-up in conjunction with the release of "Patterns" via news and magazine interviews, TV and radio guest spots, etc.

After 29 years in radio, on stage, in TV, and in films, Everett Sloane has been discovered.

BROADWAY GROSSES

(As of this Monday)

White Way Really White

NEW YORK—Swamped by a blizzard which all but bedded down the Great White Way, the Broadway first runs suffered considerably over the week-end.

According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"The Court Jester" (Paramount). Paramount claimed $20,000 for the seventh and last week.

"Carousel" (20th-Fox). Roxy, with ice show on stage, claimed $35,180 for Friday through Sunday, with the fifth week heading toward $55,000.

"Picnic" (Columbia). Radio City Music Hall, with stage show, announced $68,000 for Thursday through Sunday, with the fifth and last week expected to tally $100,000.

"Slightly Scarlet" (RKO). Criterion opened to a $12,000 week.

"The Benny Goodman Story" (U-I). Capitol reported $15,000 for the fourth week.

"Sins Of The Borgias" (Aidart). Globe dropped to $9,000 on the third week.

"The Last Hunt" (MGM). Loew's State dropped to $12,000 on the third week.

"Meet Me In Las Vegas" (MGM). Astor reported $35,000 on the opening week.

"The Man With The Golden Arm" (UA). Victoria held well on the 14th week with $18,000.

"All That Heaven Allows" (U-I). Mayfair slipped to $10,000 on the third week.

U-I Earnings Steady

NEW YORK—Universal Pictures Company, Inc., and subsidiary companies report earnings for the 13 weeks ending Jan. 28 of $1,122,420, after providing $1,120,000 for Federal taxes on income. After dividends on the preferred stock, this is equivalent to $1.10 per share on the 968,519 shares of common stock outstanding in the hands of the public on Jan. 28, 1956.

For the 13 weeks ending Jan. 29, 1955, earnings were $1,135,928 after providing $1,015,000 for Federal taxes on income. After dividends on the preferred stock, this is equivalent to $1.08 on the 998,349 shares of common stock then outstanding

Columbia, U-I Films To TV

NEW YORK—Thirteen Columbia and three U-I feature films were acquired last fortnight for release to television by Hygo Television Films, it was announced by Jerry Hyams, Hugo executive, who stated that his company is offering the 16 pictures to independent and network outlets for immediate showing as part of a package of 22 films.

The Columbia features include such product as "Pardon My Past," "Wreck Of The Hesperus," "Two Yanks In Trinidad," and "The Walls Come Tumbling Down." The U-I releases are J. Arthur Rank's "The Astonished Heart" and "Madeline," and "Trail Of The Vigilantes."

Penna. Censorship Ruled Unconstitutional

State Supreme Court Votes Six To One In Test Case Involving Narcotics Film; New Statute In The Works

PITTSBURGH—The Pennsylvania Supreme Court last week declared the state's motion picture censorship law unconstitutional, taking its cue from U. S. Supreme Court rulings, because the 41-year-old statute was too vague and indefinite.

The court, in a six to one decision, ruled on a case involving the appeal of Hallmark Productions, Inc., which had protested a ruling by the Censor Board refusing to allow exhibition of a film depicting the narcotics peddling racket, "She Shoulda Said No."

Chief Justice Horace Stern, who wrote the majority opinion, said the picture was disapproved by the board because it was indecent and immoral and in the judgment of the board tended to debase and corrupt morals. The Pennsylvania statute requires the disapproval of films which are "sacrilegious, obscene, indecent or immoral or, as such, tend, in the judgment of the board, to debase or corrupt morals."

Stern said no question was raised before the Supreme Court "as to the merits or demerits of the film." He said the "sole issue present is whether the . . . act is unconstitutional either because it is so vague and indefinite in its terms to offend the due process clause of the 14th amendment, or because it abridges freedom of speech in contravention" of the Federal and State Constitution.

The court's decision stressed that the justices did not consider whether the constitutionality of the censorship statute would be affected by amendments to make "its terminology more definite and specific" or that motion pictures are entitled to the same free speech protection afforded newspapers, magazines, books, radio and television.

"'Even if all pre-censorship of motion picture films were to be invalid, this would not in and of itself affect suppression of objectionable films or punishment of their exhibitors," the decision said. In a dissenting opinion, Justice Michael A. Musmanne declared the action of the court "gratuitous and uncalled for" because the situation called for no "life or death decision" on the censorship board. Musmanne declared the "question of sacrilegiousness" was not involved in the case and therefore "why" . . . outlaw the provisions of the act that are constitutional."

A spokesman for the State Department of Public Instruction said the future of the Pennsylvania Board of Censors probably rested now with corrective legislation already passed by the State House of Representatives and before the Senate.

Meanwhile, lack of appropriations has cut the agency's staff from 18 to six persons and eliminated inspections, but the censorship of motion pictures has continued. The board is currently headed by Michael Felt, executive assistant to the board, located in Philadelphia.

Writing recently in The Catholic Standard and Times, Governor Leader outlined his reasons for favoring film censorship, listing seven movie titles banned in one week's work. He said one of the duties of the governor is "the protection of the young and impressionable from being influenced by suggestive or downright filthy movies."

In Philadelphia, Assistant District Attorney Marvin Halbert said there is no ordinance which the city might use to prevent the exhibition of any motion picture. Most other cities in the state are in the same predicament. He added, however, he would not hesitate to make a test under the obscene literature statute if questionable pictures were shown in city theatres.

It was in September, 1954, that the late Pennsylvania State Board of Censors ran into "trouble" with Kroger Babb's Hallmark production, variously known as "She Shoulda Said No" and "Wild Weed," and placed on the Catholic LeLgion Of Decency "Condemned" list from the word go, about 20 years ago. Under chairman Mrs. Edna R. Carroll, the board rejected the film. This ruling was appealed to the Court of Common Pleas.

Edwin P. Rome, cousel for the producers of the film, claimed that censorship was "unconstitutional and the law that sets up the board and its regulations has not a reasonably clear set of standards for the board to follow and the law is too vague." The suit also charged that the action was a "prior restraint."

Despite President Judge Edwin C. Lewis' personal views on the subject, the court found against the Pennsylvania State Board of Censors due to the recent action of the U. S. Supreme Court.

A Statement On Censorship In Pennsylvania

At the request of radio station WIP, Philadelphia, JAY EMANUEL, publisher of MOTION PICTURE EXHIBITOR since 1929, taped the following statement for several news broadcasts on Tuesday, March 13, relative to the effect of the State Supreme Court's finding that state censorship was unconstitutional.

"To evaluate the results in Pennsylvania, we can probably best look at Ohio where state censorship was outlawed about six months ago. Unfortunately, every source of objectionable and immoral films will now open up, and as a theatreman myself, I expect to be deluged with sales literature before the week is out. This is what happened in Ohio—and it probably will be repeated here.

"It then becomes a matter of the personal integrity of the individual theatreman, and of the vigilance of the local district attorneys and police. I have enough confidence in most of my contemporaries in theatre business that I'm sure they will resist the 'fast buck.' But there will be exceptions.

"I know from personal experience that in certain counties, in spite of lottery laws, Bingo operates wide open and is run by professionals. There will always be counties and cities where law enforcement agents will wink their eyes at a favored few. But we'll have to see!

"I know that there are eight condemned pictures laying at the Censor Board right now. As of this minute, those eight pictures are possible to play in any corner store or vacant hall. Don't blame movie business or theatremen when they do.

"It's the few that can't be counted on!"

This can probably be considered to be the attitude of most responsible members of the theatre industry. No one likes censorship; but, as operated in Pennsylvania since 1915, it always served to protect the theatreman from criticism. It also provided one common interpretation of the acceptable and of the non-acceptable from one end of the state to the other. Interpretation will now be at the local level with all shades of police judgment and intelligence.

It is to be hoped and expected that every theatreman worthy of the name will continue to operate cleanly and intelligently as becomes a reputable businessman with the best interests of his community at heart.

Paramount Earnings Rise Over Last Year

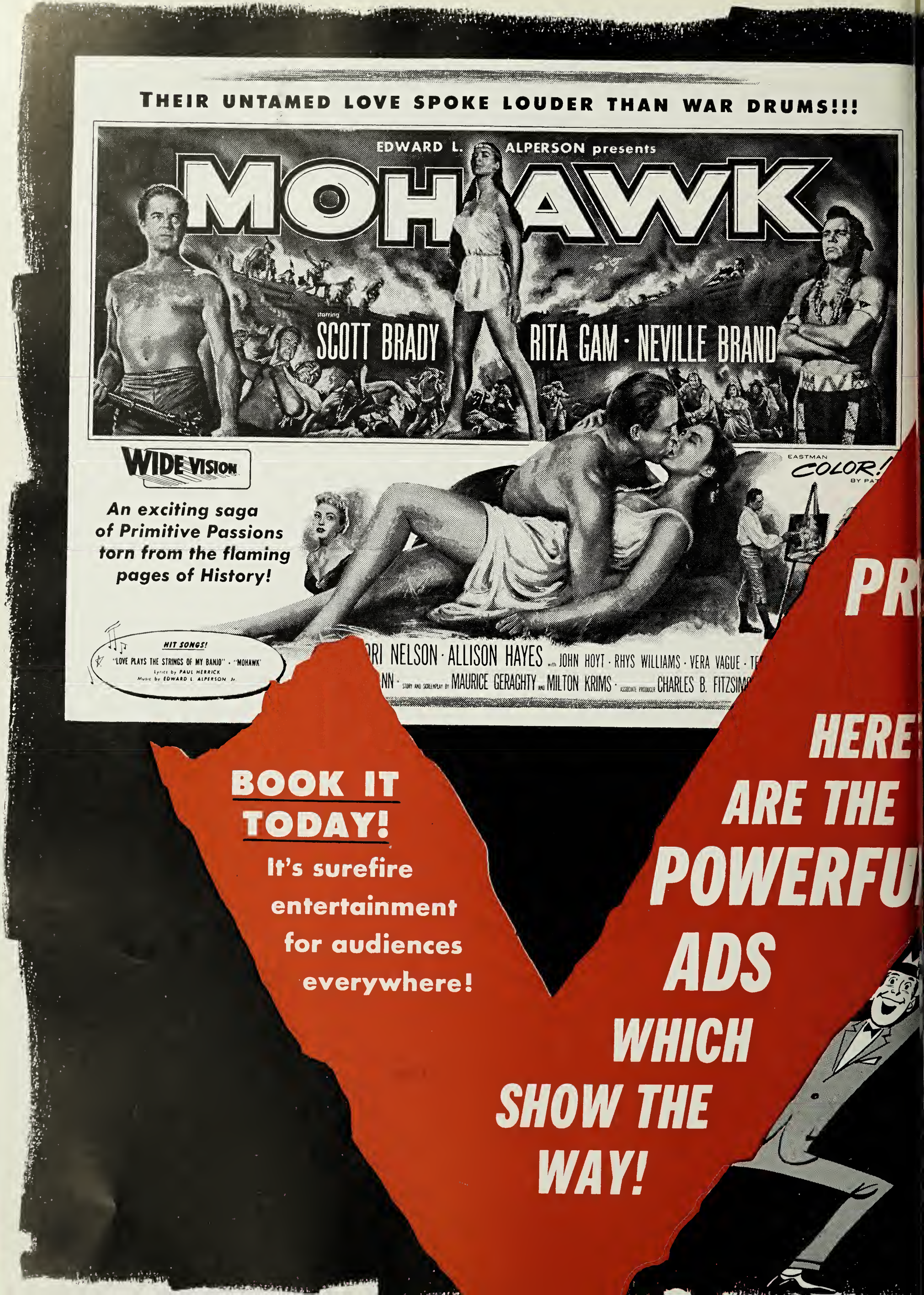
NEW YORK—Barney Balaban, president, Paramount, reports estimated earnings of the corporation and its share of the earnings of consolidated domestic and Canadian subsidiaries for the year ended Dec. 31, 1955, at $9,708,000, after provision for United States and Canadian income taxes.

These earnings include profit on sale of film shorts and adjustment of investment in affiliated company of approximately $283,000. These estimated earnings represent $4.49 per share on the 2,161,716 shares outstanding and in the hands of the public as of that date. The comparative consolidated earnings for the year 1954 were estimated at $9,003,000 and included net profit on sale and adjustment of investments in subsidiary and affiliated companies of approximately $832,000 (after deducting applicable income taxes). The earnings including such net profit represented $4.10 per share.

Consolidated earnings for the fourth quarter ended Dec. 31, 7955, after taxes are estimated at $2,028,000. The comparative consolidated earnings for the quarter ended Jan. 1, 1955 were estimated at $2,613,000 or $1.19 per share.

Tax Repeal Bills Filed

WASHINGTON—Bills to exempt motion picture theatres from the Federal admissions tax were filed last week by Representatives Dempsey (D., N. M.) and Holt (R., Cal.).



THEIR UNTAMED LOVE SPOKE LOUDER THAN WAR DRUMS!!!

EDWARD L. ALPERSON presents

MOHAWK

starring

SCOTT BRADY

RITA GAM · NEVILLE BRAND

WIDE VISION

An exciting saga of Primitive Passions torn from the flaming pages of History!

EASTMAN COLOR! BY PAT

HIT SONGS!

"LOVE PLAYS THE STRINGS OF MY BANJO" · "MOHAWK"

Lyrics by PAUL HERRICK

Music by EDWARD L. ALPERSON Jr.

ORI NELSON · ALLISON HAYES with JOHN HOYT · RHYS WILLIAMS · VERA VAGUE · TE

NN · STORY AND SCREENPLAY BY MAURICE GERAGHTY AND MILTON KRIMS · ASSOCIATE PRODUCER CHARLES B. FITZSIM

BOOK IT TODAY!

It's surefire entertainment for audiences everywhere!

PR

HERE

ARE THE

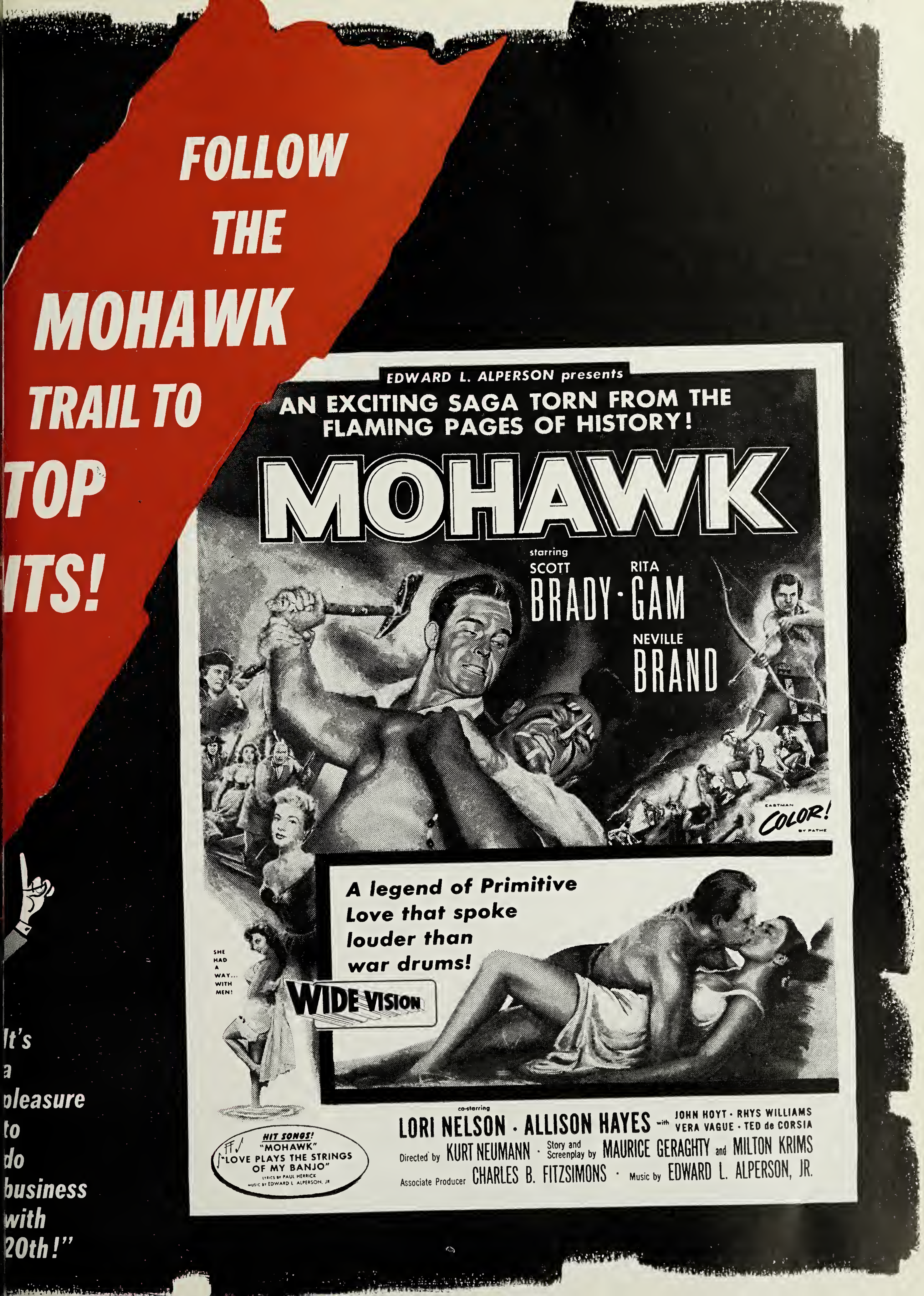
POWERFU

ADS

WHICH

SHOW THE

WAY!



FOLLOW
THE
MOHAWK
TRAIL TO
TOP
ITS!

EDWARD L. ALPERSON presents

AN EXCITING SAGA TORN FROM THE
FLAMING PAGES OF HISTORY!

MOHAWK

starring
SCOTT BRADY · RITA GAM
NEVILLE BRAND

EASTMAN COLOR! BY PATHE

A legend of Primitive
Love that spoke
louder than
war drums!

SHE
HAD
A
WAY...
WITH
MEN!

WIDE VISION

HIT SONGS!
"MOHAWK"
"LOVE PLAYS THE STRINGS
OF MY BANJO"
LYRICS BY PAUL HERRICK
MUSIC BY EDWARD L. ALPERSON, JR

co-starring
LORI NELSON · ALLISON HAYES with JOHN HOYT · RHYS WILLIAMS
VERA VAGUE · TED de CORSIA
Directed by KURT NEUMANN · Story and Screenplay by MAURICE GERAGHTY and MILTON KRIMS
Associate Producer CHARLES B. FITZSIMONS · Music by EDWARD L. ALPERSON, JR.

It's
a
pleasure
to
do
business
with
20th!"

New Paramount Sales Policy Gives Small Theatres Flat Rental Plan

New York—Paramount last fortnight announced a liberalized "small theatres" sales policy aimed at providing benefits for such theatres, including "a steady supply of the finest pictures in the company's history."

The policy provides for the sale of pictures on a flat rental basis to theatres whose previous rentals on a top attraction have yielded $100 or less. The company described these small theatres as "filling a vital role in providing Hollywood-made entertainment to the people of the communities and therefore certainly entitled to the advantages embodied in our new contract."

Under the new contract, called "Paramount Service Contract," the small exhibitor will be allowed to buy pictures as far in advance as is practicable and possible.

This aspect of the policy provides for the selling of each picture individually, but the negotiating for a number of pictures at a time. Each picture will be sold individually on its merits, with the purchase of one in no way to be conditioned on the purchase of another.

The forthcoming pictures that may be contracted for at this time under the "Paramount Service Contract" are "The Scarlet Hour," starring Carol Ohmart and Tom Tryon; "The Birds And The Bees," starring George Gobel and Mitzi Gaynor; Alfred Hitchcock's "The Man Who Knew Too Much," top-billing James Stewart and Doris Day; "The Leather Saint," with John Derek and Jody Lawrance; "That Certain Feeling," starring Bob Hope, Eva Marie Saint, and George Sanders; Dean Martin and Jerry Lewis' "Pardners"; "The Mountain," starring Spencer Tracy, Robert Wagner, and Claire Trevor; "The Vagabond King," introducing Oreste co-starring with Kathryn Grayson; and "Hollywood Or Bust," another Dean Martin and Jerry Lewis comedy.

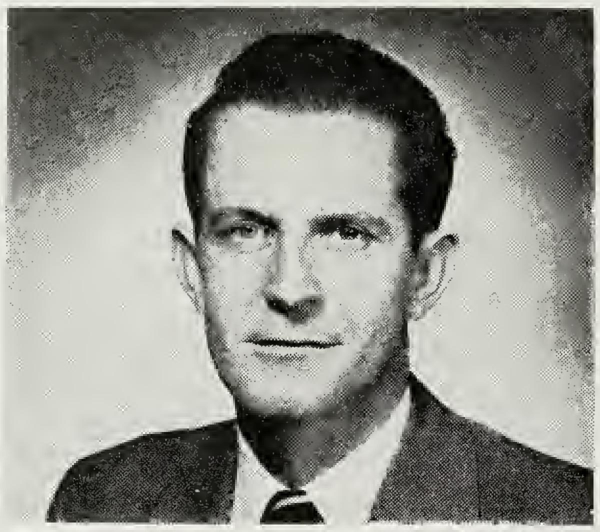
Reissues, short subjects, and newsreel issues also may be licensed under the terms of the "Paramount Service Contract."

Under the plan a number of pictures which may not have been trade-shown will be offered to the exhibitor. In such case, the exhibitor will be entitled to a cancellation privilege of 20 per cent of the total number of such pictures sold, his decision in this respect to be arrived at within 10 days after he has had an opportunity to see each picture.

Continental To Expand

New York — Continental Distributing, Inc., Frank Kassler president, announced last week an expansion program involving the setting up of branch offices in key cities throughout the United States.

First office to be opened is in Los Angeles, headquarters of Continental's west coast activities, under the management of veteran Harry Thomas, for many years a familiar figure in major and independent distribution. Territory to be handled by Thomas will cover eleven western states.



Eugene (Jake) Jacobs, formerly of Paramount's Kansas City branch, recently assumed his new duties at the home office as assistant to Hugh Owen, vice-president of Paramount Film Distributing Corporation, succeeding Al Fitter.

Exhib, Distrib Amity Is Urged By Gehring

New Orleans—Exhibitor delegates attending the annual Allied Theatre Owners of the Gulf States convention here last week in the Roosevelt Hotel were urged by William C. Gehring, 20th-Fox vice-president, to renew efforts to work out differences with distribution amicably, while Max E. Youngstein, United Artists vice-president, charged that theatremen crying for new talent in films fail to give the product containing new faces a fair break.

Gehring appealed to the association membership to settle their claims without resorting to court action or federal legislation regulating the industry, contending that government interference would not help exhibition to secure the good product it needs to survive. Rube Shor, Allied States Association president, answered Gehring with the statement that representatives of theatremen had sought for some time to persuade the heads of all major film companies to confer with them on exhibitor problems, without success. Shor congratulated the board of directors of Theatre Owners of America on action taken at its midwinter meeting here recently reaffirming its approval of the joint TOA-Allied program calling for the arbitration of film rentals and the production and distribution of films by the divorced circuits.

Youngstein complained that every time a film with new faces is released, exhibitors try to reduce rental prices on the grounds that star names are lacking, and said that exhibitors are remiss also in the way they have handled good foreign product.

Abe Berenson was reelected president, Gulf States unit. Others reinstated include F. G. Prat, Jr., vice-president, and Edward Ortte, treasurer. E. R. Sellers was named secretary. Elected to the board for three year terms were Teddy Solomon, J. V. O'Quinn, George Baillo, Richard Guidry, Donald B. Fiske, George Goodwin, and Prat.

Soviet Industry Ready To Do Business Here

New York—Russian film executives visiting here last fortnight indicated that they have the approval of the State Department and Eric Johnston, Motion Picture Export Association head, to contact major film companies with reference to negotiations about the importation of American product; distribution outlets here for Russian product; co-production plans for Hollywood and Soviet producers; exchange of location sites within security regulations; and the exchange of talent to promote cultural fronts.

The Russian representatives, Gregory Alexandrov, producer-director and member of the film-ruling Soviet Board of Cultural Ministry, and Yuri Gouk, cultural division, Soviet Embassy, Washington, following a press conference held a preliminary meeting with Charles Einfeld, 20th-Fox vice-president, and Murray Silverstone, president, Fox International subsidiaries, who represented president Spyros P. Skouras. Any detailed discussions, it was said by Einfeld, would be handled by Skouras when he visits Russia in the fall. Later, Alexandrov departed for Moscow, and it was understood that Gouk would conduct any further talks with the majors inasmuch as it was he who had taken the initiative in seeing Johnston.

Plans of the Russian industry, it was learned, include the production of 80 features this year and 157 in 1957, as well as the construction of more than 50 modern theatres in the Moscow area in the next four years. The Russian representatives, however, evaded questions concerning the boxoffice potential of Soviet product, and admitted that Russia would prefer to do business with Hollywood on a flat rental basis. The Russians were further understood to mean that all they are seeking from Hollywood at this time is 12 to 25 features annually, to be increased as more theatres are opened in the Soviet. For this year they have acquired 12 pictures from France, 36 from Italy, four from Japan, 10 from India, and two from the United Kingdom, it was reported.

Paramount's Pickman Weds

New York—Miss Minette Gordon, daughter of Dr. and Mrs. Herbert Gordon, Far Rockaway, N. Y., and Jerome Pickman, son of Mrs. Fruma Pickman and the late Charles Pickman of Brooklyn, N. Y., were married last week in the Hotel Pierre. The ceremony was performed by Rabbi Elias L. Solomon of Congregation Sharre Zedik.

Mrs. Pickman, a New York fashion designer, is a graduate of Miami University with a Bachelor of Arts Degree in Fine Arts.

Pickman is director of advertising and publicity for Paramount Pictures Corporation and vice-president, Paramount Film Distributing Corporation. He attended St. Johns University and was graduated from Brooklyn Law School while holding reportorial and editorial posts on The Brooklyn Eagle. He later became associated with the entertainment field in various capacities. He is a World War II veteran.

FCC Denies Approval To Toll-TV Applicant

WASHINGTON—The Federal Communications Committee last fortnight declined to authorize experimental subscription television in replying to a request for such permission made last summer by the Penn-Allen Broadcasting Company, Allentown, Pa. The FCC told the applicant company that it would be "premature" to go ahead with toll-TV until a decision is reached in the larger questions concerning the controversial medium. An investigation was begun last year, with the result that a monumental amount of testimony has been accumulated which the Commission members must go over before it can be determined if a trial period for the pay-to-see medium would be useful.

The FCC refusal to Penn-Allen followed closely the publication of an article in Look Magazine authored by Commissioner Robert E. Lee, in which he suggested that subscription television might be approved experimentally for use by UHF stations needing operating income, and to permit the public to indicate its reaction. Lee later denied that the FCC turn down of the Allentown request was prejudicial to his published proposals, also made before the Senate Commerce Committee, saying that "isolated cases" of toll-TV authorization require further study and should be considered in the light of the overall proceedings. Lee said that he had concurred in the Commission's decision to deny the Penn-Allen application and that he did not care to discuss the demands of toll television opponents that he be disqualified from FCC decisions on the subject because of his recent statements.

Representative Hits Toll-TV For Congressional Record

WASHINGTON—Subscription television should be "stopped before it gets started," it was said last fortnight by Representative Rabaut (D., Mich.) in a statement entered in the Congressional Record in which he called toll-TV proposals "The camel's nose under the tent," aimed at ending all worthwhile free television programming. Rabaut said that it is his opinion that pay-to-see television is against the public interest, and asserted that "the extent to which it can be abused is easily imagined."

Rabaut went on to opine that subscription television is a "betrayal" of millions of citizens who have invested in television sets and so helped to support the industry. He said the TV industry has failed to give the public its money's worth to date, and that now some executives feel that toll-TV is the best way to get the industry out of trouble. The effect of toll-TV, he asserted, would be to take the small number of good shows now being telecast and sell them, leaving no free entertainment "worthy of the name."

Cohen Attends London Meet

NEW YORK—Wolfe Cohen, president, Warners International, left last week for London where he was to participate in the current annual sales meeting set-up by Arthur Abeles, managing director for Warners in Great Britain. All branch managers and sales executives in that country were to attend.

Special Warners Showings Launch Impressive Spring Release Lineup

Marilyn Monroe, recently voted the industry's prettiest new producer by MOTION PICTURE EXHIBITOR, is seen at the Warners studios in Burbank, Cal., where it was jointly announced by vice-president Milton H. Greene and Jack L. Warner that Marilyn Monroe Productions first film, "The Sleeping Prince," to co-star Sir Laurence Olivier, will be released through Warners.

NEW YORK—Warners last week launched its spring release schedule with a twin showing of two of its most important productions, "Serenade" and "The Searchers," which were given a special advance presentation for top-drawer audiences of exhibitors and press in nation-wide screenings.

Nationally, an estimated 12,000 persons attended special "in-the-trade" showings of "Serenade" and "The Searchers" in selected theatres in 32 exchange centers over the United States and Canada.

Following the release of "Serenade" and "The Searchers," the Warners schedule includes outstanding productions filmed from best-selling novels, hit Broadway stage plays, originally penned by noted writers.

Screen versions of best-selling books include "Giant," George Stevens' production of Edna Ferber's novel, with Elizabeth Taylor, Rock Hudson, James Dean; "The Spirit Of St. Louis," from Charles A. Lindbergh's Pulizer Prize-winning story, starring James Stewart, a Leland Hayward-Billy Wilder production; "Moby Dick," Herman Melville's epic, starring Gregory Peck, Richard Basehart, and Leo Genn, produced and directed by John Huston; "The Old Man And The Sea," by Ernest Hemingway, starring Spencer Tracy, produced by Leland Hayward, directed by Fred Zimmerman; "Miracle In The Rain," Ben Hecht's classic starring Jane Wyman and Van Johnson, directed by Rudolph Mate, produced by Frank P. Rosenberg; "Sayonara," by James Michener, produced by William Goetz; "Marjorie Morningstar," by Herman Wouk, to be produced by Milton Sperling; "Band Of Angels," Robert Penn Warren's novel, to be produced by Frank P. Rosenberg; "Auntie Mame," by Patrick Dennis; "Melville Goodwin, U.S.A.," by John P. Marquand, starring Humphrey Bogart and Lauren Bacall, Milton Sperling producing; "Goodbye, My Lady," James Street's novel, starring Walter Brennan, Phil Harris, Brandon deWilde; a Batjac production directed by William A. Wellman; "The Story Of Mankind," Hendrik Van Loon's classic, to be produced by Irwin Allen; "A Cry In The Night," based on the novel by Whit Masterson, starring Edmond O'Brien, Brian Donlevy, Natalie Wood, a Jaguar production directed by Frank Tuttle; "Santiago," by Martin Rackin, starring Alan Ladd, Rossana Podesta, Lloyd Nolan, produced by Rackin, directed by Gordon Douglas; "The Burning Hills," by Louis L'Amour, starring Tab Hunter and Natalie Wood, produced by Richard Whorf, directed by Stuart Heisler; "The Girl He Left Behind," by Marion Hargrove, starring Tab Hunter, to be produced by Frank P. Rosenberg; "Face In The Crowd," by Budd Schulberg, to be produced and directed by Elia Kazan; "Buffalo Grass," a Jaguar production starring Alan Ladd, to be directed by Gordon Douglas, produced by George Bertholon.

Toy motion pictures under the Warners banner from top players include "The Bad Seed," starring Nancy Kelly and introducing Patty McCormack, produced and directed by Mervyn LeRoy; "The Pajama Game"; "Time Limit"; "No Time For Sergeants"; "The Sleeping Prince," to co-star Marilyn Monroe and Sir Laurence Olivier, to be produced by Marilyn Monroe Productions with Olivier co-producing and directing; and "Damn Yankees."

Pictures completed and in production also include "Baby Doll," by Tennessee Williams, produced and directed by Elia Kazan, starring Karl Malden, Carroll Baker, Eli Wallach; "Toward The Unknown," William Holden's Toluca production, produced and directed by Mervyn LeRoy, starring Holden, Lloyd Nolan, Virginia Leith; "The Wrong Man," an Alfred Hitchcock production starring Henry Fonda, Vera Miles; "Our Miss Brooks," starring Eve Arden, a Lute production directed by Al Lewis and produced by David Weisbart; "The Deep Six," a Jaguar Production starring Alan Ladd, to be produced by Martin Rackin; "Seven Men From Now," Batjac production, starring Randolph Scott, Gail Russell, Lee Marvin, directed by Budd Boetticher; "Why Was I Born," the story of Helen Morgan, to be produced by Frank P. Rosenberg; "Green Eyes," to be produced by Henry Blanke; "Darby's Rangers," to be produced by Martin Rackin; "The Animal World," Irwin Allen's follow-up to his Academy Award-winning "The Sea Around Us."

Paramount Ups Two

NEW YORK—Two executive promotions in Paramount's New York branch were announced by the company last week. Nat Stern has been appointed branch sales manager, replacing Jack Perley, who now headquarters at the home office as assistant to Sidney Deneau, western sales manager. Richard Magin has been promoted from booker to head booker and branch office manager, replacing Stern.

3-D Suit Dismissed

HOLLYWOOD—Milton L. Gunzberg and other defendants in the multi-million dollar Natural Vision three dimension process suits brought by George J. Schaefer were completely vindicated last fortnight by Federal Judge Ben Harrison. The U. S. District Court ruling threw out Schaefer's claim for $2 million in payment for services he charges he rendered in promotion of Gunzberg's system.

CRAZY, MAN, CRAZY!

DIG ALL THOSE HEP FIRST-RUN EXHIBS WHO ARE DATIN' THE **ROCK 'N ROLL** MOVIE

THAT'S THE MOST!

MARCH

WASHINGTON, D. C.	METROPOLITAN and AMBASSADOR	14
PORTLAND, ME.	STRAND	14
MINNEAPOLIS	GOPHER	14
SEATTLE	COLISEUM	15
OKLAHOMA CITY	CENTER	16
PHILADELPHIA	STANLEY	17
LITTLE ROCK	CENTER	28
MEMPHIS	MALCO	30

—and the livin' end ain't even in sight!

ALL THE CATS ARE COMIN'!

TO SEE AND HEAR

THE SCREEN'S FIRST GREAT ROCK AND ROLL FEATURE!

Hot Romance!
Cool Music!
Sizzling Story!
Come and cheer the nation's top rock 'n rollers!

BILL HALEY AND HIS COMETS

ROCK AROUND THE CLOCK

THE PLATTERS (ERNIE FREEMAN COMBO)

TONY MARTINEZ AND HIS BAND

FREDDIE BELL AND HIS BELLBOYS

ALAN FREED

JOHNNY JOHNSTON

ALIX TALTON

LISA GAYE · EARL BARTON · HENRY SLATE · JOHN ARCHER · Story and Screen Play by ROBERT E. KENT and JAMES B. GORDON

Produced by SAM KATZMAN · Directed by FRED F. SEARS · A CLOVER PRODUCTION · A COLUMBIA PICTURE

Columbia IS BOOKING

"ROCK"

- AROUND THE CLOCK

Movies Help Millions To Relieve Tensions, Independent Poll Shows

New York—The movies are helping millions of Americans release tensions and pressures. According to an independent survey on why people go to the movies just completed by Willmark Research Corporation, most motion picture theatregoers are motivated toward the theatre as a means of escaping from the tensions caused by every day problems.

The survey was conducted among 4,798 theatre patrons as they exited from theatres in 33 major cities. Interviewers questioned theatregoers at both downtown theatres and neighborhood movie houses in low, middle, and high income areas.

A total of 48.5 per cent of the respondents were women and 51.5 were men. While the majority of all people interviewed indicated that they attend movies to relieve pressures and tensions, a slightly higher percentage of women than men seek this type of escape in motion picture theatres, with 90.2 per cent of the women giving this reason for their attendance. Of the remainder some said they came to see a particular star, like the movies in general, or because "my husband wanted me to."

Of the men interviewed, 80.2 per cent stated that they sought to relieve the pressure of responsibilities by attending the movies. The other men offererd a variety of reasons for attendance, such as "waiting for a train," "out of town with time to spare," "wanted to get away from home," or "just like movies in general."

Of the persons queried, 74 per cent said they could find more complete relaxation in a theatre than at home. When asked for a good way of forgetting their troubles, 86 per cent said they would recommend the movies.

Other statistics revealed that 91.1 per cent enjoyed the movie they had just attended. In the case of double features 42.7 per cent enjoyed the main feature more than the second feature; 15.9 per cent enjoyed the second feature more than the main feature; and 33.5 per cent enjoyed both pictures equally as well; 3.4 per cent said they did not enjoy either picture.

Asked how often they attended the movies, 57.5 of the respondents said they were regular moviegoers, with 23 per cent attending twice a week and 34.5 per cent going once a week. Of the remainder, 5.2 per cent said they attended three times a month, 15.7 per cent twice a month, 11.8 per cent once a month, and 9.8 per cent stating that they rarely attended the movies.

The survey was conducted in Albany, Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Hartford, Houston, Indianapolis, Kansas City, Los Angeles, Memphis, Miami, Milwaukee, Minneapolis, Newark, New Orleans, New York, Norfolk, Oklahoma City, Philadelphia, Pittsburgh, Providence, Richmond, St. Louis, San Francisco, Seattle, and Washington.

E-K Employees' Dividend Set

Rochester, N. Y.—A wage dividend estimated at more than $32 million was to be shared by the domestic employes of the Eastman Kodak Company last week, it was announced a fortnight ago, following up a vote by the board of directors in November. About 50,900 persons were to receive $30.25 for each $1,000 earned in the period 1951-1955.

Last year, employes shared also a record $336,962 for suggestions used by the company, it was disclosed, exceeding the 1954 figure by more than $10,000. Of the 46,372 suggestions submitted last year, 17,307 were accepted.

D. C. Tax Rejected

Washington—The full House District Committee rejected the proposal by the District of Columbia commissioners for a new two per cent admissions tax in metropolitan Washington and a two per cent tax of film rentals in a vote last week. A special House-Senate subcommittee had earlier turned down the commissioners on these points, included in a comprehensive tax increase package. The committee also voted to bring the revised tax bill to the floor under a procedure barring any changes on the floor, so that the admissions and rental levies cannot be offered as floor amendments.

$31 Million Budget For H-L Films Set

Hollywood—A production outlay of $31 million in the next three years is planned by Hecht-Lancaster, it was disclosed last fortnight by the producers, who described the program as one with a "global look," utilizing talent from all parts of the world in conjunction with Hollywood know-how to achieve "fresh and exciting" motion pictures.

To illustrate their point of view, Hecht and Lancaster referred to the forthcoming United Artists release "Trapeze," in which they teamed Italy's Gina Lollobrigida with American stars and English director Carol Reed for a film lensed in France which, it is hoped, will prove especially attractive to world-wide audiences. In the case of "Trapeze," it was said, a world gross of $20 million is anticipated, backed up by a $2 million advertising and promotion campaign beginning in the trade papers this month and to continue uninterrupted in all media until the July 4 release. If the film delivers the estimated gross, it was further disclosed, the Hecht-Lancaster organization will approach a world gross of between $40 and $50 million on five pictures released since July, 1954, "Apache," "Vera Cruz," "The Kentuckian," and "Marty."

Properties slated for production by Hecht-Lancaster include "The Bachelor Party," a television play by Paddy Chayefsky; Ernest Lehman's "The Sweet Smell Of Success," to star Tony Curtis; "Bandoola," with Sophia Loren, to be filmed in Ceylon; "Cry Tough," to be scripted by Jerome Weidman from Irving Shulman's novel; and "The Devil's Disciple," with Lancaster and Montgomery Clift in an adaptation of Shaw's play, all slated to go before the cameras this year. In 1957, seven more properties will go into production, "Lucy Crown," an Irwin Shaw novel to be published at the end of this month; George Simenon's "The Hitchhiker"; Anne Chamberlain's "The Tall Dark Man"; James Thurber's "The Catbird Seat"; "Blaze Of The Sun," another Loren vehicle, adapted from a French novel, to be shot in Cambodia; "The Last Chukker," containing some location work in Burma; and "The Way West," the A. B. Guthrie, Jr., Pulitzer Prize novel calling for three major male stars which will be the biggest project, budgeted at approximately $4 million.

Seen at the recent Pennsylvania premiere of 20th-Fox's "Carousel," Fox, Philadelphia, and the old-fashioned Maine clambake which preceded it at Old Original Bookbinder's were, left to right, Lieutenant Governor and Mrs. Roy E. Furman; District Attorney Vic Blanc and wife; Mr. and Mrs. John B. Kelly; and C. Glenn Norris, eastern sales manager, 20th-Fox; and Mr. and Mrs. William J. Moclair, managing director, Fox; Mrs. Blanc; Mrs. Kelly; Mrs. George W. Davis; Kelly; Sam E. Diamond, branch manager, 20th-Fox exchange; and Mrs. Diamond.

Confidence, Not Cash Is Columbia Ad Theme

CHICAGO—Columbia will advertise and promote its top product in the coming year "with confidence and less cash." This was the theme of an announcement by vice-president Paul N. Lazarus, Jr., at the special sales convention meeting at the Drake Hotel here last week.

Lazarus told the delegates, "We will rely more upon showmanship in the coming year and less upon huge advertising expenditures. We feel segments of the industry are replacing showmanship with dollars. Various companies are vying for greater and greater expenditures and advertising spending has reached the point of economic hari-kari. . . . Columbia has handled four of the industry's biggest successes in the past few years, 'From Here To Eternity,' 'On The Waterfront,' 'The Caine Mutiny,' and now 'Picnic,' without recourse to this 'smoother' type of merchandising. We plan to handle our coming blockbusters, films of the calibre of 'The Harder They Fall,' 'The Eddy Duchin Story,' 'Night Bus,' and the rest of our top product, with confidence—and less cash. This is not an economy program, not a retrenchment, but a case of spending money wisely where it will do the most good."

San Francisco, Denver Tie In Cohn Drive

CHICAGO—San Francisco and Denver finished in a tie for first place in the recently completed special unit section of Columbia's Jack Cohn Sales Drive. This was announced last week by general sales manager A. Montague to the delegates attending the company's sales convention at the Hotel Drake.

Sixteen branches in all qualified for prize money in the special competition restricted to salesmen, bookers, and office managers. Based on 100 per cent performances by the two winners, Atlanta, Indianapolis, and New Haven finished with over 95 per cent ratings. Getting more than 90 per cent were Jacksonville, New Orleans, Cincinnati, and New York. Also qualifying for prizes with better than 80 per cent marks were Buffalo, Charlotte, Cleveland, Los Angeles, Memphis, Philadelphia, and Salt Lake City.

Members of the winning Denver branch are salesmen Sam Dare, Bruce Marshall, and Bernard Shooker, head booker and office manager Thomas Robinson, and booker Betty Moore. Comprising the San Francisco winners are salesmen Stewart Klein, E. T. Roberts, and Henry Lewis Stark, head booker Richard Ivy, booker Ursula Levy, student booker Martin Vogel, and office manager William Lanning.

The main portion of the Jack Cohn Sales Drive will run until June.

Pioneer Exhibitor Mourned

PITTSBURGH—Funeral services were held last week for Fred J. Herrington, 87, pioneer theatre owner and founder of early exhibitor associations, including the Motion Picture Theatre Owners of America and the Allied States Association. He was secretary, Allied Motion Picture Theatre Owners of Western Pennsylvania from 1921 until 1952.

Leaders Named By Goldstein For Current AA Sales Drive

NEW YORK—San Francisco, Indianapolis, and Salt Lake City are leading their respective divisions in Allied Artists March of Progress Drive, Morey R. Goldstein, vice-president and general sales manager, announced last fortnight.

Closely following these branches are Chicago, Minneapolis, Des Moines, New York, St. Louis, and Pittsburgh, he disclosed. The 17-week drive ends May 24.

Division and branch managers, salesmen and bookers are participating in March of Progress awards. In addition to regular prizes based on dollar delivery during the drive period, special merit awards will be distributed on the basis of all around branch performance, thus affording additional opportunity for rewards to all branches regardless of their standings in the drive period.

SAG, Producers Agree

HOLLYWOOD—Negotiations were concluded last week for a new contract covering theatrical film players, it was revealed in a joint announcement by Charles Boren, vice-president, Association of Motion Picture Producers, and John L. Dales, national executive secretary, Screen Actors Guild, bringing to an end discussions which were started in January.

The new agreement provides a minimum daily wage for bit players of $80, raised from $70, effective at once and extending to Feb. 1, 1958, when it will be upped to $90. The weekly free lance minimum was increased from $250 to $285 immediately, to go up to $300 two years from now. The six day, 48 hour week is replaced in the contract by a five day, 44 hour week for studio work, with premium pay for Saturday and Sunday work. Location work is to be performed on the basis of a six day, 48 hour week, with pay equal to the 44 hour studio rate, plus four hours straight time pay.

Actors making $25,000 or more per picture and term contract actors getting more than $1,500 a week may agree in their personal contracts to work Saturday, even if it is a sixth straight day, without compensation, except that such labor may not be performed for principal photography or recording.

Tax Campaign Seen Full Swing By April

NEW YORK—Hopes of getting the campaign for the elimination of the federal admissions tax into full swing by the end of this month were expressed last fortnight by Robert J. O'Donnell, COMPO national tax campaign chairman, who was optimistic regarding the possibility of success, although he emphasized that enormous effort will be required to insure that the various Congressional bills eliminating the levy are favorably acted upon. O'Donnell had just returned from Washington where he and Robert W. Coyne, COMPO special counsel, conferred with Congressmen concerning the repeal.

Although O'Donnell praised the progress of the drive to date, he said that certain areas of the country have not reacted as well as others. He singled out the New York area as one of the best and commended the Hollywood groups led by the Motion Picture Industry Council. Work is progressing rapidly, he added, on the formation of regional committees in all Congressional districts, and announced that he will make himself available to attend exhibitor meetings anywhere in the country on behalf of the drive.

The appointment of nine additional chairmen and co-chairmen of COMPO state tax committees in the campaign was disclosed by O'Donnell. The new state chairmen are Elmer C. Rhoden, southern California; Robert Selig, Thomas C. Smiley, and Larry Starsmore, Colorado; Don Smith, Iowa; Senn Lawler, Kansas and western Missouri; Jack Fruchtman, Maryland; and E. R. Slocum.

TOA Names Hearings Unit

NEW YORK—A new group was named last week by Theatre Owners of America to testify at the Senate Small Business subcommittee hearings on industry problems, being held today and tomorrow (March 21-22) in Washington. Those presenting testimony for TOA are Myron Blank, president; Herman Levy, general counsel; and George Kerasotes, president, United Theatre Owners of Illinois. Originally it had been announced that TOA testimony would be given by Richard M. Kennedy, Alabama Theatres Association president; Al Forman, president, Oregon Theatre Owners Association; and Kerasotes.

Seen at the National Allied board meeting in Cleveland at the Hotel Cleveland recently were, seated, left to right, Ben Berger, Colonel H. A. Cole, Wilbur Snaper, Irvin Dollinger, Rube Shor, National Allied president; Abram F. Myers, Horace Adams, Neil Beezley, Jeff Jefferson, and, standing, Alden Smith, Edward Lider, Morris Kinkel, Roy Kalver, Meyer Leventhal, Eddie Ornstein, and Edward McKenna.

U-I Sees Continuation Of Good Earning Level

New York—Universal-International hopes of maintaining its good level of earnings in the next fiscal year were expressed last week by president Milton R. Rackmil at the annual stockholders meeting held in the home office. Rackmil, describing his forecast as a realistic one, answered a question concerning the outlook for forthcoming releases by saying he prefers not to predict the fortunes of individual films and offered instead a general earnings picture in which all plans for a merger of U-I and Decca Records have been discarded; no increase of dividends is intended; and in which second quarter earnings are not expected to be much better than the first.

In the year ended Oct. 29 last, U-I reported record consolidated net earnings of $4,018,625, compared with $3,797,688 in the preceding year, another record breaker; for the 13 weeks ended Jan. 28 last, earnings were $1,122,420, a slight dip from the $1,136,928 recorded in the comparable period a year ago.

To constant queries on the possible sale of the company's backlog of feature product to television, Rackmil said that he does not consider the present time "propitious" to make such a sale, although U-I is watching the situation closely. He said that the company has some 800 films in its vaults, produced between 1929 and 1948. While evading questions trying to pinpoint his evaluation of the library, Rackmil at one point said he would not sell the backlog for $10 million. "Our main business," he said, "is still selling pictures to theatres. We'll make darned sure we won't do anything to hurt our theatre business." Asked to state the U-I position on the controversial subscription television proposals now pending before the Federal Communications Commission Rackmil said, "We have no position . . . it's my considered opinion that nothing will happen as regards toll TV for five years."

General counsel Adolph Schimel, in response to questions, said that he feels the peak in anti-trust litigation has been reached, holding that the statute of limitations of six years applies on suits filed now instead of the limitations statute tolled by the consent decrees. There remain some 250 anti-trust actions to be settled in which U-I is a defendant, Schimel said, bringing the stockholders up to date on the government's defeat in its 16mm. anti-trust suit.

It was stated also that $3,800,000 was spent on advertising in the 1955 fiscal year, compared with $2,900,000 in the preceding year. Subsequently, the board declared a quarterly dividend of 25 cents per share on the common stock, payable March 30 to holders of record March 24. All officers were reelected by the board.

MMPTA Organizer Dies

New York—Funeral services for Brigadier General Rodney Hamilton Smith, U.S.A., retired, an organizer of the Metropolitan Motion Picture Theatres Association, were held last week at West Point, with burial following in the cemetery of the Military Academy. General Smith died of a heart attack at 71.

Walt Disney recently was presented with the U. S. Department of Interior "Conservation Service Award" by Secretary Douglas McKay.

Blind Checking Opposed

Columbia, S. C.—Legislation proposing to outlaw the use of attendance checks in theatres unless the checker shows his license or credentials to the exhibitor concerned was introduced recently in the South Carolina Legislature by Representative J. B. Harvey, director and past president, South Carolina Theatre Owners Association, a veteran theatreman who played a leading role in the repeal of the state levy on theatre tickets.

The pending bill is designed to eliminate what Harvey termed "confidential checking" of percentage playdates by distributors. Many of the investigators sent out by the film companies, he charged, conduct themselves in a manner implying distrust of the exhibitor, often remaining outside the house and counting everyone going in, including patrons of the concession stand only, and ushers. The situation is further complicated, Harvey noted, because the government, with the Federal excise levy on admissions over 50 cents, will step in if the exhibitor's ticket sales report fails to correspond with that of the distributor investigator.

RKO Names Ad Counsel

Hollywood—Daniel T. O'Shea, RKO president, announced recently the appointment of the J. Walter Thompson Company as advertising agency for the company.

McGee, Hunt Form New Film Service Organization

DENVER—Pat McGee, this city, and David Hunt, Oklahoma City, announced last week the formation of McGee-Hunt Enterprises. This was the result of meetings with exhibitors at luncheon in the Biltmore Hotel, where the partners outlined their plans for a film service, which would include buying, booking, and merchandising.

Hunt will handle the Oklahoma City office, with McGee on a consultative and analyst basis, but retaining his home in Denver. Hunt is a brother of Herman Hunt, Cincinnati, who also is in film service as well as exhibition.

McGee-Hunt Enterprises is a member of the new National Association of Film Service Groups.

COMPO Calls Tax Danger To All Houses

New York—The 60th in the series of COMPO ads in Editor and Publisher, stated that the federal admission tax now imperils the existence of 10,200 of the nation's larger theatres, and threatens the production of pictures.

Under the caption, "The Farmers Aren't The Only Ones In Trouble," the ad points out that the tax, even in its modified form, poses a greater threat to the motion picture industry than it did before it was reduced April 1, 1954.

"The reason for this seeming anomaly," the ad continues, "is that at last the tax has struck into the vitals of the larger theatres in the country's cities and towns.

"In its present form the Federal admission tax takes 10 per cent of admissions over 50 cents, exempting all admissions of 50 cents and under. Thus, 10,200 theatres of the country's 19,200 are paying an admission tax. The rest are exempt.

"The 10,200 tax-paying theatres produce 80 per cent of the industry's domestic revenue. Many of them are in a bad way. Since it is to the revenue from these 10,200 theatres, plus the income from the sale of pictures abroad, that the studios in Hollywood must look for their operating capital, it is obvious that the admission tax is a double threat: It imperils the existence of these theatres; it threatens the production of pictures.

"Moreover, the tax-free theatres are not completely free either. For their exemption has this hitch: Although operating costs are mounting it would do them no good to raise their prices, because if they did the increase would be gobbled up by the tax.

"We present these facts about our business so that newspapers may understand the admission tax situation. There are other aspects of the situation which we shall set forth later. In the meantime newspapers might keep it in mind that this tax imperils the livelihood of an institution that has been their friend and neighbor for many years—the movie theatre."

AB-PT Director Named

New York—H. Hugh McConnell, vice-president, Metropolitan Life Insurance Company, was elected a director of American Broadcasting-Paramount Theatres, Inc., Leonard H. Goldenson, president, announced last week. Goldenson also announced the election of Herbert B. Lazarus, general counsel, as a vice-president.

The board declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock of the corporation, payable April 20 to holders of record on March 27.

Wilde Joins Publicity Firm

New York—Publicist Arthur Wilde joined the Arthur Jacobs Company this week as an associate. Wilde will act in the capacity of coordinator of motion picture productions and entertainment for the publicity firm.

For the past two years, Wilde has functioned as assistant publicity director for Harold Hecht and Burt Lancaster's production company.

Film Trading Active, Commission Reports

WASHINGTON—Active trading in film company stocks was disclosed by the Securities and Exchange Commission in its latest report last week, for the month of January. Extensive American Broadcasting-Paramount Theatres sales included the disposal of 7,000 shares by Robert H. O'Brien, leaving himself with 5,600; Robert M. Weitman sold 6,500 shares, leaving 6,033; Walter W. Gross and Edward L. Hyman each sold 2,500 shares, leaving 10,100 and 10,000 respectively; and Simon B. Siegel sold 2,000, leaving 3,100.

Samuel Broidy acquired 9,500 shares of Allied Artists common through the company's stock purchase plan, while Harold J. Mirisch acquired 12,000 through the same plan, boosting their holdings to 60,208 and 40,440, respectively.

A gift of 20,000 shares of RKO Theatres common in December was reported by Albert A. List, dropping his holdings to 510,053. Elmer C. Rhoden reported the purchase of 1,000 shares of National Theatres common, enlarging his holdings to 36,000 shares in his own name and 47,525 shares through holding companies. Robert Lehman reported the sale of 1,000 shares of 20th-Fox common, leaving himself with 20,000 shares; Albert Warner acquired 1,000 shares of Warners, boosting his holdings to 166,000 shares in his own name and 32,700 shares through trust accounts; and Jack Warner bought 1,100 Warners shares, boosting direct holdings to 298,999 shares, in addition to 13,400 shares in trust accounts.

Other purchases reported included 1,000 shares of Paramount by Y. Frank Freeman, boosting his total holdings to 3,100 shares; Preston Davie bought 100 shares of U-I common, for a total of 109; Douglas T. Yates acquired 125 shares of Republic common in December, boosting his holdings to 3,130 shares, plus 196,536 shares through Tonrud, Inc. Abraham Montague sold 100 shares of Columbia common, dropping his holdings to 9,506 shares, and Jerry Wald boosted his Columbia holdings to 368 shares with the purchase of 100.

BIG 5 POWER DRIVE
BIG CASH PRIZES!
January 29th–September 8th, 1956
BILLINGS
COLLECTIONS
PLAYDATES

Announcement that United Artists will invest $45,000,000 in production during the next year was made at a recent New York sales meet presided over by William J. Heineman, center, vice-president in charge of distribution. Seen, left to right, are Francis M. Winikus, executive assistant to the vice-president; Milton E. Cohen, eastern and southern division manager; James R. Velde, general sales manager; Heineman; Max E. Youngstein, vice-president; Roger H. Lewis, national director of advertising, publicity and exploitation; and Al Fitter, western division manager.

Feldman Drive Billings Up

NEW YORK—U-I's domestic billings for the first 10 weeks of the company's current "Charles J. Feldman Annual Sales Drive" have shown an unprecedented rise of almost 25 per cent over the similar first 10 weeks of the company's 1955 Feldman Sales Drive, close to 13 per cent over 1954, and approximately nine per cent over 1933, all record years for the company.

Feldman, vice-president and general sales manager, attributed the increase in business to the large number of high quality pictures which the company has made available since the first of the year as well as the outstanding response of the nation's exhibitors in booking the pictures and selling them aggressively

Vigorous Selling Urged To Aid Film Growth

HOLLYWOOD—The future of the industry is predicated largely upon "a vigorous attitude toward advertising and selling," Gardner Cowles, Look Magazine editor, told members of the Screen Producers Guild last week at a special dinner meeting in Romanoff's Restaurant. While top pictures of recent years have outgrossed features of similar stature released prior to the advent of television, the full potential has not been realized, it was further stated by Vernon Myers, Look publisher, ing underscoring Cowles' remarks in presenting the results of a survey completed by Alfred Politz, Inc., sponsored by Look in cooperation with Eric Johnston and the Motion Picture Producers Association last year. Both speakers called the attention of the SPG membership to what was termed an "unrealistic approach to advertising."

Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, spoke informally before the group, calling for a four-point program to insure a growth of the industry. Goldenson suggested that producers, distributors, and exhibitors combine forces to provide an even flow of product through the year, maintaining the public's interest in films; the development of new, young stars to induce the younger generation to become regular moviegoers; emphasis on pictures for women, a segment of the public looking more and more for entertainment away from the home; and increasingly aggressive pre-selling of pictures to maintain their lead over television.

Samuel Engel, SPG president, introduced the speakers at the special meeting and presided over a question and answer period that followed the addresses.

Chaplin Reelected

TORONTO—Charles S. Chaplin, Canadian general manager, United Artists Corporation, Ltd., was elected for a second term as president, Canadian Motion Picture Distributors Association of Canada. Chaplin is vice-chairman, Canadian Motion Picture Industry Council of Canada, and as chairman, public relations committee, set up arrangements for the current "Name The Oscar Winners Contest."

This Was The Week When.......

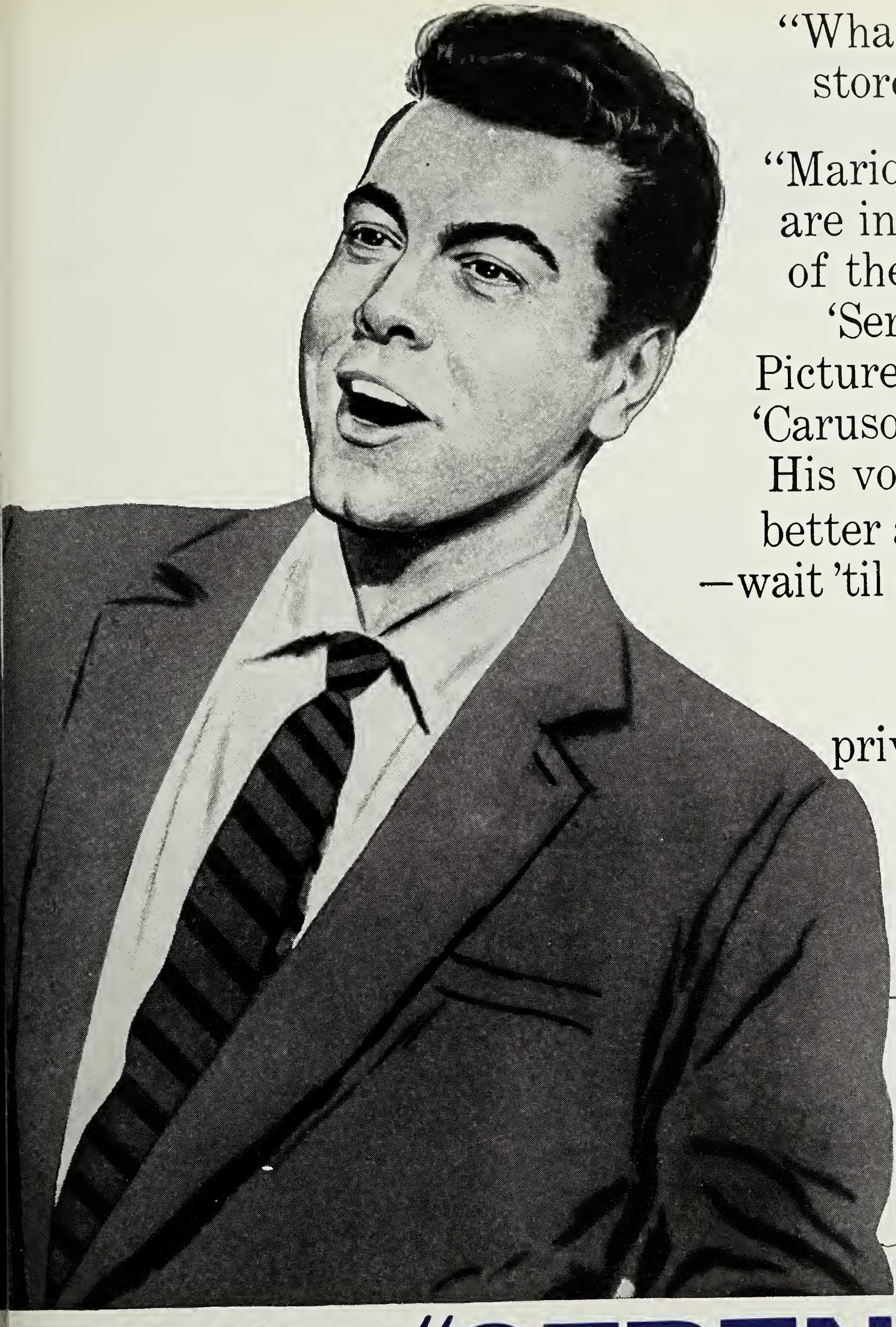
Twentieth-Fox's "On The Threshold Of Space" was world premiered in the Los Angeles, Los Angeles. . . . Columbia directors declared a regular quarterly dividend of 30 cents on common stock and voting trust certificates, payable April 30 to holders of record March 30. . . . David Lewis, Loew's International regional director for continental Europe, was made Commander of the Order of Merit of the Italian Republic in recognition of his efforts to better American-Italian relations. . . . Sir Laurence Olivier's "Richard III" was American-premiered in the Bijou, New York, to an audience of notables for the benefit of the Actors' Fund. . . . MGM announced plans to launch a nationwide billboard campaign on "Gaby" next month. . . . Burt Lancaster will head the film cast of Terence Rattigan's "Separate Tables," for United Artists release, it was disclosed by Hecht-Lancaster. . . . RKO slated the world premiere of "The Bold And The Brave" for the Broadway Capitol, Detroit, April 4.

Columbia announced the establishment of the Columbia Pictures Award for Dramatic Writing, in cooperation with Queens College, Flushing, N. Y. . . . The Orpheum, Denver, was scheduled to get the world premiere of Edmund Grainger's RKO release, "Great Day In The Morning," on May 16. . . . Decca Records directors delcared a regular quarterly dividend of 25 cents a share on capital stock, payable March 30 to holders of record March 19. . . . The American premiere of Erich Maria Remarque's "The Last Ten Days" was set by Columbia for the World, New York, next month. . . . Otto Preminger was named American representative on the Cannes Film Festival jury. . . . Allied Artists' "World Without End" opened in 12 Los Angeles situations, sharing the bill with "The Indestructible Man." . . . IFE's "The Return Of Don Camillo" was booked for the Baronet, New York, March 26. . . . Territorial saturation openings of U-I's "Backlash" were set to follow the world premiere in the Majestic, Houston. . . . The world premiere of "The Swan" was announced by MGM for Philadelphia's Randolph next month.

RADIO CITY
RADIO CITY
RADIO CITY
Music Hall
RADIO CITY

FOR EASTER MARIO LA
NEW YORK AT RADIO CITY MU

with JOSEPH CALLEIA · HARRY BELLAVER and VINCENT EDWARDS Screen Play by IVAN GOFF & BEN ROBERTS and JOHN TWIS



"What a treat is in store!" **LOUELLA O. PARSONS**

"Mario Lanza's fans are in for the thrill of their lives when 'Serenade' opens. Picture is better than 'Caruso', so is Mario. His voice was never better and his acting —wait 'til you see him!"
HEDDA HOPPER

"At a recent private screening of 'Serenade', the audience rose to its feet to applaud Mario Lanza's singing!"
DOROTHY KILGALLEN

ZA WILL "SERENADE"

C HALL!

FROM WARNER BROS.
IN WARNERCOLOR

CO-STARRING
JOAN FONTAINE
SARITA MONTIEL · VINCENT PRICE

S: sic by Nicholas Brodszky
ic y Sammy Cahn
Produced by HENRY BLANKE Directed by ANTHONY MANN

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 38

George Nonamaker
Editor

One, Two, Three, You Count Them, All Vying For "Pancho Villa" $500

PHILADELPHIA—For the first time in the history of SHOWMANSHIP SWEEPSTAKES, there is a three-way tie on a distributor cash prize.

By being adjudged winner of contest 38 with his entry on RKO's "The Treasure Of Pancho Villa," Robert T. Murphy, Century, Buffalo, who has already been sent MOTION PICTURE EXHIBITOR'S $100 weekly prize, joins with James B. Myers, Jr., Bluebird, Petersburg, Va., and Jerome Baker, RKO Keith's, Washington.

RKO's offer expires April 11, and there is a possibility that even more submitted entries on this picture will be winners in the eyes of our judges. In a case of this kind there has to be a playoff, and as was the case with Paramount's "We're No Angels," the judges must decide just who walks off with the jackpot.

WINNING ENTRY

"THE TREASURE OF PANCHO VILLA"

Submitted by Robert T. Murphy
Century, Buffalo, N. Y.
2800 seats • 85 cents top admission
General patronage.

In this city there is the Villa-Pontiac agency, with whom we arranged a co-op ad illustrated with a still from the film and with copy reading: "No need to form a hunting party. Every car a treasure. This week every purchaser of a new fabulous 1956 Pontiac or a Villa Goodwill used car will receive a pair of guest tickets to see RKO's 'The Treasure Of Pancho Villa,' now showing at the Century theatre. WXRA's Hernando gives up his burro for a ride in the fabulous '56 Pontiac from Villa. See Hernando ride the Pontiac down Main Street to the Century Theatre for lobby broadcast from 2:30 to 4:30 p.m. today. Prizes and guests." The agency's owner is Joseph Villa, who was most cooperative in view of his name being used in the title of the picture. He used newspaper space to the extent of a two column by 12¼ inch daily ad in both the evening and morning papers giving credit to the picture; and used a new 1956 Pontiac Catalina, properly bannered on streets throughout the city, five days prior to opening and during the run of the picture. Villa himself, was interviewed in the lobby of the theatre over radio by disc jockey Hernanado, telling of his experiences in "Villa" territory on a recent visit to Mexico. He also presented guest tickets to see the film to all car purchasers, both new and old, during run of the picture, boldly advertised in the showroom.

VILLA-PONTIAC
TREASURE OF PANCHO VILLA

Radio promotion on "Treasure" consisted of Larry Brownell's Mystery Tune contest on WKBW Monday through Friday with theatre tickets and promoted merchandise as prizes; announcements daily on the Bob Glacey Show on WGR; daily announcements during the evening news broadcasts on WBNY; the Jack Eno Telotest contest on WEBR with theatre tickets for prizes and picture receiving plug on each call; and on WGR-TV announcements on the picture made during Saturday afternoon "Dance Party."

During disc jockey Hernando's lobby appearance he interviewed recording star Don Cornell.

Another co-op was heralded by a 40x60 in the outer lobby of the theatre and by other methods was in the nature of "treasured" give-aways. Copy read: "The first 2,000 patrons attending the Century Theatre today to see 'The Treasure Of Pancho Villa' will receive a valuable gift certificate good for merchandise at Oppenheim Collins and Levy's Jewelers."

Oppenheim Collins further cooperated by issuing gift certificates at the Top Of The Town Tea Room, which mentioned on its menus: "Have you seen 'The Treasure Of Pancho Villa' at the Century Theatre—To lend South Of The Border atmosphere, we are featuring some authentic Mexican dishes—Hot Tamale, maybe."

Newspaper advertising and publicity was extensive; 24 inch x 30 inch window cards were posted; and special frames were placed in six downtown hotels. Taxi cards measuring 12 inches x 30 inches were placed on the backs of 100 taxis; and a 24-sheet was posted on the back of the theatre building two weeks before opening and during the run of the picture. This house-board faces a big, new parking ramp recently erected.

RUNNER-UP NUMBER 1

"THE AFRICAN LION"

Submitted by Martin M. Foster
Guild, Portland, Oregon
400 seats • $1.00 top admission
Art and general patronage.

A series of screenings were arranged for radio, TV, and the press; and a special screening was held at the theatre for the teachers of the public and private schools of Portland and the surrounding area. The latter resulted in unusual tieups with the various schools to the extent that special morning and afternoon screenings were reserved for those interested.

Local television programs gave gratis plugs for the picture and the theatre play date with passes being used for the contests they sponsored.

A big coup was the three-day contest the Oregon Journal ran inviting all the children to color the various animals seen in the film. This cost the theatre 10 family passes. The newspaper was forced to use extra help to sort out the more than 10,000 entries in the contest which took five days to decide the winners.

An effective tieup was made with J. K. Gill's, who devoted two of their large windows to playing up the picture in association with many of the books on life in Africa.

The King Photo Company aided by tying all camera stores and windows in with the campaign as it was their telephoto lenses that were used in making the film. In addition to this valuable window space, the city's largest camera dealer, Sandy's, took a large ad in the Sunday paper on their own, tying up the camera equipment with "The African Lion."

In addition to the wide saturations for the kiddies and the commercial crowd we also made an effective radio advertising campaign with radio station KPFM, the local culture outlet. Special plugs were advertised twice daily in advance and the first week of the engagement during the symphony hours.

There was one tieup which didn't come off because of the weather. The Portland zoo was arranging to bring down three of their animals in cages to display outside the theatre. However, because of the heavy snow that set in, this had to be postponed.

The results of this saturation campaign was sensational. The theatre had its biggest boxoffice in its history. The theatre was filled to capacity during all shows.

NOTICE

Contestants are urged to watch carefully expiration dates of the offers now pending from the film companies on additional SHOWMANSHIP SWEEPSTAKES $500 awards, so that they may get entries in before stated times.

RUNNER-UP NUMBER 2

FOREVER DARLING

Submitted by Tom Thompson
Crump, Columbus, Ind.

1000 seats • 60 cents top admission
General patronage.

This picture was played by us on Valentine's Day and this gave us a good tiein. A full page co-op ad in two colors was sold in the local newspaper with participating merchants each tieing in Valentine's Day and "Forever Darling." Across the top of the page was a large heart with Lucy and Desi inside and in extremely large type the wording "How To Remain 'Forever Darling' To The One You Love." This was printed in red. The copy underneath the banner line stated. "By giving endearing gifts shown on this page, of course!" The copy went on to tell where and when the picture was showing. The entire ad cost $169 and the theatre took in $179 from the merchants, a $10 profit on a full-page two-color ad, in which we had eight columns x five inches for ourselves.

The local paper gave us a free story on the return of Lucy and Desi to the motion picture screen. We gave away 100 "Forever Darling" comic books to the first 100 kids in line. The line started forming an hour and 15 minutes before show time. We honored the Quaker Oats tickets and collected around 200 of them.

The film was highlighted on a 15-minute program which the theatre presents daily over local radio station WCSI. Our local Dodge dealer was invited to park a new model in front of the theatre since the '56 Dodge is prominently displayed in the picture.

The result of these efforts was the most constant line of customers to the boxoffice in years on Sunday's opening day. The theatre, 1,000 seats, was full 30 minutes after we opened and remained that way all day.

While primarily this entry in SHOWMANSHIP SWEEPSTAKES hinges around Valentine's Day, the stunts could just as readily be applied to any "Sweetheart's Night" or "Sweetheart's Midnight Show" at any other time during the year.

RUNNER-UP NUMBER 3

IT'S YOUR BIRTHDAY; OUR TREAT

Submitted by L. R. Johnson
Motor Park Drive-In, Pink Hill, N. C.

258 cars • 35 cents per person
Rural patronage.

A birthday list was secured from four of the nearby elementary schools and high schools; and file cards were made up from the information obtained. These were filed and now serve as our birthday reference.

Cards reading "Happy Birthday" and entitling the recipient to free admission for each child and the entire family when presented on the natal day at the boxoffice are sent to the list. The cards go out about three days before the birthday.

It is a surprisingly good will builder; since the children are both surprised and glad to get the invitations.

Happy Birthday

It's especially pleasant to send this your way for it's bringing a wish for a wonderful day. Present this card to our cashier and it will admit your entire family for a free movie in honor of your birthday.

Manager
MOTOR PARK DRIVE-IN THEATRE
Pink Hill, North Carolina

Void after..

RUNNER-UP NUMBER 4

HIDDEN NAMES IN CO-OP ADS

Submitted by Fern Marleau
Grand, Galt, Ontario, Canada

589 seats • 60 cents top admission
General city patronage.

We recently arranged a co-op ad page with our local newspaper and merchants, whereby there would appear in the advertisements on the page the names and addresses of 12 lucky people residing in the Galt district. If their name appeared in one of the advertisements and was located by them, they were asked to clip the ad and present it to the newspaper office on or before noon two days later and they would receive two guest tickets to the theatre, which would be honored one week from the date of issue for any show, Saturdays and holidays excepted.

The co-op page came out every Tuesday for 26 weeks, and we received one-third of the page every week at a cost of the passes alone.

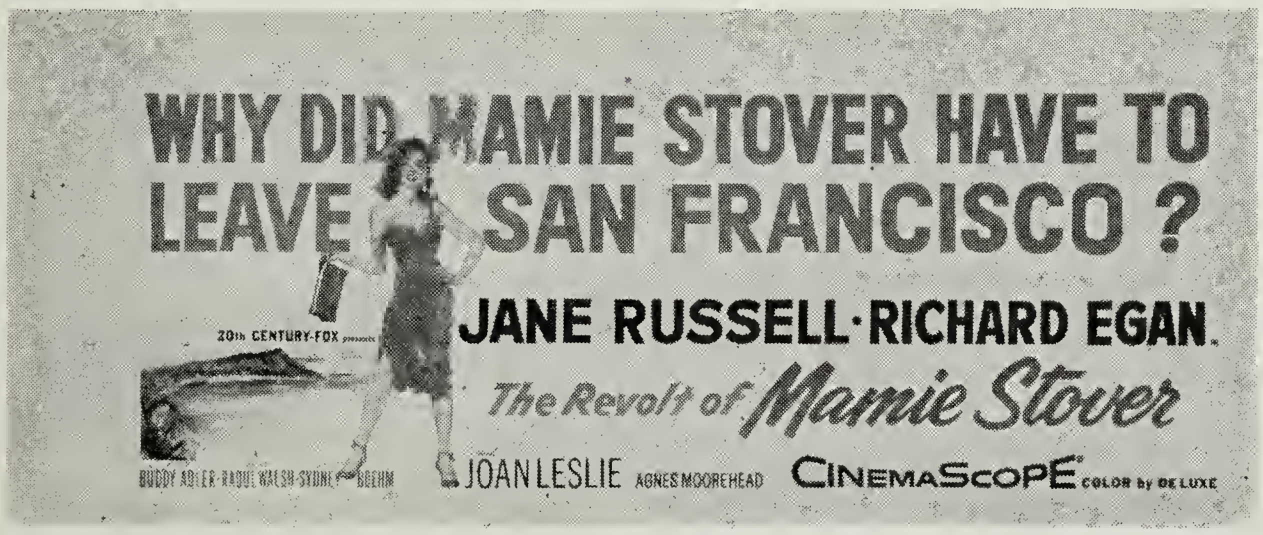
Contest Aids "Goodman Story"

New York—A major contest on "The Benny Goodman Story," open to everyone and featured in 283 supermarkets throughout the metropolitan area, has been consummated by Universal-International in conjunction with the picture's New York premiere at the Capitol.

The contest, sponsored by the Associated Food Stores chain, offered as prizes "A Night At The Waldorf," to 26 winning couples. Benny Goodman and his orchestra are currently appearing at the Empire Room of the Waldorf-Astoria and he will play host to the prize winners at cocktails and dinner.

Contestants can enter by placing their names and addresses on a piece of paper and dropping it in the ballot box in each Associated Food Store. The names will eventually be placed in a drum and 26 slips drawn.

The contest was announced in more than 100,000 circulars, 300 posters displayed in five boroughs, and on the Wendie Barry TV show.


WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO ?
20th CENTURY-FOX presents
JANE RUSSELL · RICHARD EGAN
The Revolt of Mamie Stover
JOAN LESLIE
AGNES MOOREHEAD
CINEMASCOPE
COLOR by DE LUXE

Eight thousand billboards in more than 150 principal cities in the U. S. and Canada will feature striking 28-sheets on 20th-Fox's "The Revolt Of Mamie Stover," in the largest outdoor advertising campaign in film history, it was announced recently by Charles Einfeld, vice-president, who said the ad barrage will kick off in April and cost several hundred thousand dollars.

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

NEWS OF THE TERRITORIES • • •

Trust Suit Dismissed In Favor Of Distribs

ALBANY—The anti-trust suit brought by St. Lawrence Investors, Inc., operator, American, Canton, N. Y., against Schine Chain Theatres, Inc., operator of the Strand, Ogdensburg, N. Y., and eight major distributors for an alleged conspiracy to discriminate against the former and in favor of the latter, was dismissed in U. S. District Court by Judge Stephen W. Brennan for failure of proof.

Judge Brennan, who had presided over numerous pre-trial conferences and had ruled on various motions, ordered dismissal after Sidney E. Samuelson, Philadelphia, expert theatre witness for plaintiff, concluded testimony. The Judge held that Samuelson "admitted his figures were faulty," and that he had ignored the draw area of Ogdensburg. Defense attorneys brought out that it covered all or parts of four towns, and said that computation in estimating damage of $223,500 to the American was "without any basis."

"So that everyone can be protected and any decision given here reviewed," Judge Brennan concluded, "I am going to dismiss the case in its entirety for failure of proof, but not limiting any dismissal to the question of damages." By doing so, the plaintiff was allowed to appeal on questions other than damages. Leonard L. Rosenthal, attorney for St. Lawrence, stated afterward that he would appeal to the U. S. Circuit Court of Appeals for "a ruling on law, not fact." He said the appeal would be based on failure to admit in evidence franchise agreements between the Schine interests and the distributor defendants. St. Lawrence instituted the suit in 1951.

Cornell Borchers, Continental star who makes her American debut in U-I's "Never Say Goodbye," recently visited Boston to meet the press and exhibitors. She is seen here with Jerry Couan, New England Theatres; Joe Gins, U-I district manager; and Meyer Feltman, Boston branch manager.

Albany

The Variety Club dinner dance on March 24 in honor of retiring chief barker George H. Schenck was changed from the Colonie Country Club to the Sheraton-Ten Eyck Hotel. Jules Perlmutter is dinner committee chairman. . . . The differences between the Reade and Benton interests in Saratoga, N. Y., took a legal turn when Walter Reade Theatres brought an action in City Court to dispossess Saratoga Theatres, Inc., operator of the Community and Congress on lease from Reade. Judge Stanley L. Van Rensselaer dismissed the proceedings when verification of the landlord's petition did not state the source of information. Complicating the dispute is the fact that Reade holds a 50 per cent interest in the operating corporation.

Atlanta

The mother of George M. Jones, special Florida sales representatives, U-I, died at her home after two years of illness. She was 90. . . . Jackie Cowart, chairman, WOMPI social committee, and her members are busy arranging the Sadie Hawkins Day dance in the Variety Club, slated for April 6. The annual award to the WOMPI of the Year will be given at that time. . . . Richard Widmark was in to bally U-I's "Backlash." . . . Olin Evans, Florala, Ala., exhibitor, has taken over the closed Geneva, Geneva, Ala., from Mrs. C. Y. James. . . . E. D. Martin, gen-

NEW YORK IS WAITING!

20th ANNUAL VARIETY CLUB INT'L CONVENTION

WALDORF-ASTORIA — MAY 9-12

sponsored by TENT #35, N. Y.

REGISTRATION FEES
BARKERS $45.
WIVES 35.

For reservations write to:
MARTIN LEVINE
Convention Chairman
229 West 42 St., N. Y. C.

Censor Body Seeks Broadening Of Power

ALBANY—Significant changes in the operation of the State Education Department Motion Picture Division, the film censoring body, would result if recommendations made by a joint legislative committee to study the publication and dissemination of offensive and obscene material were adopted. The committee suggested that trailers be submitted to the Motion Picture Division for review, observing that trailers, "under current practice, are not reviewed by the board as are the pictures which they purport to represent."

The joint committee also expressed concern with film advertising, and stated it has requested the Motion Picture Division to intensify efforts to control that medium. The report added that the committee has conferred on numerous occasions with the director of the Motion Picture Division. Dr. Hugh M. Flick, who testified before the committee at length relative to the method of operations of Motion Picture Division. "Testimony indicates," observed the report, "that most objectionable films are foreign films, imported for showing in this country."

Receiving complaints on the operation of motion picture clubs in the State, the committee investigated, receiving testimony which revealed that one, Cinema 16 now operating in New York City, confines admission to those with membership cards and limits it to adults. "There is no evidence before the committee that the pictures shown are of a pornographic or obscene nature," the report said. However, "the committee recognizes that motion picture clubs can be used to circumvent the State law relative to review of motion pictures, and recommends that this new development be carefully scrutinized in the future."

The committee had discussed with Dr. Flick and with representatives of the National Broadcasting Company "the showing of films on television which have not been approved by the State authority. Arrangements have been made for State Education Department and representatives of NBC to confer relative to those programs," it was said.

---

eral manager, Martin Theatres, Columbus, Ga., was elected president, Musgogee County Chapter, Georgia University Alumni Society, at the annual meeting. . . . Plans were announced for the construction of a $1,500,000 theatre in Fort Lauderdale, Fla., the largest in the state. . . . Randolph Ellinor, manager, State, Cocoa, Fla., purchased a 20-acre tract for the construction of a new 500-car drive-in there. . . . A. P. Allen, former owners, Dan Dee Drive-In, Columbia, Tenn., repurchased the situation under a foreclosure sale. . . . The Lam Amusement Company, Rome, Ga., started a new drive-in on the Rome-Calhoun highway, one and one-half miles from Rome.

R. J. Barnes, president, ABC Booking Service, has taken over the Starlite Drive-In, Knoxville, Tenn., from Tim Smith. . . . The Crescent Amusement Company, Nashville, Tenn., closed the Capital, Brownville, Tenn.

Robert Rounseville, second from right, who appears in 20th-Fox's "Carousel," came in recently for the debut of the film at the Memorial, Boston. From left to right are Al Levy, 20th-Fox northeast division sales manager; Clarence A. Hill, manager of branch operations, 20th-Fox; Rounseville; and Fred Snow, president, F. N. Snow Company, Maine.

Boston

Francis Perry, Jr., son of the late Frank Perry, Orpheum, Foxboro, Mass., and Joe Jarvis, owner, Gilbert Stuart, Riverside, R. I., applied for membership in Independent Exhibitors, Inc., of New England. Their applications will be voted on at the next directors meeting. . . . John Hogan, American Theatres Supply Company, is hospitalized with a broken leg. . . . Al Donovan, manager, Kenmore, for Louis Richmond, resigned. No replacement had been announced. . . . Agreements were signed by Joseph E. Levine, buyer, and the owners of Johnson Service Company, sellers, for the purchase of the two-story brick building at 20 Winchester Street. After minor alterations, Levine will move his Embassy Pictures Corporation and his Embassy Distributing Company into the building. . . . After six years of litigation, the proposed drive-in to be built in Danvers, Mass., is a step further towards realization. Philip Bloomberg, operator, Orpheum, Danvers, has sought a drive-in permit from the town fathers in three different locations and has met opposition in all three spots. His final site is on Endicott Street, on land that has long been an eyesore in that area. The town clerk of the Board of Appeals has filed a decision granting a variance for a drive-in there, stating that the building of the new theatre would bring in new taxes to the town and the site would be greatly improved in appearance. A handful of local residents are still opposing the project and have appealed the town's decision to the Superior Court, Salem, Mass.

"Golden Arm" Can't Be Barred, Atlanta Censor Dept. Decides

ATLANTA, GA.—Mrs. Christine Smith Gillam, Atlanta's movie censor, said she did not have the authority to ban Otto Preminger's "The Man With The Golden Arm," released by United Artists.

In a written statement, Mrs. Gillam said, "A recent federal court ruling led our attorneys to conclude that we are without legal grounds under existing ordinances to ban 'The Man With The Golden Arm,' adding, however, that pictures which are either obscene or licentious can still be banned in Atlanta."

License Fee Sought For Sunday Movies

BOSTON—At a public hearing before a legislative committee at the State House, Raymond J. Lord, assistant to Commissioner of Public Safety Otis M. Whitney, stated that the Commonwealth is losing $43,000 a year in revenue because picture theatres operating on Sunday are no longer required to pay the $50 annual licensing fee, dropped when prior censorship of films was declared unconstitutional by the Supreme Judicial Court. In attempting to reinstate the fee without the censorship provision, the Department of Public Safety is comparing it to the fee by juke boxes and other Sunday entertainment.

Frank C. Lydon, representing Allied Theatres of New England, and Carl Goldman, representing Independent Exhibitors, Inc., of New England, appeared in opposition to the proposed levy. Lydon claimed that the fee would constitute a tax, not a fee, because the department of Public Safety performs no services in return. "There is no more excuse for this fee than there would be to charge a fee for Sunday newspapers," he said. The juke box operators, through the Eastern Massachusetts Music Operators Association, have filed a bill to eliminate the $50 Sunday licensing fee.

NEW HAMPSHIRE NEWS—Lowell Thomas, Jr., conducted the eastern premiere of "Flight To Adventure" at Dartmouth College. . . . Vollus Jones, art director, Disney Productions, and Philip Conway, publicity representative, visited schools throughout the state and had their pictures in papers in Claremont, Newport, and Concord, together with stories in other newspapers which plugged "Song Of The South." . . . Joseph Kennedy, owner, Key, reopened the Meredith house weekends for a trial period, after it had been closed because of poor business. Ticket books and free passes for baby sitters are being offered to stimulate attendance. . . . George Caron, manager, Regal, Franklin, spoke before a meeting of the Andover Fish and Game Club. . . . Cartoonist Bob Montana is spearheading the filming of an amateur feature picture in Meredith, with parts taken by townspeople and a setting in the Twenties. . . . Richard A. Simoneau, Laconia, plays the part of an MP in "Three Stripes In The Sun."

PROVIDENCE, R. I., NEWS—Weather report: chilling winds and a late-winter miniature blizzard. . . . Something of a stir was created downtown when Dave Ballard, seven foot, seven inch giant doing exploitation for United Artists' "Alexander The Great," visited radio and television stations, accompanied by Abe Bernstein, United Artists publicity, who almost appeared a midget beside his charge. The pair attracted huge crowds everytime they left the hotel. . . . In conjunction with the opening of the Cranston Auto Theatre, the management distributed free candy to children, and free cigarettes and coffee to adults. most welcome on the chilly opening night. Attendance was not bad considering the weather.

Film Museums Fight To Preserve Classics

BUFFALO—The corroding factor of time and light on films is a problem of the nation's leading film museums and libraries, and it is one that film curator James Card, George Eastman House, Rochester, N. Y., says keeps him awake nights. In the case of "Way Down East," the D. W. Griffith masterpiece of which probably the only complete copy is contained in the Eastman House library, the film has deteriorated to the point that in six more months it will disintegrate completely. It could be saved by a process of transfer to acetate films, but the library has exhausted its funds for saving old pictures, having already expended $100,000 on such projects, assuring long life of only one per cent of the library. There are still some 50 subjects on the urgent list of decaying stock that needs to be transferred.

The deterioration of early pictures in the Library of Congress has recently received much publicity, and inasmuch as the federal budget for the motion picture section has been discontinued for several years, it appears that a large part of industry history is going into dust. To be in the same predicament as the Library of Congress is small comfort to the librarians of Eastman House, who have been helping in the Library of Congress crisis by transferring its Mary Pickford films to new stock in exchange for copies of the Pickford pictures for the library in Rochester.

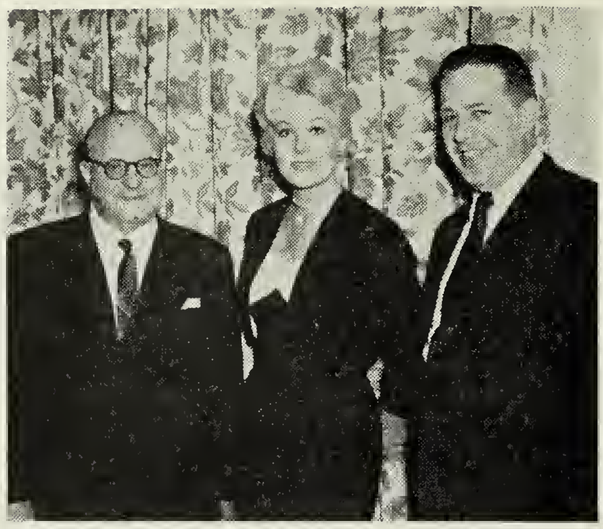
The urgent list at Eastman House is compiled on the basis of periodic inspection by experts, who can predict accurately how long an old film will remain live. To illustrate how expensive is the work of transferring the old copies to acetate, Eastman House used up the $100,000 Corrin Strong fund given for that purpose, and, by Card's estimate, needs $750,000 to complete the work.

Buffalo

The Arnett, Rochester, N. Y., is closed until Easter. . . . Rochester's two newspapers, the Democrat Chronicle and the Times-Union, refused all theatre advertising for two days last fortnight because of a shortage of newsprint. . . . Dalton Burgett, Dunkirk, N. Y., exhibitor, and Charles B. Kosco, 20th-Fox branch manager, addressed the testimonial luncheon given in the Variety Club for Edmund C. DeBerry, Paramount branch manager transferred to Cincinnati. . . . Nat Marcus, Warners branch manager, had a near capacity crowd at the Niagara screening of "The Searchers" and "Serenade." . . . The time for the filing of briefs in the Schine case has been extended until early April; the original order called for the filing in U. S. District Court by March 5.

Chicago

Y and W is putting in a playground at its Cascades Drive-In, Bloomington, Ind. . . . Paul Gielow was named Times manager. . . . Harold Swigert purchased the Marion, Poseyville, Ind., from Tom Goodman. . . . Herb Ellisbury was appointed manager, Halsted Drive-In. . . . [illegible]



At the recent Allied Drive-In Convention in Cleveland, Columbia star Kim Novak was guest of honor. She is seen here with, left, Jerry Safron, Cleveland branch manager; and Jack Armstrong, Armstrong Theatre Circuit, Bowling Green, Ohio.

Dorothyann Drake, 50, wife of William R. Drake, film distributor, died after a long illness. Interment was in Woodlawn Cemetery. . . . Dennis Weslie, formerly with Essaness, was named Gold Coast manager.

Cinema Lodge of B'nai B'rith is planning a dinner dance June 30 in celebration of its 10th anniversary and honoring Jack Kirsch, who has headed the organization several times. . . . E. F. Elfgen sold his Norside, Alton, Ill., which had been closed for a month. The house will be razed for a parking lot. . . . Victor Bernstein was named Allied Artists branch manager and Nat Nathanson division manager. . . . Harry Nepo is modernizing the Times, which he recently purchased. . . . John Balaban, B and K president, returned from California.

Variety Club held a gala St. Patrick's Day party in the clubrooms for members and guests. The monthly business meeting will be held March 31, for members only, in the clubrooms. A free buffet will be served, starting at 12 noon. . . . Dale Nelson is the new secretary to Vic Bernstein, Allied Artists branch manager. . . . John Thoma, Valencia manager, Evanston, Ill., who was hospitalized, returned to work.

Censor To Exhibitor Is Quite A Switch

PROVIDENCE, R. I.—"It's quite a change meeting the public, running a theatre and arranging for their entertainment, after censoring movies for moral objections." Thus, retired Police Lieutenant William F. McTernan, for 18 years an amusement inspector, recently summed up his first week of work as a theatre manager. Officially, his name will not go on the pension rolls for the police department until late this month, but he left his post last fortnight to use up his furlough and immediately assumed the managership, Elmwood, a neighborhood house. Sergeant George P. Blessing, a member of the department since 1935, has been assigned to succeed McTernan as police censor.

McTernan, who watched thousands of pictures in his term with the amusement inspection division, rounded out more than 25 years of service in the police department with his retirement. He became a policeman in 1921, was promoted to sergeant in 1934, and to lieutenant in 1935. He spent several years in the traffic division riding a motorcycle. On two occasions, he was critically injured in mishaps while on duty. Later, he served as an aide to the chief of police, and then became an amusement inspector.

McTernan will be remembered as the central figure in several censorship disputes, one of which resulted in the arrest of a producer who continued to present an immoral show after being given fair warning. McTernan was also the target of scores of letters, some favorable, but most unfavorable, published in the local newspapers, when he banned "objectionable films." However, he commanded deep respect for his unwillingness to allow unfair criticism to deter him from his chosen course.

Highway Rerouting Brings Move For Two Drive-Ins

BOSTON—Two Massachusetts drive-ins are moving because of the rerouting of express highways running through South Deerfield and Palmer. In each instance, it was discovered that drive-in business would be enhanced if the theatres were moved a mile or two for exits and entrances to be nearer the main highways.

Ernest King, owner, South Deerfield Drive-In, ripped up his original theatre to construct a new one about a mile away. He salvaged the speaker posts, screen, and equipment. In Palmer, Larry Miceli moved his Airport Drive-In to a spot two and a half miles away from his original theatre.

Cincinnati

Rube Shor, president, National Allied, was reported recovering satisfactorily from surgery. . . . On the sick list have been Ross Williams, United Artists city salesman; Sam Sherman, U-I office manager; Murray Baker, IFE sales representative; and Etta Kuhlman, secretary to James S. Abrose, Warners branch manager. . . . Lloyd Krauss, RKO branch manager, and William Garner, Buena Vista sales representative, were in Cleveland. . . . In were Sidney Cooper, Washington, United Artists district manager, and Leo Adler, UA traveling auditor. . . . Melody Cruise-In, Springfield, O., has been enlarged to accommodate more than 850 cars. . . . Circle 25, Lexington, Ky., an ultra-modern drive-in owned by Mark Cummins, is scheduled to open April 1. RCA equipment was installed by Midwest Theatre Supply, which also furnished RCA equipment for the Bourbon, Paris, Ky., owned by Lou Marx. . . . National Theatre Supply installed magnetic sound system in the Norwood, Terman Hunt, owner, and in the Starlight Drive-In, Marietta, O. . . . Screen tower of the Scioto Drive-In, Lucasville, O., owned by Al Bouchuris, was blown down in a storm. . . . The Allied Artists staff is plugging hard to put over the March of Progress drive, which ends May 24. . . . Charles Sugerman acquired the Indianola, Columbus, O., from Frank Marzetti, and will make it an art house. . . . TOC is booking and buying for the Bacon, Versailles, Ky., Mrs. Joanice Dickey, owner.

COLUMBUS, O., NEWS—Ted Pekras, former operator, neighborhood Oak, now

Veteran Exhib Breaks Long-Standing Rule

Durham, N. C.—Members of the Sandhills Kiwanis Club, Southern Pines, N. C., broke a previously ironclad rule in honoring Charles Picquet, owner, Carolina, on his 80th birthday.

Piquet, who served as president, Theatre Owners of North Carolina and South Carolina, from 1923 to 1937, and was a vice-president of the Motion Picture Theatre Owners of America in 1928, has had a rule in his house since 1913 against popcorn, candy, soda pop, and other edible items. He just does not permit them. But, on his 80th birthday, his fellow Kiwanians invited him to his own theatre, rolled out sandwiches and drinks, and stopped a special showing of "Guys And Dolls" to bring out a birthday cake topped with candles.

Picquet said the rule against eating in the Carolina went back into effect as soon as the party was over.

At the New York premiere of U-I's "The Benny Goodman Story," Capitol, were, left to right, Eugene Picker, vice-president, Loew's, Inc.; Jayne Meadows; Steve Allen, star of the film; and Charles J. Feldman, vice-president and general sales manager, U-I.

Traffic Flow Brings Drive-In Objections

Columbus, O.—Although giving tentative approval to Frank Yassenoff for the construction of a drive-in at James Road and Seventh Avenue, the City Planning Commission discussed the possibility of banning drive-ins from the city in the future. Commission chairman Ralph Teaford said, "I am opposed to all outdoor theatres from the standpoint of traffic flow." Other commission members pointed out that the area is zoned for commercial use, and that the body has no real right to disapprove the request.

Teaford said it would be a good idea to study the ordinance which permits drive-ins within city limits. He said he felt it was not good planning to permit drive-ins in the city "because they create traffic problems during the evening hours." The tentative approval was given pending approval also from the airport commissioners, since the expansion of Port Columbus nearby would have to be considered in permitting any new construction in the general area of the airport.

---

is in the importing business. . . . The Miles Drive-Ins staged a dusk to dawn Laughathon for four nights, with five features including "Hold That Ghost," "Naughty Nineties," "Young And Willing," "Run For The Hills," and "Code Of The Streets." . . . The Opera House, Bellefontaine, O., opened in 1880, will be razed to make way for parking space. The theatre was used as a movie house in the Twenties and early Thirties. . . . Loew's Ohio, which was opened on March 17, 1928, celebrated its 28th birthday. The coincidence of 28 and 28 inspired columnist Ben Hayes, Columbus Citizen, to dig into the newspaper's files for a story on the gala opening. He recalled that Edward J. Melniker was managing director and J. Everett Watson was house manager. Prices were 25 to 50 cents. . . . The village of Ada, O., and the city of Kenton, O., repealed their three per cent admission taxes. Robert Wile, secretary, Independent Theatre Owners of Ohio, said elimination of the tax is an important factor in keeping the Ada and the Kenyon open. The Ada was contributing 95 per cent of the amount collected from the tax in the village. . . . The application of the Film Service Company for a rate increase, first since 1949, will not be opposed by the Independent Theatre Owners of Ohio, Robert Wile, ITOO secretary, said, noting that increased costs of doing business have made the increase reasonable. Wile said that the suit by several southern Ohio exhibitors against the Huntington-Cincinnati Trucking Company is still pending. "The latest excuse for the delay is that the trucking company's lawyer is ill," said Wile. The suit was filed almost two years ago.

Cleveland

Edward Shulman, in association with Louis Sher, Columbus, O., announced the acquisition of the Vogue, Denver. Other situations in their art house circuit include the Height Art, Cleveland; Bexley, Columbus; Studio, Detroit; Crescent City, Louisville, Ky.; and the Waco, Huntington, W. Va. . . . Roland Masandrea, son of the late Michael Masandrea who owned the Mayfield, died. . . . Mrs. Johanna Druckenbrod, mother of Gertrude Druckenbrod, associated with Harry Charnas and Nat Lefton in the now defunct Standard Film Service, died after a long illness. . . . The Motion Pictures Operators Bowling League will bring its season to a close on April 26 with a final contest and banquet at Drop Inn, Strongsville, O. Earl Gehringer, League secretary, reports there will be no championship contest this year between the Cleveland League and the Detroit Nightingales. . . . One of the earliest engagements in the country of United Artists' "Alexander The Great" starts March 29 in the Stillman. Bill Shirley and Joe Mansfield, UA publicity, were here setting up a campaign in association with Loew's publicity director Ted Barker. . . . Republic branch manager Jules Livingston promoted George Cowgill from assistant cashier to cashier, succeeding Gertrude Zwilling, retired.

In a managerial shift within the Associated Circuit, Gary Grieve was transferred from the Windameer to the Homestead, where he succeeds Kalmen Erdecke, who resigned to join Berlo Vending Company as a supervisor. William Frish, formerly of the Paramount, Toledo, O., takes over for Greive at the Windameer. . . . Harry Buxbaum, Paramount branch manager, and Nate Barach, National Screen Service branch manager, were in New York for home office meetings. . . . Morris Lefko, RKO district manager, last week held a meeting of the managers of his district. Present were Lloyd Krause, Cincinnati; Russ Brentlinger, Indianapolis; Jack Shinell, Buffalo; Otto Ebert, Buffalo; and Frank Belles, Cleveland. . . . Most of the drive-ins in this area will be open on full time by the end of March. . . . Newcomers in the exhibition field are Mr. and Mrs. Wendora Campanizzi, who have leased and re-opened the Flushing, Flushing, O. Another newcomer is Floyd Cain, who reopened the Hopedale, Hopedale, O. . . . Robert Bial, Luthi Sign and Display Company, has been appointed Film Building chairman, Red Cross Drive, a position he has held the last five years. . . . Jack Silverthorne, Hippodrome manager, was absent from his office several days because of illness. . . . Yaro Miller, Warners office manager, took four weeks' leave of absence for reasons of health. . . . Mary Lou Weaver, secretary to Warners branch manager William Twigg, was a University Hospital patient.

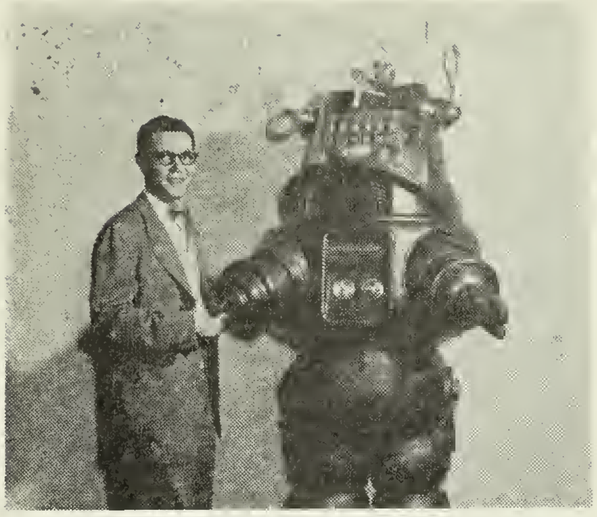
20th-Fox Pledges Support In Film Programs For Kids

COLUMBUS, O.—Twentieth Century-Fox will make available "every possible feature suitable for the Children's Film Library," said President Spyros P. Skouras in a letter to Robert Wile, secretary, Independent Theatre Owners of Ohio. Skouras said that if exhibitors find that they cannot obtain suitable films for children's matinees, he will support the Ohio association in the effort to make these features available.

Wile had circulated a letter of protest from an Ohio exhibitor who complained of the lack of children's pictures. Wile said that 20th-Fox was the only company which replied to the protest. Skouras added, "Our company has always maintained a sympathetic attitude toward this important instrument of public relations. Under the auspices of the Motion Picture Association, with the cooperation of other distributors, we have assisted in promulgating a Children's Library." Wile said his office will pursue the matter further through the MPA.

Dallas

George Gobel will usher in Paramount's "The Birds And The Bees" at the Majestic next month. . . . Jay C. Flippen was to serve as master of ceremonies for the Richard Widmark appearance on the stage of the Palace last week, in conjunction with the opening of U-I's "Backlash." . . . Searchlights and ceremonies signaled the reopening of the Forest as a deluxe house for Negroes. John Rice, executive secretary, Dallas Negro Chamber of Commerce, delivered the welcoming address. Jim Randolph was master of ceremonies. Robert Holland is manager, Albert Patterson his assistant. . . . John S. Allen, division manager, MGM, returned from a visit to the New York office.



Dean Fitzgerald, Milwaukee, is seen with "Robby, The Robot," featured in MGM's "Forbidden Planet," at the recent National Allied Drive-In convention in Cleveland.

Denver

Frank Culp, 72, former exhibitor, died at his Miami, Fla., home, where he went to live following his retirement eight years ago. Culp built the Granada, now closed; leased the Oriental, when it opened; and later joined Fox Inter-Mountain Theatres as city manager. . . . Atlas Theatres took over the lease on the Groy Drive-In, Salida, Colo., from Tex Knox. . . . Fred Brown, Black Hills Amusement Company booker and buyer, has been in a local hospital for a series of checkups. . . . Claude Newell, MGM booker, was on a two-week tour of active duty with the Air Force Reserce. . . . Louis Petry and Robert Perry have leased the Mitchell Drive-In, Mitchell, Neb., and the Oskosh, Oskosh, Neb., from Merrill Nygren. . . . Wayne C. Ball, formerly branch manager, now division manager, Columbia, was in for conferences with Robert Hill, branch manager. . . . William Campbell was in for the opening of U-I's "Backlash" at the Paramount. . . . Azteca Films opened an office at 2075 Broadway, with Fernando J. Obledo as branch manager. . . . Carl N. Batsel, RCA equipment sales department, was in for conferences with Sam Langwith, president, Western Service and Supply.

Des Moines

William Gardner, manager, Strand, Waterloo, Ia., took his five-year-old son to the theatre for the first time. "I've never seen such a big TV screen," said the lad. . . . Matt Plunkett, Kansas City, has been named to succeed Jerry Bloedow as manager, RKO Orpheum. . . . James Heuser, Dubuque, Ia., originally had been named as manager of the Des Moines house, but will remain in Dubuque as manager of the RKO house there.

National Theatre Supply is closing its office and will supply Iowa customers through the Kansas City office. . . . The women's committee, Variety Club, postponed the proposed style show until fall, and is now concentrating on a rummage sale. . . . Bill Curry returned to his desk at Iowa United after surgery. . . . Max Rosenblatt, RKO branch manager, still is driving to Omaha weekends to be with his family. . . . Bob Nicholson, manager, Eagle Grove, Eagle Grove, Ia., also has taken over the Clarion, Clarion, Ia. . . . Jim Gray has been named manager, Iowa, Lake City, Ia. . . . The theatre at Anthon, Ia., has been reopened.

Two Theatres Get Joint Operation In Milwaukee

MILWAUKEE—A. D. Kvool, Standard Theatres, and Andrew M. Spheeris, Towne operator, last week announced that the Riverside and Towne will be operated jointly by Standard Theatres Management, under the jurisdiction of Kvool and Spheeris.

The affiliation is expected to bring to Milwaukee the finest in film and stage attraction entertainment. It is further intended that the theatres will be remodeled and refurbished to provide complete comfort and relaxation for the patrons, including the latest technological improvements in the industry.

Houston

Tina Carver, local actress, has a part in Warners' "Hell On Frisco Bay," booked at local neighborhood theatres. . . . Henry Harrell, 20th-Fox branch manager, returned from a trip to Dallas. . . . Mark Sheridan, 20th-Fox southwest district manager, was here on a business trip. . . . A special trade screening was held of 20th-Fox's "The Man Who Never Was." . . . A southwest premiere of 20th-Fox's "Carousel" was scheduled for the Metropolitan, with a Dallas showing the following day. . . . Ellis Ford assumed duties as manager, Broadway and Yale, a position held formerly by Lem Newton, who has returned to Interstate as manager, Wayside.

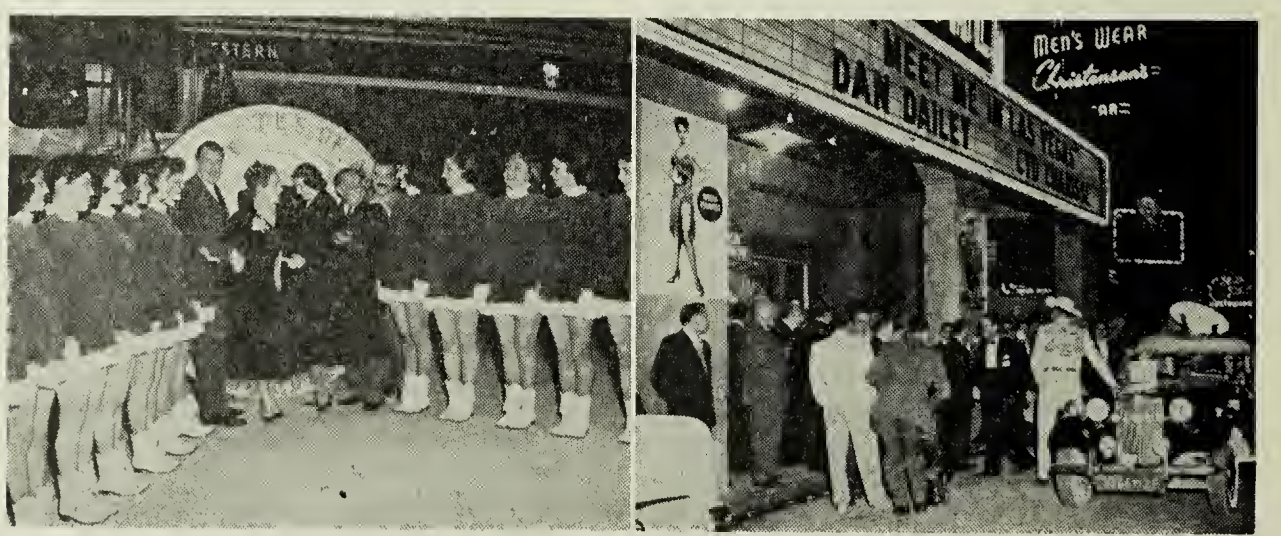
Jacksonville

Bob Corbit, Orlando, Fla., ad writer for FST, was here to sub for Edith Smith while she vacationed. . . . A February-March candy and popcorn contest among FST's managers and concessions attendants was being conducted by Robert R. Harris, circuit confection sales manager, with big prize money in the offing. . . . Local civic groups and high schools were entertained by John Calvert, star of First National's "Dark Venture," in connection with the picture's showing at the Palace by manager George Krevo. . . . Theatre supplier Roy Smith has entered a new field of work since opening a real estate office in Tampa, Fla., which specializes in theatre property. He was licensed recently as a real estate broker. . . . Spence Steinhurst, RKO publicist, was here to assist Sheldon Mandell with his bookings of "Slightly Scarlet" and "The Conquerors" at the St. Johns. . . . Leonard Allen, Paramount exploiteer, arrived to work on campaigns for "The Court Jester" and "Anything Goes." . . . Elmer Hecht, Motion Picture Exhibitors of Florida president, came in from Miami to conduct a MPEOF board meeting. Leading speakers were to be LaMar Sarra, legislative chairman, and Horace Denning, board chairman, who will review the TOA gathering they attended in New Orleans. . . . James Cartwright, FST district manager, Daytona Beach, Fla., addressed the local Optimist Club on "Newest Movie Techniques."

WORLD PREMIERE
STARS IN PERSON TONIGHT

MGM's world premiere of "The Last Hunt" recently at the State, Sioux Falls, S. D., had the stars appearing in person and drawing the crowd above.

MIAMI, FLA., NEWS—Clyde B. Chambers, president, Rand-Bruc Theatres, Inc., announced a 20-year lease of the Palms, Seminole, and Ace, Homestead, Fla., from J. W. English Enterprises, Inc. . . . Edward N. Claughton, Jr., was named to the management list of nominees for directors of the Chicago and Eastern Illinois Railroad. The election will take place at the annual meeting of the company in Chicago in May. . . . Wometco Circuit employes, through their Employe Fair Share Plan, contributed a brand new Mettler Analytical Balance for use in the research and diagnostic laboratory of the Will Rogers Memorial Hospital. The employes' fund and the company itself each contributed several hundred dollars to buy the delicate scales. . . . T. C. Yearwood, projectionist, Carib, Miami Beach, Fla., became a grandfather for the fourth time. . . . Allen Greenstein is Oran Cohen's assistant, Coral Way Drive-In concession. . . .



MGM's world premiere of "Meet Me In Las Vegas," El Portal, Las Vegas, Nev., drew more than a capacity audience and a $5,000 check for the Variety Clubs of America. Seen, left, is producer and star of the picture, Joe Pasternak and Cyd Charisse, greeting Walter Pidgeon, Agnes Moorehead, and Jerry Colonna, right, outside the theatre as activities take place.

Plans for the Theatrical Division of the Allied Jewish Appeal dinner to be held April 9 at the Bellevue-Stratford Hotel, Philadelphia, in honor of architect David Supowitz were made at a recent luncheon of AJA. Among those present were, seated, left to right, Ted Minsky, Supowitz, and Clara Kraftsow; and, standing, left to right, Norman Lewis, Lester Wurtele, and Norman Silverman; seated, left to right, Leo Posel, Lillian Rosentoor, and Melvin Fox; standing, left to right, Ralph Pries, Max Miller and Irving Blumberg; and, seated, left to right, Samuel E. Diamond, Howard Minsky, chairman, theatrical division, and Martin Ellis, and, standing, left to right, David Titleman, Harry Freeman and Gene Gatz.

Congratulations to Mr. and Mrs. Franklin Maury on the occasion of their 15th wedding anniversary. He is manager, Miracle, Coral Gables, Fla.

Los Angeles

With the recent acquisition of management control of the Aladdin Drive-In Theatres, Pacific Drive-In Theatres increased the circuit to 38 ozoners. The switch of Aladdin to Pacific leaves only 12 independent drive-ins in this area not under circuit operation. The Aladdin organization was headed by Jack Y. Berman and partners, and consisted of the Anaheim, Centinella, Edgewood, Floral. Long Beach, Sepuleveda, South Gate, and Torrance Drive-Ins. Berman will continue to operate the conventional theatres belonging to the original circuit. . . . Independent distribution offices have been opened by Sam Nathanson and Bill Feldstein, who have secured rights to some independent releases. . . . Effective April 1, Fred Stein Enterprises will take over operation of the Colorado, Pasadena, Cal., from Judy Poynter, Al O'Keefe and associates. Stein also was busy passing out cigars to celebrate the arrival of a son. . . . Lester Blumberg, Pacific Drive-In Theatres, departed for Honolulu on business. . . . William T. Wall, who retired as a 20th-Fox salesman after 28 years with the company, was guest of honor at a luncheon hosted by the Los Angeles Motion Picture salesmen. . . . Jack Katz, United Artists booker, was promoted to salesman, and succeeded in the booking spot by Charles Walcott.

Minneapolis

Minimum wages for women and minors in the amusement industry will get a going-over for the first time since 1938 by a new advisory board of the Minnesota state industrial commission. The old order, unrevised for 18 years, sets minimum pay for women in small communities at $11 a week, and $15 in St. Paul, Minneapolis, and Duluth. Minors get 19 to 29 cents an hour minimum guarantee between ages 16 and 18, and there is no minimum under 16. Some 4,500 women and minors are reported working in the amusement industry in Minnesota, which covers theatres, bowling alleys, baseball clubs, dance halls, skating rinks, and amusement parks. . . . The annual convention of North Central Allied will be held May 15-16 at the Nicollet Hotel here, it was announced by Stanley D. Kane, executive counsel. . . . Ben Berger, president, Berger Amusement Company and North Central Allied, was to stop in Washington to testify before the Senate Small Business subcommittee on his way back from a Florida vacation. . . . Harry Weiss, RKO Theatres district manager, was in New Orleans on business. . . . M. A. Levy, 20th-Fox midwest district manager, was laid up with a virus infection. . . . A CinemaScope 55 demonstration was held in the Bismarck, Bismarck, N. D., for North Dakota exhibitors. Another one was tentatively set for Crookston, Minn., today (March 21).

Mannie Gottlieb, U-I district manager, was in on business. . . . Variety Club of the Northwest honored one of its past chief barkers, LeRoy J. Miller, U-I branch manager, at its annual stag dinner in the Nicollet Hotel. Marc J. Wolf, Indianapolis, past international chief barker. and Dean Harold S. Diehl, University of Minnesota Medical School, discussed the university's Variety Heart Hospital and other club charities. . . . Smoke from a fire in an adjoining cafe seeped into the loop RKO Orpheum, but the program there was not interrupted. . . . Harry Levy, 20th-Fox city salesman, was in Florida. . . . Chick Evans, 20th-Fox exploiteer, was in. . . . Beverly Blodgett, stenographer, Allied Artists, resigned.

New Haven

In the Waterbury, Conn., area, the flood-damaged Watertown Drive-In was given a setback in rebuilding when the Army Engineers announced that the plan to clear the channel near the Frost Bridge and use the fill as a dike to hold back any

Jury Deadlocked In Suit Charging Discrimination

CANTON, O.—A damage claim of $5,500 against Ralph Bevington, owner-manager, Mohawk, Waynesburg, O., filed by John Kelly, Negro patron, caused an 8-4 deadlock in an all-white jury at Canton, where the case was tried. The 8-4 poll was in favor of Kelly. However, a 9-3 verdict was necessary, and Judge George Graham dismissed the jury.

Eight other Negroes have filed similar suits. Kelly claimed that Bevington enforced color discrimination when an usher at the Mohawk asked him to move from the center section of the theatre. Kelly said he refused to move and that he was ejected by a marshal called by the theatre manager. Bevington testified he has been seating whites and Negroes on opposite sides of the theatre for the past 18 years.

ON THRESHOLD OF SPACE

Seen at the helicopter preview of 20th-Fox's "On The Threshold Of Space" at Holloman, N. M., Air Force Base, were, left to right, Jeff Hunter, Colonel Hubert Judy, Shirley DeBurgh, Kipp Hamilton, Lieutenant Colonel John P. Stapp, and Guy Madison.

WOMPI Attendance Award Slated For Next Convention

NEW ORLEANS—The WOMPI March meeting launched a Luncheon Attendance Contest which will run through August and is limited to the clubs of the eastern region, as announced by Janice Claxton, eastern regional director. The winning club will be determined by the percentage of attendance computed by the total number of members on each club's roster, against the total number of members of the respective club attending.

An award will be presented to the winning club at the third annual WOMPI convention, slated for Atlanta in October. Mrs. Gene Barnett, president of the local group, told the membership that the award is representative of "interest and loyalty" and that succeeding luncheons will feature special programs.

An industry mark of $50,000 toward the $6,400,000 Red Cross fund-raising goal for 1956 was announced recently by Spyros P. Skouras, standing, president, 20th-Fox, at a New York luncheon attended by many stars and over 100 industry executives. Seated, left to right, are H. S. M. Burns, Greater New York Red Cross campaign chairman; Shirley Jones, star of 20th-Fox's "Carousel"; and E. R. Harriman, national chairman, American Red Cross.

New Jersey Allied Meets To Study "Blue Law" Danger

TRENTON, N. J.—Wilbur Snaper, president, Allied Theatre Owners of New Jersey, called a meeting of the organization for this week in the Stacy-Trent Hotel, here, to consider legislation pending in the state legislature for repeal of old Blue Laws. Upstate merchants want the "Open Sunday" sales on the highways of New Jersey eliminated and are calling upon municipal and county officials to arrest the itinerant merchants, auto dealers, and others using the highways for Sunday merchandising sale. The protesting merchants say the Blue Laws of New Jersey are sufficient, and need only enforcement.

Allied Theatre Owners are alert to the possibility of enactment of law banning Sunday sales that might include a shut down for theatres and drive-ins. George Gold, chairman, legislative committee, is rounding up the exhibitors in order to campaign against any legislation affecting operations of Sunday theatre amusements. The session was to be followed by open discussion of legislative problems. John Clark Hildinger, vice-president, was in charge of local arrangements for the luncheon.

future floods was disapproved. . . . The proposed E. M. Loew Drive-In here on Amity Road was still in the legal stages. The city planned to appeal the decision of the Superior Court ordering Building Inspector Henry G. Falsey to grant a permit for the drive-in. . . . Leonard Pollock, Loew purchasing department, was in Hartford and New Haven with division manager Harry F. Shaw, Loew Poli New England Theatres. . . . Francis Flood, Stanley Warner, was appointed commander, First District AMVETS, by the national organization.

HARTFORD, CONN., NEWS—Carim E. John has resumed Saturday morning children's shows at the Strand, Willimantic, Conn., with 25 cents admission charge for all patrons, including adults. . . . Summit Drive-In Theatre, Inc., Branford, Conn., filed an amendment to incorporation papers with the Secretary of State's office, listing purchase of 400 shares at $25, and issuance of 600 additional shares, at $25. . . . Abe Bernstein, United Artists exploitation, and David Ballard, touring seven-foot giant, lunched with the local press, radio, and TV writers and commentators, as part of the ballyhoo for "Alexander The Great." . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, invited the cast of the University of Connecticut's production of "Picnic" to the regional premiere of the Columbia film in E. M. Loew's. . . . Phil Simon and Robert Gloth acquired Lou Rogow's interests in the 750-car Pike Drive-In, Newington, Conn., for an undisclosed sum. Paul W. Amadeo continues as general manager.

New Orleans

Art Katzen, former MGM publicity representative here, now is publicity director, Interstate Circuit, Houston. . . . W. A. Prewitt and George T. Davis reopened their renovated Paramount, Greenwood, Miss. Mrs. Elizabeth Rogers is manager. . . . Alexander Durning, pioneer exhibitor and distributor, died after a long illness. . . . Republic held an invitational demonstration of Naturama as seen in "Lisbon" and "The Maverick Queen" in the Panorama. . . . A. J. Brenia was named manager, Paramount Gulf Paramount, Jackson, Miss., replacing William Dietenbeck, who resigned to enter another field. . . . Noonan-Whidden Theatres, Inc., Pensacola, Fla., opened their new deluxe drive-in, near Cantonement, Fla. . . . Effective April 1, Pike Booking and Supply Company will take over the buying and booking for a number of Dixie Theatres situations. . . . The Midway Drive-In, Opelousas, La., was closed temporarily for repairs necessitated by wind storm damage.

In Philadelphia during his tour of 20 key cities for United Artists' "Alexander The Great," featured actor Barry Jones, far left, discussed the campaign on the film at the local UA exchange with, from left, Charles Goldfine, South City Drive-In, Philadelphia; Gene Tunick, UA branch manager; Jack Zamsky, UA salesman; Charles MacDonald, owner, Southern and York, York, Pa.; Robert Handley, general manager, Walter Yost Circuit, Harrisburg, Pa.; and William Doyle, UA sales manager.

New York

Cyd Charisse arrived from Hollywood to promote the opening of MGM's "Meet Me In Las Vegas," in the Astor, for the benefit of the United States Olympic Fund. . . . Loew's State launched the Springtime Shower of Hits with MGM's "I'll Cry Tomorrow," which also started the festival in the neighborhoods. . . . Joseph H. Moskowitz, 20th-Fox eastern studio representative, and Otto Koegel, chief counsel, left for the coast to join president Spyros P. Skouras at studio conferences. . . . Mel Heymann, MGM publicity office manager, was recuperating at his home following surgery. . . . Leland Hayward and Fred Zinneman left for Cuba to confer with Ernest Hemingway on Warners' forthcoming film, "The Old Man And The Sea."

Joseph Bisdale, Paramount print department head, became the father of a son, Thomas. . . . Arthur Silverstone, 20th-Fox assistant general sales manager, was in Mt. Sinai Hospital, Guggenheim

Seen with "Robby, The Robot," featured in MGM's "Forbidden Planet," at the National Allied Drive-In convention in Cleveland recently were, left to right, Donald Mungeller, Tri-States Drive-In, Burgettstown, Pa.; Sam Slomavitz, Sandy Beach Drive-In, Harvey's Lake, Pa.; Ernest Warren, Greater Pittsburgh Drive-In, Pittsburgh; Mr. and Mrs. N. P. Giovani, Manos Theatres, Greensburg, Pa.; T. E. Hasley, Terrace, East Pittsburgh, Pa.; William C. Castelli, Super Outdoor Theatres, Pittsburgh, Pa.; Alex Manos, Manos Theatres, Greensburg, Pa.; Sam Yakish, Auto Drive-In, Titusville, Pa.; and Meercy Braff, secretary, Allied Theatre Owners of Western Pennsylvania, Pittsburgh.

Charles Boilan, Warners branch manager, is seen greeting exhibitors to the Philadelphia trade screening of Warners' "Serenade" and "The Searchers," held recently at the Yorktown, Elkins Park, Philadelphia. Many enthusiastic remarks were overheard in connection with the two features.

Pavilion, for minor surgery. . . . James Arness signed a multiple-picture contract with RKO Radio as a result of his work on "The First Traveling Saleslady." . . . Sydney Chaplin signed a two-picture contract with U-I. . . . The traditional Easter stage show in the Radio City Music Hall will be unveiled tomorrow (March 22). . . . Lars M. McScrley joined the Allied Artists publicity department. . . . Norman S. Adams was named film library supervisor, Radio-TV-Motion Picture Bureau, State Commerce Department.

Philadelphia

A telephone gimmick used by Benny Harris, American Film, to bally "Blonde Pick-Up" at the SW Astor recently resulted in a flood of 1,500 calls, and necessitated an extra telephone girl, Emma Bernard, a blonde. . . . Nelson Wax has taken over operation of the Senate. . . . Abe Sundberg is now at the Diamond for Perry Lessy. . . . A screening of "Anything Goes" was given at Variety Club, Tent 13, and "Joe MacBeth" was to be screened there this week, through the courtesy of Columbia.

SCRANTON, PA., NEWS—Comerford executive Tom Walker and Federal Judge John Murphy were co-chairmen of the reception committee to welcome former President Harry Truman when he arrived here to be the principal speaker at the 51st annual St. Patrick's Day Dinner held in the Hotel Casey. Among those who assisted were Dr. Joseph Comerford and Thomas P. Comerford. . . . Changes in Comerford personnel include George Morris, former manager, Comerford, Clarks Summit, Pa., transferred to manager, Rialto, succeeding Jack McCloskey, who was transferred to manager, Comerford, Clarks Summit. Al Farrell is the manager, Mid-Valley Drive-In, while the Dupont Drive-In this year will be under the management of Bill Butler. . . . Attorney Thomas Friday, Comerford Theatres executive, announced the sale of the Irving, Wilkes-Barre, Pa., by Sheldon L. Greenbaum for a reported $20,000.

Phila. Mayor, Exhibitor Aid Armed Forces Day

PHILADELPHIA—Mayor Richardson Dilworth has accepted the titular chairmanship of the civilian group planning projects for Armed Forces Day in Philadelphia, and William Goldman, president, William Goldman Theatres, at the Mayor's request, again agreed to serve as vice-chairman and working head.

Armed Forces Day, to be observed May 19, will have as its theme "Power for Peace," and primary emphasis will be on open house programs in army posts, camps, stations, bases, and other facilities related to national defense.

The basic objective of Armed Forces Day, according to H. D. Hansen, Brigadier General, USMC, City Project Officer for the observance, is to afford civilian members of the community a better understanding and appreciation of the unified operations of the Armed Forces.

St. Louis

The new Shop City Drive-In, operated by Jablanow-Komm, was slated for a grand opening last week. . . . Warners screened "Serenade" and "The Searchers" in the Missouri for the trade. . . . Through the end of this week, film salesmen were conducting an intensive drive for paid-up COMPO memberships, under distributor chairman Ray McCaffery Republic branch manager. . . . Dick Fisher is widening the screens at his Sunset Drive-In, Houston, Mo., and Willow Drive-In, Willow Springs, Mo. . . . Jack Alexander, Republic midwest division manager, was in.

San Antonio

The children's Hospital, engaged in efforts to raise $72,000, was to receive the net proceeds from a benefit to be held at the Parkaire Drive-In. Announcement of the contribution was made by Doyle Garrett, city manager, Border Town Theatres, Inc., operators of the drive-in. A similar moviethon sponsored by Statewide Drive-In Theatres at the South Loop 13 and Alamo Drive-Ins netted approximately $700 for the projected children's hospital. . . . Richard Widmark was in for personal appearances in conjunction with the opening of U-I's "Backlash." . . . Delmo Pierce, who will manage the new Bandera Road Drive-In when it opens, announced that the ozoner will have parking ramps modeled on the seating arrangements in an amphitheatre, and a screen made of pure aluminum. . . . Cyde Charisse was to be here for MGM's "Meet Me In Los Vegas" at the Aztec.

Francisco Zapata has leased his Zapata, Sinton, Tex., to Pete Fernandez.

FELDMAN
6TH ANNUAL DRIVE
JANUARY

Richard Widmark, star, U-I's "Backlash," is seen in the Philadelphia U-I exchange, as Edward Heiber, branch manager, far left; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; and Edward Emanuel, Emanuel Theatres, right, point out some facts on a banner heralding the Charles J. Feldman Sixth Annual Drive which concludes April 28.

Seattle

Warners' "Serenade" and "The Searchers" were screened at the Venetian, as part of a special national trade screening. . . . Twentieth-Fox's "Carousel" opened at the Fifth Avenue. . . . Variety Club held its first stag meeting at the new Washington Hotel Club Lounge. They will be held monthly. . . . Foster Blake and Barney Rose, U-I, were in visiting branch manager Art Greenfield. . . . Joe Sculley, Republic home office auditor, visited the Seattle exchange. . . . Harry Plunkett, manager, National Theatre Supply, returned from Anchorage, Alaska, where he attended the opening of the new Center, Spennard, Alaska. . . . Ralph Wesley Smith, 53, well-known projectionist, died recently.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

For Sale: The RAMSAY Theatre
Stewartstown, Pa.
RCA Equipment—300 Seats. Theatre operating and attractively priced. Spacious apartment, large recreation room and basement. Located in good agricultural and industrial community. Apply to
MRS. C. F. RAMSAY
34 N. Beaver St., York, Pa., Phone: York 35-460

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. **IF** you* are looking for a job, . . . or **IF** you* are looking for o man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPLOITATION MINDED EXECUTIVE available. Ran own theatre fifteen years. Understands buying, booking, management, maintenance, publicity, advertising. No liquor, cigarettes. Greater Boston or Eastern Massachusetts preferred. **BOX C131, M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ADVANCE AGENT available. Recently sold Cinerama, Europe; advance-top English circuses; Wallace Bros., coast-to-coast, Canada. General exploitation (press, radio); manager/stage director experience. **BOX ACM2, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.** (314)

OUTSTANDING SHOWMAN available. 36; 20 years' experience New York, Philadelphia territories. Working in California. Wants to return East. A-1 exploiteer; can book, buy. Excellent appearance, reputation. **RALPH A. MAYER, 12751 Marlboro Street, Los Angeles 49, Calif.**

CITY MANAGER, would like good first run location or Art theatre. Will relocate family for top opportunity. Age 34, college background, salary open. **BOX A314, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER-ASSISTANT MANAGER. Age 47, married. Worked all phases theatre. Exploitation minded. With United Paramount 5 years, Detroit-Miami. Prefer Middle West, but go anywhere, **J. A. DRINKHOUSE, 604 S. Main Street, High Point, N. C.**

MANAGER AVAILABLE March 1st. 21 years experience downtown, suburban, and drive-in operation. Best references from present and past employers. Current job curtailed by new ownership. **Contact Harlan Blake, 1637 Penn Avenue North, Minneapolis 11, Minnesota.**

MANAGER AVAILABLE. Experienced, both circuit and independent. All phases of theatre operation. **BOX AMC1, c/a M. P. EXHIBITOR, 246 N. Clarion Street, Philadelphia 7, Pa.**

EXPERIENCED, CAPABLE MANAGER available. Live wire, knows all phases theatre operation. Boston or suburbs, $75.00 weekly take home pay. References exchanged. **BOX ACM3, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.** (314)

PUBLIC RELATIONS MAN: 37—experienced in all phases of operation. 5 years in publicity with Major Chain. 2 employers in 16 years. Family man. **BOX A321, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

THOROUGHLY EXPERIENCED Manager, presently employed by national circuit, seeks change to another branch of the industry. Prefer home office work, any capacity, in New York. Write **BOX B321, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

PROJECTIONIST AVAILABLE, at once. 15 years' experience indoor and drive-in theatres. Sober, dependable and reliable. Married. References. Go anywhere. **BOX C321, M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, MANAGER'S position, south central Pennsylvania. 15 years' experience. Excellent references. Full knowledge of booking, management, exploitation, etc. Write **POST OFFICE BOX 414, York, Penna.** (321)

TOP-NOTCH EXPLOITATION Publicity man available for Phila. area Theatre Circuit or Film Exchange. 25 years' experience handling successful promotions first run theatres, drive-ins, road shows. **BOX D321, M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

RCA
THEATRE SUPPLY DEALER

USE THE HIGH QUALITY RCA IN-CAR SPEAKERS FOR 1956 REPLACEMENTS

YOU AND YOUR PATRONS WILL NOTE THE PLEASING DIFFERENCE

YOU'LL SAVE MONEY, TOO!

ELMER H. BRIENT & SONS, INC.
925 NEW JERSEY AVE., N.W.
WASHINGTON, D. C.

IN-CAR HEATERS—NEW LAMPS
ATTRACTIVE DRIVE-IN LIGHTING
RCA TOWERS—ATTRACTION SIGNS

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

New Alaskan House Has Latest Equipment

SEATTLE—One of Alaska's most outstanding new houses opened recently when the ribbon across the door of Poulsen and Schrock's Center, in the Spennard Shopping Center near Anchorage, was cut by Mayor Eugene Shackleton. The new theatre, costing $665,000, represents the latest in design and equipment. Adjoining it is a 250-car parking area.

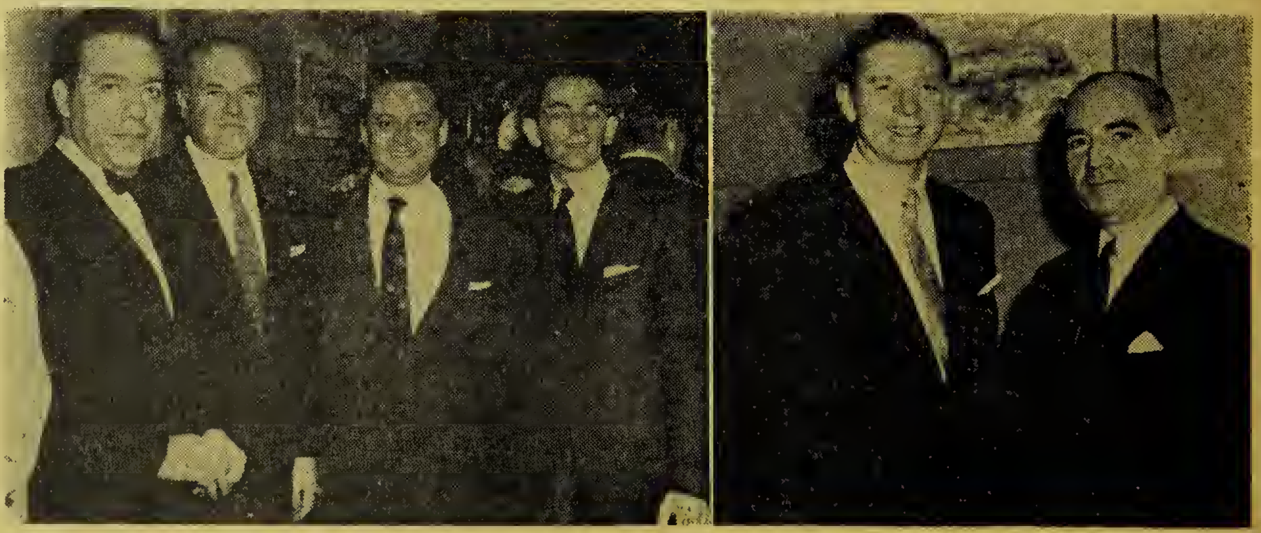
American Seating supplied the 816 seats, including 150 rocking chair lodges. Bill Hearne supervised the installation of a specially designed Alexander Smith red carpet, featuring Alaskan totem poles, padded with a combination of rubber and ozite.

The concession bar is highlighted with natural birch panels and modern mirrors. Drapes and velour curtains were designed and installed by Al Mushkin, Theatre Drapery Supply, and J. C. Jackson, National Theatre Supply, supervised the installation of booth equipment and the new 45-foot Walker Screen.

Richard Henriksen has been named Center manager. He served as manager, Orpheum, Kodiak, for two years, and at the Liberty, Seward, for the past year.

Washington

A special invitational preview of 20th-Fox's "On The Threshold Of Space" was to be held in Loew's Capitol. . . . Warners' "Serenade" and "The Searchers" were previewed at a special screening in the Ambassador. . . . Frank Sobotka, who was associated with Stanley Warner until he retired, was tendered a luncheon by his fellow managers. A special plaque and wrist watch were given him by George A. Crouch, general zone manager, on behalf of the managers. . . . Orville Crouch, chief barker, Variety Club, Tent 11, appointed Jack Blank and Marshall Coyne, honorary board members, to serve as co-chairmen, Mothers' Day Luncheon. Morton Gerber, chairman, welfare committee, will present Tent 11's welfare report at the International convention. . . . Jay Carmody, drama editor, Washington Evening Star, and a member of Variety Club, was honored by local Washingtonians at a luncheon in the ballroom of the Willard Hotel. He recently returned from Hollywood, where he was chosen Critic of the Year by the Screen Directors' Guild. . . . Approved for Variety Club membership were Robert L. Friedman, regular, and John L. Goldstein, Herman Price, and Todd Wolfe, associate. . . . Exhibitors were awaiting with interest the Senate Small Business subcommittee hearings this week.



Seen at the recent opening of Magna's "Oklahoma!" in Todd-AO, Film Centre, Baltimore, Md., were, left to right, Dan Weinberg, Maryland exhibitor; Robert Sher, industry attorney, Washington; Jack Fruchtman, owner, New and Century, Baltimore; R. M. Rappaport, vice-president, Film Centre Theatre; I. M. Rappaport, president, Film Centre Theatre Company; and guest, Spyro Skouras, Jr., president, Skouras Theatre Corporation.

MOTION PICTURE
EXHIBITOR
SERVISECTION
The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 55 • No. 21
MARCH 21, 1956

ALLIED ARTISTS

The Deadliest Sin (5601)

MELODRAMA
77M.

(English-made)

ESTIMATE: For the lower half.

CAST: Sydney Chaplin, Audrey Dalton, John Bentley, Peter Hammond, John Welsh, Peter Hammond, Jefferson Clifford, Pat McGrath, Robert Raglan, Betty Wolfe, Richard Huggett, Sheila Allen, Eddie Stafford, Patrick Allen. Produced by Alec Snowden; directed by Ken Hughes.

STORY: Sydney Chaplin returns to England after a long criminal record in America and joins his sister, Audrey Dalton, whose boy friend is Peter Hammond. Patrick Allen, knowing of Chaplin's record, attempts blackmail. They fight, Hammond tries to intercede, and accidentally shoots Allen. A devout Catholic, Hammond feels that he must go to confession, and during this, Father John Welsh is wounded by a pistol shot. Scotland Yard inspector John Bentley takes charge. Chaplin is found in the organ loft, gun in hand. In a panic, as police close in, he falls to his death from the clock tower.

X-RAY: With a screen play by Don Martin and Ken Hughes, this English-made film is readily understandable, and is typical of this type of British melodrama, and the workings of Scotland Yard. It can get by on the double bills.

AD LINES: "Behind This Door The Secret Act That Blasts The Screen With Frightening Drama"; "The Act So Daring No One Would Know"; "The Crime So Amazing, No One Would Believe."

Wicked Wife (5606)

MELODRAMA
75M.

(English-made)

ESTIMATE: For the lower half.

CAST: Nigel Patrick, Beatrice Campbell, Moira Lister, Betty Ann Davies, Michael Hordern, Noel Purcell, Colin Gordon, Gibb McLaughlin, Barry MacKay, Leslie Mitchell. Produced by Phil C. Samuel; directed by Bob McNaught.

STORY: Nigel Patrick and his wife Moira Lister fight continually, with her having taken to drinking and to partying with other men to relieve the boredom of living in the country. She returns from a party in Liverpool, and she and Patrick have a violent quarrel, after which a car is heard. The next morning, she is found dead in Liverpool. Inspector Michael Hordern suspects Patrick of having killed his wife. The dead woman's sister, Betty Ann Davies, provides Patrick with an alibi of sorts, while butler Gibb McLaughlin seeks to protect him with some tall tales. When a railroad ticket is found in Patrick's raincoat indicating that he could have killed her, driven her to Liverpool, and then used the train to return home, he is about to be arrested. A final medical report reveals that she died of a heart attack and the railroad ticket really belongs to someone else, a visitor to Patrick's house that day, who left his raincoat and donned Patrick's by mistake.

X-RAY: This import could serve as filler on the lower half of standard programs or in the art and specialty spots. The story is fairly interesting and the acting is adequate, as is the direction and production. There is a bit of suspense until the climax is reached. The screen play is by Val Valentine based on the play, "Grand National Night," by Dorothy and Campbell Christie.

AD LINES: "He Was Wanted For The Murder Of His 'Wicked Wife'"; "A Suspenseful Mystery"; "They Had A Quarrel The Night She Was Found Dead . . . Was He Guilty Of Murder?"

COLUMBIA

Rock Around The Clock (838)

MUSICAL
77M.

ESTIMATE: Entertaining programmer.

CAST: Bill Haley And His Comets, The Platters, Tony Martinez And His Band, Freddie Bell And His Bellboys, Alan Freed, Johnny Johnston, Alix Talton, Lisa Gaye, John Archer, Henry Slate, Earl Barton. Produced by Sam Katzman. Directed by Fred F. Sears.

STORY: Out of jobs, dance band manager Johnny Johnston and his buddy, instrumentalist Henry Slate, arrive in Strawberry Springs and discover the teenagers addicted to a new kind of music, Rock and Roll, developed by amateur Bill Haley with local talent. Johnston makes a deal to manage the band professionally and is attracted by its business manager and dancer, Lisa Gaye. Going to New York alone, Johnston contacts booking agent Alix Talton, his former girl friend, who, scheming to land him for a husband, reluctantly agrees to book Haley, His Comets, and the two dancers for a tryout at a girl's school in Hartford, thinking that such an audience is sure to be disgusted by the new music and that Johnston's failure will bring him to her. The tryout is a success, but Talton declines to book the group in night clubs and hotels. Johnston gets a break through old friend Alan Freed, who books them in a private club. Success there forces Talton to offer Johnston a favorable deal, but she contrives to separate Johnston and Gaye by having the latter sign a three-year contract with a no-marriage clause. The band achieves success everywhere and, at the end of a Hollywood television jamboree, Gaye tells the audience that their success is the work of her husband, Johnston. Talton threatens to sue, but learns that Gaye and Johnston were married before the contract was signed. She then plans to marry her agency assistant, John Archer.

X-RAY: The beat of rock-n-roll is an infectious one and teeners as well as some of the older set should be pleased with the music as provided by Bill Haley and His Comets, the Platters and the others who are high on the popularity lists as far as records and other outlets are concerned. Properly booked, this could be the high spot of the program. The story is slight but holds the threads of musical presentations together, and the characterizations, direction, and production are okay. But here, the music and production numbers are the thing. Numbers heard include "Rudy's Rock," "Mambo Rock," "Rock Around The Clock," "Happy Baby," "Rock," "Rock-A-Beatin' Boogie," "See You Later, Alligator," "Razzle Dazzle," "ABC Boogie," "Only You," "The Great Pretender," "Cueros," "Mambo Capri," "Sad And Lonely," "Codfish And Potatoes," "Giddy-up Dingdong," "I'm Gonna Teach You How To Rock." The story and screen play are by Robert Kent and James B. Gordon.

AD LINES: "Rock Your Blues Away With This Hot, Fast And Funny Film"; "This Beat Will Get You And The Theatre Will Rock-N-Roll"; "There's Fun And Rhythm For All In This Hit With All With All The Hit Rock-n-Rollers."

MGM

Forbidden Planet (625)

SCIENCE FICTION DRAMA
98M.

(CinemaScope)
(Eastman Color)

ESTIMATE: Well-made science fiction entry should appeal to fans of the fantastic.

Here is a Service to —
YOU
Investigate Its Worth!
●
A COMPLETE LINE OF . .
THEATRE OPERATING FORMS
AND MANAGEMENT SYSTEMS
— are always in stock for prompt shipment
Ask for SAMPLE SHEETS!
Sold ONLY to Subscribing Theatres by
EXHIBITOR BOOK SHOP
246-48 N. Clarion Street, Philadelphia 7, Pa.

Cast: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, Jack Kelly, Richard Anderson, Earl Holliman, George Wallace, Bob Dix, Jimmy Thompson, James Drury, Harry Harvey, Jr., Roger McGee, Peter Miller, Morgan Jones, Richard Grunt, Robby the Robot. Produced by Nicholas Nayfack; directed by Fred McLeod Wilcox.

Story: A space cruiser commanded by Leslie Nielsen in 2200 A.D. lands on planet Altair-4 despite radio warnings to the contrary by scientist Walter Pidgeon, who identifies himself as a survivor of a similar landing 20 years before. The officers of the space ship, Nielson, Jack Kelly, and surgeon Warren Stevens, find Pidgeon living in luxury with his daughter, Anne Francis, and a miraculous mechanical servant, Robby, the Robot, created by Pidgeon. Pidgeon explains that other survivors of the first landing died a horrible death from an unknown force. Back at Nielsen's ship, engineer Richard Anderson is found murdered without any clue to the killer's identity. Pidgeon reveals that he has studied the almost incomprehensible science of the planet's now extinct population and has mastered an amazing store of scientific knowledge with the aid of a "brain booster." The malevolent force attacks the space ship again, killing Kelly, but is driven off by rocket guns. Stevens sneaks into Pidgeon's laboratory and uses the "booster." The ordeal kills him, but not until he tells Nielsen the secret of the killings. Pidgeon's subconscious has created the mindless monster that ravages the planet. Realizing this, Pidgeon sacrifices his life, and Nielsen, Francis, and the ship's crew prepare to return to earth as the planet and its dangerous science is destroyed.

X-Ray: Such stories of the future are, for the most part, as good or bad as the special effects Hollywood's scientific minds can provide. The effects created here by a top crew are first-class, and audience interest is kept on high. Particularly fascinating are the activities of Robby, the Robot. Color and CinemaScope photography enhance the production. Performances are uniformly good, there is considerable suspense, and direction is well-paced. However, in the final analysis it is the special effects crew that rates top billing. This should have considerable appeal for that growing legion of science fiction addicts, both young and old. Screen play is by Cyril Hume.

Tip On Bidding: Better program price.

Ad Lines: "An Evil Force Walked The World . . . Created By A Science And Civilization Long Dead"; "The World Of Tomorrow, Awesome, Intriguing"; "A World Of Terror And Beauty, Danger And Luxury, The 'Forbidden Planet'."

Tribute To A Bad Man (626)

Outdoor Drama
95m.

(Eastman Color)
(CinemaScope)

Estimate: Well-made outdoor show should appeal to action and western fans.

Cast: James Cagney, Don Dubbins, Stephen McNally, Irene Papas, Vic Morrow, James Griffith, Onslow Stevens, James Bell, Jeanette Nolan, Chubby Johnson, Royal Dano, Lee Van Cleef, Peter Chong. Produced by Sam Zimbalist; directed by Robert Wise.

Story: Young easterner Don Dubbins, making his way west, comes on James Cagney, rich land owner and horse breeder, who is trapped by horse thieves. Dubbins frightens them off, removes a bullet from Cagney's shoulder, and is taken to the latter's ranch. He is given a job by Cagney and meets Irene Papas, former dance hall hostess, living as Cagney's girl on the ranch. More horses are stolen and Cagney, against the wishes of Papas, rides out to hang the guilty man. With the "hanging fever" on him, he is a different man, vengeful and half-crazed. The thieves are cornered, one is hanged; another, Cagney's former dishonest partner, James Bell, is killed by gunfire; and the third escapes. Returning Bell's body to his family, Cagney is told by Bell's son, Vic Morrow, that he will avenge his father's death. Stephen McNally, whom Cagney has fired after finding him making advances to Papas; the third crook, James Griffith; and Morrow conspire to rustle more of Cagney's stock. Dubbins, disillusioned, begs Papas to leave with him, but she sends him away. He finds evidence of the rustling and returns to warn Cagney. They catch the thieves, who have maimed the horses. Cagney strips them of their boots and forces them to march barefoot in front of him to the nearest town, 40 miles away. The brutal punishment forces McNally and Stevens to collapse, but Morrow pushes on. Cagney realizes he has been thirsting for vengeance, not justice, sets the men free, and returns to the ranch. Papas, preparing to leave with Dubbins, realizes that a changed Cagney really loves her and stays with him, while Dubbins rides off alone, at last a man.

X-Ray: This is superior outdoor fare, bolstered by Cagney's performance and serving to introduce interesting newcomers Dubbins and Papas. Photography in CinemaScope is impressive and characters are well developed. It should have appeal for the western and action fans, with better than average returns possible through proper exploitation. Production is excellent and direction is well-paced. The screen play is by Michael Bankfort.

Tip On Bidding: Better program rates.

Ad Lines: "He Was The Only Law For Miles Around But Had The Hanging Fever"; "This Was No Land For A Boy . . . And He Was Not Yet A Man"; "Another Masterful Cagney Portrayal As A Man Possessed Of The Demon Vengeance, But Saved By A Boy's Faith And A Woman's Love."

REPUBLIC

Hidden Guns (5534)

Western
66m.

Estimate: Fair western.

Cast: Bruce Bennett, Richard Arlen, John Carradine, Faron Young, Lloyd Corrigon, Angie Dickinson, Damian O'Flynn, Irving Bacon, Tom Hubbard, Ron Kennedy, Bill Ward. Executive producer C. J. Ver Haeln, Jr.; produced and directed by Al Gannaway.

Story: Gambler Bruce Bennett, owner of a saloon, has set himself up as boss of the town, surrounding himself with hired gunmen as well as paid politicians to make his land grabbing easier. The only opposition is from elected sheriff Richard Arlen and his deputy son, Faron Young. During a card game with a pair of brothers, Bennett kills one, but the other, Ron Kennedy, escapes. Arlen is determined to find him and hang Bennett legally, which causes Young to quit in disgust. Arlen locates Kennedy and persuades him to return to testify while Bennett has hired professional killer John Carradine to take care of both Arlen and Kennedy. They set up the scene for a duel when Arlen shows up to arrest Bennett and Arlen is wounded by a bullet from Carradine's hidden gun after a seemingly fair fight to the others in the town. Some of the townspeople now revolt against Bennett. Young realizes he may yet do some good and dons the badge to avenge wounded Arlen. Bennett decides to restage the duel with Carradine again assisting, but young is wary and catches the hidden sniper as well as Bennett with some well placed bullets. Carradine is dead, but Bennett will live to hang legally.

X-Ray: There are a few off-beat touches which stimulate occasional interest, but on the whole the western is an average one that will do okay on the lower half or wherever this type of entry is best placed. The story is fair, as is the direction, acting, and production. Songs heard include "The Sheriff" and "Vice Versa." The story and screen play are by Sam Roeca and Al Gannaway.

Ad Lines: "Blazing, Bullet-Fast Action!"; "Murder From Ambush!"; "A Western Town Explodes Into Violence."

UNITED ARTISTS

Comanche

Outdoor Drama
88m.

(Krueger)
(CinemaScope)
(Color by DeLuxe)

Estimate: Indian-cavalry saga will please action fans.

Cast: Dana Andrews, Kent Smith, Linda Cristal, Nestor Paiva, Henry Brandon, John Litel, Reed Sherman, Stacy Harris, Lowell Gilmore, Mike Mazurki. Produced and written by Carl Krueger; directed by George Sherman.

Story: In a last attempt to prevent an all-out war against the Comanches, scouts Dana Andrews and Nestor Paiva are sent to find Comanche chief Kent Smith with an offer designed to bring peace to the Mexican-United States border. The Mexican government agrees to stop paying a bounty for Comanche scalps if the Indians stop raiding their border settlements, and the United States agrees to sign a mutual peace treaty. While searching for Smith's stronghold, Andrews and Paiva find Linda Cristal, a Mexican girl who had been captured by a Comanche raiding party, and save Smith's brother from being killed for his scalp by some white hunters, led by Stacy Harris. A band of Comanches finds the group and they are taken to Smith. Andrews convinces Smith that the treaty is the only solution and Smith so informs the other tribal leaders. Fiery Henry Brandon refuses to accept the peace pact and leaves the camp with 50 followers. Before leaving, Brandon demands Cristal, whom he had captured and claimed. Smith refuses. By now Andrews and Cristal have fallen in love. Andrews starts back to the fort with the good news when he runs into a cavalry regiment, headed by General John Litel and Indian Bureau chief Lowell Gilmore, who had been persuaded by Harris that war was the only way to stop the Comanches. Brandon ambushes part of the regiment and attempts to draw Smith into the battle, but he refuses. The cavalry attacks Bandon's band and defeats them, leaving the way clear for the signing of the peace treaty, and for Andrews and Cristal to clinch.

X-Ray: Adhering rather closely to the tried and true cavalry-Indian formula, a good cast, CinemaScope, and color provide enough additional impact to make this entry a better than average action show. Although the love interest is given a very secondary role, it does provide the opportunity to introduce shapely Linda Cristal, and provide another exploitation angle. This film will be best received by the youngsters and action fans.

Ad Lines: "See Savage Comanche Raiding Parties Searching For Loot And Beautiful Captives"; "Brutal White Hunters Stalk Comanches For $300 A Scalp"; "Dana Andrews As An Indian Scout On A Mission With War The Price Of Failure."

Crime Against Joe

MYSTERY MELODRAMA
69M.

(Bel-Air)

ESTIMATE: Satisfactory mystery for lower half.

CAST: John Bromfield, Julie London, Henry Calvin, Patricia Blake, Joel Asgley, Robert Keys, Alika Louis, John Pickard, Frances Morris, Rhodes Reason, Mauritz Hugo, Joyce Jameson, Morgen Jones, James Parnell. Executive producer Aubrey Schenck; produced by Howard W. Koch; directed by Lee Sholem.

STORY: Becoming depressed while working on a painting, John Bromfield damages it and reports to his mother, Francis Morris, that he is going to get drunk while looking for the perfect girl. Meanwhile, a girl reports at a police station that she has been attacked and nearly killed. On his rounds, Bromfield stops at a drive-in and tries to patch things up between car hop Julie London and his friend, taxi driver Henry Calvin, but is unsuccessful and arranges to meet London later at a bar. There, singer Alika Louis tries to interest him, which has jealous bartender John Pickard evicting him by force. Deciding to walk home, he finds Patricia Blake sleepwalking and takes her home to Joel Ashley, her embarrassed father. He finds that London has returned his car. During the night, Louis' body is found with a high school graduation pin nearby. When Bromfield can't produce him, he is arrested and questioned. There is a strong case against him since Ashley refuses to admit seeing him. He is released when London provides him with a false alibi stating she saw the singer get into a car with another man at about the time she was murdered. Bromfield seeks to eliminate his former classmates as suspects and narrow the field to a few. During a school reunion, he and London check records, which eliminates all. He finds that Calvin was in his class but never was graduated. Instead, he was expelled for molesting a girl. Calvin arrives on the scene to kill Bromfield, but the latter subdues him after getting him to admit his guilt. The police, summoned by London, arrive to take him away, and she and Bromfield discuss a future together.

X-RAY: This has a number of suspenseful moments and the identity of the guilty party is well concealed until the climax of the film. With a fairly interesting yarn, average performances, and adequate direction and production, this should wind up as a suitable entry for the lower half. The appearance of singer Julie London, much publicized of late, may be of value in some spots. One song, "Looking For A Man To Love," is heard. Robert C. Dennis wrote the screen play.

AD LINES: "They Tried To Pin A Murder Rap On The Wrong Man"; "A Mystery With A Real Surprise Climax"; "This Mystery Will Have You Guessing From Start To Finish."

Patterns

DRAMA
83M.

(Harris-Myerberg)

ESTIMATE: Absorbing drama of corporate intrigue will appeal most to class audiences.

CAST: Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight, Elizabeth Wilson, Joanna Roos, Elene Kiamos, Shirley Standlee, Ronnie Welsh, Jr., Sally Gracie, Michael Dreyfuss, Adrienne Moore, Elaine Kaye. Produced by Michael Myerberg; directed by Fielder Cook.

STORY: Production executive Van Heflin joins the huge holding corporation headed by Everett Sloane and is assigned to work with elderly Ed Begley, ostensibly his superior. It becomes apparent at a board meeting that Begley and Sloane have no use for each other. Begley is an executive of the old school, while Sloane ignores human relationships and thinks only of the "business." Heflin and Sloane like one another and at a dinner party given by Heflin and his wife, Beatrice Straight, Sloane tells Heflin that he likes his work and considers him a replacement for Begley, whom he hopes will resign. Heflin is torn by his real desire for the job and his equally strong revulsion at the thought of hurting Begley. Heflin finds Begley alone at the office after working hours. The old man, long a secret drinker, is broken now by the bottle and his constant war with Sloane, whom he hates, but tells Heflin he will never resign. Heflin is commended for a report that he insists was done with Begley's assistance, but Sloane cruelly makes it plain that he knows Begley's contribution was only incidental. Broken completely, Begley suffers a heart attack and dies. Heflin agrees to stay on as second man to Sloane with the understanding that he hates Sloane's guts and will do all in his power to destroy him.

X-RAY: The tensions and cross currents of intrigue and emotion that make up any large corporation are graphically portrayed in this well-made drama. Acting on all levels is tops, with particularly effective portrays turned in by Heflin, Sloane, and Begley. Adapted from a successful TV play, this gains in the transition to the screen. However, it is class entertainment and will find most favor in metropolitan areas among discriminating moviegoers. It is definitely not for the action lovers or the kids.

AD LINES: "A Jungle Of Business, But Just As Savage As Any Jungle In The World"; "Can Business Ignore Men?"; "A Stimulating Story Of Ideas In Conflict."

U-International

The Creature Walks Among Us (5617)

MELODRAMA
78M.

ESTIMATE: Okay addition to the series.

CAST: Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Palmer, Maurice Manson, James Rawley, Don McGowan, Ricou Browning.

STORY: Wealthy surgeon Jeff Morrow finances an expedition into the Florida Everglades to capture the half-man and half-fish creature so he can conduct experiments. Accompanying him on the lavish yacht are his wife, Leigh Snowden, and medical specialists Rex Reason, Maurice Manson, and James Rawley, as well as guide Gregg Palmer, who knows approximately where the creature is located. They use sonar equipment to track him. There is friction between Morrow and Snowden, as he is overly jealous. Palmer tries to make passes but is rebuffed. They capture the creature after a terrific battle during which the monster is severely burned. Morrow gets his lungs to function to take the place of his badly burned gills, and they discover skin under his burned-off scales. They eventually arrive at Morrow's California ranch where the creature is put behind a strong fence. He is docile for the most part, except when he kills a mountain lion. Morrow, jealous of Palmer's attentions to Snowden, fires him. Palmer taunts Morrow and he kills him, taking Palmer's body to the cage of the creature. The latter is upset by the violence and goes on a rampage, tearing the fence down and killing Morrow, after which he escapes towards the sea. Reason leaves but promises Snowden that they will see each other in the future now that she is free.

X-RAY: A suitable addition to the others in the series, this entry permits the audience more detailed studies of the creature and close ups. The story holds attention and the acting, direction, and production are okay. It should please as well as others in the series and is a good exploitation item. The story and screen play are by Arthur Ross. It should do okay as a supporting feature on the program.

AD LINES: "The Creature Strikes Again"; "The Monster From The Deep Is Trapped For Scientific Study"; "A Scream In The Night Meant The Creature Was Loose Again."

The Price Of Fear (5618)

MELODRAMA
79M.

ESTIMATE: Average meller.

CAST: Merle Oberon, Lex Barker, Charles Drake, Gia Scala, Warren Stevens, Mary Field, Tim Sullivan, Phil Pine, Dan Riff, Stafford Repp, Konstantin Shayne. Produced by Howard Christie; directed by Abner Biberman.

STORY: Lex Barker threatens his partner, Tim Sullivan, when he sells out his half interest in a dog race track to racketeer Warren Stevens. When Barker refuses to play his way, Stevens sends killer Phil Pine after him. Meanwhile, Merle Oberon, an investment counselor and slightly tipsy, hits a man while driving from a night club and drives off in panic. Remorseful, she stops to phone the police and admit the crime. Barker, almost cornered by Pine and others sees her car with motor running and drives off in it. Oberon reports her car stolen and Barker is picked up. Stevens decides to have Sullivan killed and frames Barker. Barker thus faces either a murder rap or trial for car theft and hit and run. His friend, detective Charles Drake, helps him break the murder charge against him so Stevens decides to get rid of Barker by working with Oberon to send him away for manslaughter, because the accident victim died. Oberon agrees to protect herself and her business, even though she shows signs of falling in love with Barker. The latter locates a witness in his favor, a cab driver, who is hiding out, but his wife claims he is away after being warned by Oberon not to talk. Stevens has Pine kill the cabbie, Stafford Repp. Other clues make Barker suspicious of Oberon and she finally admits she drove the car. She tells him she is leaving the country rather than stay and face charges and sets a trap aboard a train which is sprung by Stevens and Pine in the baggage car. Barker is saved by the arrival of Drake and by Oberon, who in saving him falls to her own death under a passing train.

X-RAY: Destined to serve as program material, this entry is over-burdened with story angles, leaving the actors as well as the audience confused at times. There's enough intrigue and melodrama, to say nothing of movement and calculated situations, to keep viewers interested for the most part. The cast is adequate and the direction and production is average. It will serve on the lower half. Robert Tallman is responsible for the screen play based on a story by Dick Irving Hyland.

AD LINES: "He Was Wanted For Two Crimes He Didn't Commit"; "A Fast-Moving Tale Of A Man And A Woman In Love And Afraid"; "He Was Marked For Death Until The Wrong Woman Came Along At The Right Time."

WARNERS

Serenade (516)

DRAMATIC MUSICAL
122M.

(WarnerColor)

ESTIMATE: High class musical drama should click in all spots.

CAST: Mario Lanza, Joan Fontaine, Sarita Mentiel, Vincent Price, Joseph Calleia, Harry Bellaver, Vince Edwards, Silvio

Minciotti, Frank Puglia, Edward Platt, Frank Yaconelli, Marie Siletti, Maria Serrano, Eduardo Noriega, Licia Albanese, Jean Penn. Produced by Henry Blanke; directed by Anthony Mann.

Story: Joan Fontaine, society playgirl with a penchant for sponsoring artistic careers through concert manager Vincent Price, "finds" singer Mario Lanza. His career develops rapidly as does his naive love for Fontaine, but she tires of him and turns her attention to a young sculptor. Infuriated at being tossed aside, Lanza goes berserck during a performance of "Otello." This turns all impressarios against him, and when he fails in a try out in a second rate Mexican company, he is stricken with fever and becomes an involuntary patient in the hacienda of Sarita Montiel, daughter of a former famed bullfighter. His health restored by her ministrations, Lanza finds true love at last. After wedding, they leave for him to pursue an operatic career with his voice inspired to greater heights by his love for Montiel. In New York, Fontaine tries to renew Lanza's love for her and warns Montiel that she intends to steal him away. At a party honoring Lanza, Montiel volunteers to do a bullfighter's dance. She thrusts her sword toward the throat of Fontaine. Only a fierce cry from Lanza prevents Montiel from killing her rival. Sick with jealousy, Montiel rushes from the house blindly into the path of an oncoming bus. Lanza rushes to her side and swears his love for her. She makes him understand that only by going on can he prove his love for her and at the same time destroy the evil of Fontaine. That night, worried, Lanza watches the wings for some word of the condition of his wife. When he learns she is okay, his voice rings out in a newly-found spirit of love and hope.

X-Rays Based on a novel by James M. Cain, with a goodly amount of excellent singing, this emerges as a truly entertaining film. The supporting players are all fine, with Montiel a standout as the Mexican girl. There are moments of suspense with the photography under the direction of J. Peverell Marley some of the most beautiful ever seen in WarnerColor. Art direction by Edward Carrere likewise should get kudos. The songs, of course, are wonderful to hear, the "punch" of the film coming in a rendition of "Ave Maria" in a little Mexican Church, where Lanza has gone to pray that he may get his voice back. Lanza seems more at ease in the operatic numbers, although the popular ones come through well. Numbers include "La Danza," "Terna A Surriento," "My Destiny," "Serenade," and many more, including numbers from "Fedora," "Il Trovatore," "Otello," "Don Giovanni," "L'Arlesiana," etc. It is apparent that nothing has been spared to make this the outstanding musical drama it is. And, of course, there is the lovely, ringing voice of Lanza to wrap it up as a potential winner for boxoffices everywhere. Metropolitan Opera star Licia Albanese makes a special appearance with Lanza, singing a duet.

Tip On Bidding: Higher rates.

Ad Lines: "The Greatest Tenor Of Our Times In His Greatest Film"; "A Musical Love Drama In A Modern Setting"; "Let The Rafters Ring With A Film Of Rare Beauty And One Of The Greatest Voices Of All Time."

The Searchers (518)

Outdoor Drama
120m.

(Technicolor)
(VistaVision)

Estimate: Okay, big-scale western.

Cast: John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood, John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr., Antonio Moreno, Hank Worden, Lana Wood, Walter Coy, Dorothy Jordan, Pippa Scott, Pat Wayne, Beulah Archuletta, The C. V. Whitney Picture was produced by Morian C. Cooper, directed by John Ford.

Story: John Wayne comes home to the Texas ranch he owns with his brother, Walter Coy, after many years' absence. Ward Bond and a band of rangers arrive looking for cattle rustlers. Wayne believes Indians are responsible, persuades Coy to remain with the family, and joins the posse with Jeff Hunter, a ward of the family since the massacre of his family by Comanches. Finding that the Comanches had stolen the cattle only to draw the rangers from their homes, Wayne and Hunter race back to the ranch. They find the family killed by the Indians led by Henry Brandon, realize the red skins have kidnapped the women, and they set out in pursuit along with Harry Carey, Jr., boy friend of one of the girls. Days later, Wayne finds the body of Carey's girl. Carey goes berserk and singly attacks the Comanche village, where he is killed. Wayne and Hunter continue their search for Brandon until winter forces them back to the ranch of John Qualen, his wife, Olive Carey, and their daughter, Vera Miles. Miles declares her love for Hunter and tries to prevent him from continuing his search, but the two start out again to track the Comanches. Five years later, Wayne catches up with Brandon. In the New Mexican territory, Wayne and Hunter find Natalie Wood, the kidnapped girl, grown to womanhood as an Indian. Recognizing the men, Brandon gives fight and Wayne is wounded. Hunter takes him home and they arrive in time to break up the wedding of Vera Miles and young rancher Ken Curtis. The cavalry asks the Rangers to help them in action against the Comanches. Wayne sees a chance to not only get revenge on Brandon, but to kill Wood, whom he feels has disgraced the family by becoming a Comanche. In the ensuing battle, the Indians are routed and Brandon killed. Wayne corners his niece. Faced with the prospect of killing the last of his own family, he relents and takes her back to be raised by Qualen and family.

X-Ray: This action packed outdoor opus suffers from excessive length. Performances are adequate all the way down the line, with Wayne, of course, his effective, silent self. There is a great Indian fight near the finale and Warners, willing to try all of the new processes, have captured in Vista Vision many artistic shots of the great, wide west, particularly in the New Mexico bad land. The story by Alan LeMay and screen play by Frank S. Nugent are interest-holding, except when slowed to a walk in the midst of all the grandeur of the scenery.

Tip On Bidding: Better rates.

Ad Lines: "The Real West Comes Alive In Technicolor and VistaVision"; "John Wayne In One Of His Greatest Outdoor Roles"; "The Wild Life Of The Early Frontier And The Battle Against The Brutal Comanches."

ENGLISH FILMS

The Ladykillers

Comedy
94m.

(Continental)
(English-made)

Estimate: Highly amusing import.

Cast: Alec Guinness, Cecil Parker, Herbert Lom, Peter Sellers, Danny Green, Katie Johnson, Jack Warner, Frankie Howard, Philip Stanton, Fred Griffiths. Produced by Michael Balcon; directed by Alexander Mackendrick.

Story: Elderly Katie Johnson, prim and Victorian, is delighted when Alec Guinness, pretending to be a professor, rents a room in her house. She is even more pleased with his "amateur string quartet," a group of six accomplices who meet to plan the intricate details of a bank robbery. Above the objections of his accomplices, Guinness insists on keeping her in his plans. The robbery goes according to plan, the trunk with the loot is moved to the accomplice in the railway station, and Johnson arrives to claim it. Returning, she becomes involved in an incident. The police intervene and escort her home, together with the trunk full of money. Later, the money accidentally falls out of a cello case, and the old lady realizes the true situation. As the gang cannot leave now, they try to persuade the old lady to keep quiet. Their attempts are fruitless, and in desperation they decide to do away with her, but nobody wants this task. In trying to do away with her, or avoid doing away with her, a mixed-up series of adventures result, in which the criminals through greed or accident, succeed only in killing each other. Only the old lady survives. She marches off to the police station to inform them about the robbery, which has been publicized in all papers by now. But they still remember her last "flying saucer" story, and to humor her, tell her to keep the loot. She is quite surprised and happy as she leaves the police station.

X-Ray: This import is highly humorous and should entertain most audiences. Performances are of generally high calibre, with Johnson and Guinness particularly praiseworthy. The direction and production are good. This can play in regulation houses as well as in the art and specialty spots. The story and screen play are by William Rose.

Ad Lines: "Guinness At His Comic Best"; "Hilarious Adventures Of A Would-Be Master Criminal"; "Laughs For All In This Alec Guinness Comedy Hit."

Richard III

Drama
155m.

(Lopert)
(VistaVision) (Technicolor)

Estimate: High rating entry for art and specialty spots.

Cast: (In order of appearance) Cedric Hardwicke, Nicholas Hannen, Laurence Olivier, Ralph Richardson, John Girlgud, Mary Kerridge, Pamela Brown, Paul Huson, Stewart Allen, Claire Bloom, Russell Thorndike, Wally Bascoe, Norman Fisher, Andrew Cruickshank, Clive Morton, Terence Greenidge, Norman Wooland, Alec Clunes, Dan Cunningham, Douglas Wilmer, Lawrence Naismith, Michael Gough, Michael Ripper, Stanley Baker, Helen Haye, Esmond Knight. Produced and directed by Laurence Olivier.

Story: When Edward IV, Cedric Hardwicke, is crowned, his hunchback brother Richard, twisted in mind as well as in body, as played by Laurence Olivier, starts scheming to one day sit on the throne. He woos Lady Claire Bloom, widow of a knight slain by Olivier during the War of the Roses. Though she violently spurns him initially, his strange attraction brings her to him. He next poisons Hardwicke's mind against his brother, John Gielgud, who is tried for treason and imprisoned. Olivier secures a warrant of execution for Gielgud. Hardwicke, in failing health, decides to rescind it, but Olivier delays its delivery until too late. At Hardwicke's death, Olivier becomes protector to the Prince of Wales, a youngster, Paul Huson, and succeeds in doing away with others around him one way or another. He orders his assassins to kill the Prince and his brother and finally assumes the throne after a calculated public outcry for him to take over as King. His loyal friend and assistant, Buckingham, Ralph Richardson, seeing his own position faltering, decides to join the forces of Henry Tudor, Stanley Baker, who wants to overthrow Olivier. The son of Lawrence Naismith, father-in-law of Baker, is held as a hostage by Olivier to insure him and his men fighting on his side come battle time. From all sides, he is faced by desertions and even on the field of battle, his men join the opposition until he stands alone battling to the death.

X-Ray: There are many people who love Shakespeare and think his works are the utmost in entertainment. To these, this production will be among the best ever turned out. Then there are others who can take Shakespeare or leave him alone. The lavish production values, the intriguing characterziations, and the story that is well done, as well as the color and pomp of presentations, will be influencing factors that may bring them into theatres. Then there are regular, ordinary people who go to theatres for the sake of being entertained on an ordinary level and who have difficulty understanding ordinary English accents. To these, Shakespeare and the King's English will mean naught except perhaps for a curiosity factor. Then, too, there are millions of students who daily meet Shakespeare in classrooms everywhere. To these, this entry will be manna, giving them a respite from laborious perusal of textbooks and a chance to see "Richard III" live on the screen. Not to be forgotten, of course, are the millions who have seen the film in practically its entirety on television and for nothing. Will they go to theatres to see it again? Will they talk it up so that their friends will go to theatres to pay to see the film? Will the reams of publicity prove an influencing factor in getting audiences into theatres to see the release? As for the film itself, it is a magnificent work from an artistic viewpoint, as well as the most lavish of production. There are moments of dramatic fire as well as periods of too much talk and too little action. It's a little hard to single out one as against others for praise, but there is no doubt that this must be done for Olivier, who not only masterfully portrays the title role but has also produced and directed the work in high rating fashion. Bravo Shakespeare! Bravo Olivier! Incidentally, a little shortening might not have been remiss.

Tip On Bidding: Individual situations govern this.

Ad Lines: "One Of Shakespeare's Greatest Works Lives On The Large Screen"; "The Picture Everyone Is Talking About"; "A Dramatic Triumph . . . Shakespeare At His Best."

FOREIGN

In A Girl's Dormitory

Mystery 102m.

(Ellis)

(French-made) (English titles)

Estimate: For art and specialty spots.

Cast: Jean Marais, Francoise Arnoul, Denise Grey, Jeanne Moreau, Noel Roquevert, Line Noro, Pierre Morin, Claude Albers, Josette Arno. Produced by Raymond Eger. Directed by Henri Decoin.

Story: A detective, Jean Marais, is assigned to investigate a murder that has occurred at an exclusive boarding school for adolescent girls. The victim is a wealthy, popular girl who was found strangled in her bed one morning. The director tells Marais that she expects him to find the killer outside of the school, and she is displeased at his insistent interrogations of the school staff and students. Marais finds out that two sadistic games were played that night, and that the victim had been tied up. There are a number of suspects, a teacher with an unnatural affection for one of the girls, a suspicious Spanish gentleman at the inn, and some of the pupils themselves. The dead girl's best friend gives Marais her letters and some films. At a public showing of the films, there is a sequence where an elderly, mild-mannered teacher is shown with the slightly disreputable town photographer, kissing. This teacher becomes hysterical and makes a public confession of the murder. The whole story is told, the girl's sadistic pranks had so upset and frightened the teacher that she had strangled the girl.

X-Ray: A fairly interesting mystery, with undertones of sadism and unnatural love, will best appeal to the art and specialty spots. The plot is lengthy in the telling. Characterizations, direction, and production are average. The screen-play is by Andre Steeman, from a novel by de Stanislas.

Ad Lines: "Shocking Tale Of Murder And Warped Emotions"; "An Exciting Story Of Twisted Love And Hate."

Unmarried Mothers

Drama 91m.

(President)

(Swedish-made) (English titles)

Estimate: Trite plot about illicit love for exploitation spots.

Cast: Eva Stiberg, Bengt Logardt, Ollegard Wellton, Per Sjostrand, Gunlog Hagberg, Erik Strandmark, Gerd Eriksson, Lissi Alandh. Produced by Bengt Logardt; directed by Bengt Logardt and Hans Hahlin.

Story: At a dance one summer evening, a young girl is attracted to a handsome young man who says he is a doctor. They go off together, and after that she never sees him again. She learns that she is pregnant, and inquires after him at the various hospitals, with no success. She learns of his engagement through the newspapers and becomes acquainted with another girl who is in the same situation. At the hospital, she discovers that the ward doctor is the man she has been searching for. The doctor is guilt-stricken by her disclosure, but she refuses to let him assume financial obligation for the child. He delivers her twins, and she goes to a home for unmarried mothers, makes friends, and listens to other similar stories of seduction and desertion. In the meantime, the doctor has told his fiancee the story, and his fiancee is shocked and critical. Finally the doctor breaks the engagement, goes to the home, and asks the girl to marry him.

X-Ray: The plot is too slight to sustain continuous interest. It is presented largely through anecdotes which are repetitious and coincidence makes the story contrived. The realistic treatment and content make the film most suitable for the exploitation houses. Acting is fair. The screen-play is by Bengt Logardt.

Ad Lines: "Realistic Drama Of Intense Emotions"; "An Emotion-Packed Story Of Sinful Loves"; "They Lived A Life-Time In A Few Moments . . . And A Life-Time Of Shame After."

MISCELLANEOUS

Mobs, Inc.

Melodrama 78½m.

(Premier)

Estimate: Routine programmer.

Cast: Reed Hadley, Marjorie Reynolds, Douglas Dumbrelli, Don Hagerty, Will Geer, Liza Howard. Produced by Hal Roach, Jr., directed by William Asher.

Story: At the Police Academy in Los Angeles, the lecturer tells his class three stories of confidence rackets. The first is about a taxi-dancer who meets a small-time racketeer and becomes partners with him. Another racketeer, playing for bigger stakes, persuades her to join forces with him. They gain access to a wealthy man's home by pretending to be a photographer-writer team sent by a magazine to photograph the home. The police arrive in time to stop the burglary. The girl's former boy friend had informed on them. The second story deals with an imaginary stock syndicate that is supposed to buy certain stocks cheap and sell them at an inflated profit. A publisher is swindled out of $40,000 with the aid of a glamorous, sophisticated woman who is used as a decoy. The third story presents the most elaborate swindle. A crippled young man comes to a small town and buys a dilapidated, abandoned farm for $1750. The townspeople help him fix it up and he becomes a sympathetic and popular person in the community, especially with the pretty female broker. He claims that a spring on his property has therapeutic effect on his arthritis, and he cleverly contrives to have the town buy back the worthless property for $50,000. He is foiled in time by the police. The pretty real estate broker had overheard him discussing the plans with a confederate.

X-Ray: This is a fair programmer with a mildly interesting plot. The acting is fair and the direction and production are substandard. Screen play is by Will Gould and Lee Loeb. Story based on TV series, "Racket Squad." It's filler for the lower half.

Ad Lines: "The Inside Story Of The Confidence Rackets"; "As Timely As Today's Headlines"; "Excitement-Packed Thriller Exposing Confidence Rackets!"

The Shorts Parade

TWO REEL

Color Documentary

TOWERS ABOVE THE SAND. U. S. Army Engineers. Color. 14m. This is a somewhat disjointed presentation of the potential productivity of the southwest, a region handicapped by the caprices of nature in the form of drought and flood. The activity of the Army Engineers is shown linked to the present and future of the area through long range planning and construction. The color photography is effective, and this should fill in adequately on programs in the southwest area or in specialty spots. This is a free subject. FAIR.

Documentary

OPERATION NOAH. U. S. Army Engineers. 28m. An interesting documentary on last year's floods and destruction following Hurricane Diane in the Middle Atlantic and New England states, this subject suffers by being overly long for the average program. It is well produced and the black and white photography is capable reporting. Rural audiences probably will find it of greater interest than urban ones and be less critical of plugs for the Army and its efficient cleanup after the disastrous inundation. This is a free subject. GOOD.

ONE REEL

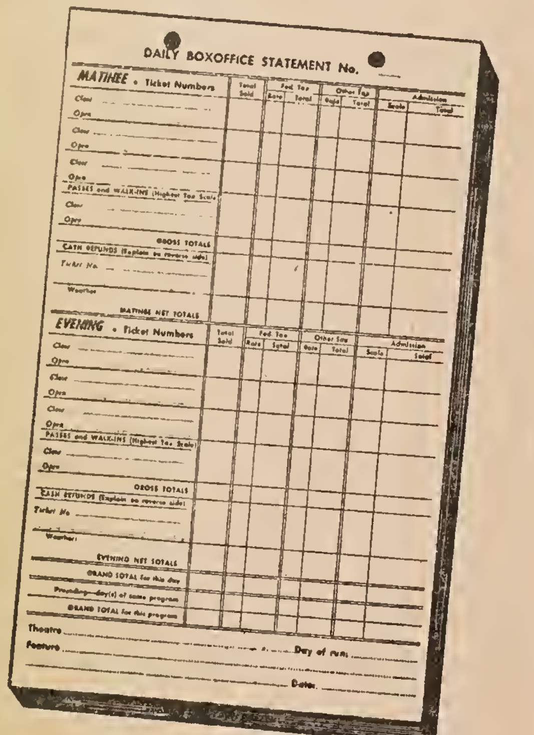
Color Cartoons

GROUND HOG PLAY. Paramount—Casper Cartoons. 6m. Casper, the ghost, is lonely and wants a playmate. Hilary, the ground-hog, wants his shadow as a play-mate. The inevitable solution, to Casper only, is to become Hilary's shadow. This he does, and Hilary and Casper, as his shadow, have a delightful time together. Then Hilary discovers that Casper is really a ghost and he is frightened. He runs away, into a ferocious jungle lion. Casper rescues him and helps Hilary find his own shadow. GOOD. (B15-3).

HEAVEN SCENT. Warners — Merrie Melodies. 7m. Pepe Le Pew, French skunk, is a wolf from the word go, but is frus-

BOXOFFICE STATEMENTS

—a Daily memoranda of the complete THEATRE CASH CONTROL SYSTEM



Printed on both sides so that complete factual totals for one day can be kept on one 8½ x 5½ inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

Price per pad: 25c each

All sales prepaid. Please send check, money order or stamps with order. Sold under money back guarantee.

Ask for SAMPLE SHEETS!
Sold ONLY to Subscribing Theatres by
EXHIBITOR BOOK SHOP
246-48 N. Clarion Street, Philadelphia 7, Pa.

trated by the lovely, lady skunk who keeps him on the run. Still romantically unsuccessful at the finish, he shrugs his shoulders, says, "There is very little difference from boy and girl skunks; but thank goodness for that little difference." This final gag should give you an idea of the quality of the reel. FAIR. (3714).

MIXED MASTER. Warners—Merrie Melodies. 7m. This concerns Robert, a mongrel hubby brings home, and Chang, the wife's pedigreed Ching. Robert tries to find out what kind of dog he is until he becomes a mother. FAIR.

MOUSEUM. Paramount—Herman and Katnip Cartoons. 6m. Herman, the mouse, takes his cousins to the museum. There they encounter the cat, who gives them a merry chase through the museum, becoming battered and bruised as he tries to outwit and catch the wily Herman. Herman outmaneuvers him though, and Katnip, worse for wear, sneaks off in complete defeat. GOOD. (H15-2).

RABBITSON CRUSOE. Warners—Bug Bunny Specials. 7m. Robinson Crusoe is busy fighting a shark, eating cocoanuts which he can't stand, when Bugs arrives to find himself the center of a pot of rabbit stew. A wild chase ensues, with Bugs egging the shark on Robinson for the most part. FAIR.

RED RIDING HOODWINKED. Warners—Merrie Melodies. 7m. In this burlesque on "Little Red Riding Hood," Sylvester muscles into the wolf's racket. The two of them chase the cute little girl carrying Tweety to her grandmother, and also chase the grandmother. At the end, grandmother proves to be the bus driver, who foils both Sylvester and the wolf and saves her granddaughter and Tweety. GOOD. (3704).

TWEET AND SOUR. Warners—Merrie Melodies. 7m. Sylvester is told to take good care of Tweety by the dear, old mistress or suffer the consequences of winding up as cat gut on a violin. An alley rabbit causes him to exert himself greatly in a rough and tumble fight over Tweety, and when the old lady returns Sylvester is blamed for everything, although he really did more than his best to guard his charge. GOOD. (3713).

Comedy

SO YOU THINK THE GRASS IS GREENER? Warners—Joe McDoakes Comedies. 10m. George O'Hanlon has a nagging wife and things look greener on the other side of the fence, in this case the office beauty. "Bad Sam," his guardian angel, arranges for a switch, but the office cutie turns out far worse than the nagger, and Joe is glad to get back to normal. GOOD. (3403).

Musical

FRANKIE CARLE AND ORCHESTRA. Columbia—Thrills Of Music Reissues. 9m. When first reviewed in THE SERVISECTION of May, 1949, it was said: "Barry Gray, a disc jockey, introduces Jerry Wayne singing 'You Can't Be True Dear' while Marjorie Hughes sings 'I Don't Want To Meet Any More People.' Frankie Carle, his piano, and orchestra play his theme and own composition, 'Sunrise Serenade.' GOOD." (8954).

VistaVision Musical

BING PRESENTS ORESTE. Paramount-VistaVision Special 10m. Bing Crosby's casual manner and fine voice of new screen find Oreste in both classical and popular vocal efforts combine to provide real entertainment in this elaborately produced short subject designed to introduce the young singer to motion picture audiences. Songs heard include "Vesti La Giubba," from I Pagliacci; "Cara Mia"; and "Begin The Beguine." EXCELLENT. (V15-1).

Novelty

CANDID MICROPHONE. Columbia—Reissues. 11m. When first reviewed in THE SERVISECTION of July, 1950, it was said of this original Series 2, Number 5: "Allen Funt takes his hidden microphone and hidden camera to a diner, gets into a chef's costume behind the counter, and deliberately baits three customers. Next, Funt gets behind the counter of a cutlery shop, telling a customer he never bought an item in the store and getting him frantic. EXCELLENT." (8553).

FASTER AND FASTER. Warners—Specials. 10m. Produced by Robert Youngson, this shows how boating has gotten faster and faster through the years. Shown are ice boats, sail boats, finally outboard motor racing, speed boats, and hydroplane-boats. Some of the footage is thrilling, much of it at a terricfic pace. EXCELLENT. (3603).

HER HONOR, THE NURSE. RKO—Screenliner. 8m. There is a dire need for nurses everywhere and here are seen the various steps and learning that a girl goes through from start to finish when she receives her nursing cap at a touching graduation ceremony. GOOD. (64205).

A NECKIN' PARTY. Warners—Specials. 10m. This is a reissue, first reviewed in THE SERVISECTION of September, 1937, at which time it was said: "Edgar Bergen and Charlie McCarthy, tired of night life, adjourn to a dude ranch, where Charlie runs afoul of a jealous Mexican, is about to become star performer at a neck-tie party, when saved. Particularly important here is Charlie's single appearance (through camera magic), which still further adds to the dummy's effectiveness as an 'actor.' GOOD." (3604).

THERE'S GOLD IN THEM THRILLS. Paramount—Toppers. 10m. Glimpses of stunt performers at work in archery, knife-throwing, flame-swallowing feats. Also, demonstrations of a human "fly" scaling a building, and other performers who do similar stunts at great heights. FAIR. (M15-4).

Color Sports

FISH ARE WHERE YOU FIND THEM. Warners—Sports Parade. 10m. In beautiful Technicolor, this shows fishing for savage pike in Germany; bass fishing in Florida; fishing for rainbow trout in a South American lake; and fishing for brook trout in Austria, where a festival ends the catch. This is by Andre De La Valle. GOOD. (3502).

Sports

ANIMAL SPORTS QUIZ. Paramount—Grantland Rice Sportlights. 9m. Facts and brief glimpses of some lesser known birds and animals, with a quiz for the audience on identifying some unusual animals, and familiar animal similes. FAIR. (R15-3).

ISLAND WINDJAMMER. RKO—Sportscope. 8m. Off the Bahama Islands sailing is an art, and once a year there an out-island regatta where the boats and their masters show what they can do. FAIR. (64306).

JUST A REMINDER

• • These PINK **"SERVISECTIONS"** are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding **"SERVISECTION"** page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

COMPLETE BACK SEASONS—are available to Subscribing Theatres at 52c per set!

. . . plus the fact that this is the ONLY* reviewing service in the entire trade press that gives detailed analytical reviews to *ALL* Features and *ALL* Shorts distributed during any particular Film Season!!!

**THIS WE WILL BE HAPPY TO PROVE THROUGH A CONTRAST STUDY OF PAST SEASONS!*

AND . .

For those Subscribing Theatres who wish to save and classify by seasons . . .

THE "Service-Kit" RING BINDER

will adequately house 2 Film Seasons (52 forms)

This sturdy, stiff-backed, 3-ring, loose-leaf binder is covered in dark blue levant grain Fabricoid that guarantees a long and useful life. The size is 10½ x 12¾ inches to fit these forms.

PRICE: $1.25 ea. (Including postage and delivery to the Subscriber) ALL SALES PREPAID

ALPHABETICAL GUIDE Since The Sept. 7, Issue To 250 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A
ADORABLE CREATURES—108m.—Continental 4100
AIR STRIKE—67m.—Lippert 4023
ALIAS JOHN PRESTON—71m.—Associated 4073
ALL THAT HEAVEN ALLOWS—89m.—U-I 4055
ALONE IN THE STREETS—80m.—Carroll....4100
ANGEL WHO PAWNED HER HARP, THE—73m.—Dominant 4100
ANYTHING GOES—106m.—Paramount 4090
APACHE AMBUSH—68m.—Columbia 4021
APACHE WOMAN—83m.—American Releasing 4056
ARTISTS AND MODELS—109m.—Paramount 4062
AT GUNPOINT—81m.—Allied Artists 4069

B
BACKLASH—82m.—U-I 4119
BALLET DE FRANCE—83m.—Lewis 4050
BAR SINISTER, THE—(Wildfire)—88m.—MGM 4023
BATTLE STATIONS....81m.—Columbia 4097
BEAST WITH 1,000,000 EYES, THE—78m.—American Releasing 4063
BENGAZI—78m.—RKO 4047
BENNY GOODMAN STORY, THE—116m.—U-I 4080
BIG KNIFE, THE—11m.—United Artists....4034
BIG TIP OFF, THE—78m.—Allied Artists 4089
BILLY, THE KID—95m.—MGM....4061
BLOOD ALLEY—115m.—Warners 4035
BOBBY WARE IS MISSING—66m.—Allied Artists....4089
BORIS GODUNOV—108m.—Artkino 4113
BOTTOM OF THE BOTTLE, THE—89m.—20th-Fox....4098
BRAIN MACHINE, THE—72m.—RKO 4110
BRIDE OF THE MONSTER—67m.—Realart....4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021
BROKEN STAR, THE—82m.—United Artists....4112

C
CAROUSEL—128m.—20th-Fox 4118
CASH ON DELIVERY—82m.—RKO 4091
COCKLESHELL HEROES—97m.—Columbia 4109
COMANCHE—88m.—United Artists 4122
COME NEXT SPRING—92m.—Republic 4098
CONFLICT—95m.—Artkino 4101
CONQUEROR, THE—111m.—RKO 4117
COUNT THREE AND PRAY—102m.—Columbia....4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CREATURE WALKS AMONG US, THE—78m.—U-I....4123
CRIME AGAINST JOE—69m.—United Artists....4123
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078

D
DANCE LITTLE LADY—87m.—Trans Lux 4100
DAY THE WORLD ENDED—79m.—American Releasing 4102
DEADLIEST SIN, THE—77m.—Allied Artists....4121
DEEP BLUE SEA, THE—99m.—20th-Fox....4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount.... 4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 4078
DIG THAT URANIUM—61m.—Allied Artists 4085
DOCTOR AT SEA—92m.—Republic 4111
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia....4037

E
ETERNAL LOVE—95m.—Casino 4101

F
FEAR—82m.—Astor 4077
FIGHTING CHANCE, THE—70m.—Republic 4070
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Columbia 4022
FOR DO'S SAKE—88m.—Grand Prize 4113
FORBIDDEN PLANET—98m.—MGM 4121
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—91m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRISKY—98m.—DCA 4066
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G
GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GLASS TOMB, THE—59m.—Lippert 4109
GLORY—100m.—RKO 4091
GOOD MORNING, MISS DOVE—107m.—20th-Fox....4067
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia..4022
GUY NAMED JOE, A—149m.—MGM....4061
GUYS AND DOLLS—149m.—MGM 4054

H
HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—115m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HIDDEN GUNS—66m.—Republic 4122
HILL 24 DOESN'T ANSWER—100m.—Continental....4073
HIS EXCELLENCY—84m.—Brenner 4113
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOT BLOOD—85m.—Columbia 4117
HOUSTON STORY, THE—79m.—Columbia 4086

I
I DIED A THOUSAND TIMES—109m.—Warners....4050
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
IN A GIRL'S DORMITORY—102m.—Ellis 4125
INDIAN FIGHTER, THE—88m.—United Artists....4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)

J
JAIL BUSTERS—61m.—Allied Artists 4053
JOE MACBETH—90m.—Columbia 4090
JOHNNY STOOL PIGEON—74½m.—U-I 4062

K
KETTLES IN THE OZARKS, THE—81m.—U-I 4119
KILLER IS LOOSE, THE—73m.—United Artists....4099
KILLER'S KISS—67m.—United Artists 4039
KISMET—113m.—MGM 4078
KISS OF FIRE—87m.—U-I 4026
KISS THE BLOOD OFF MY HANDS—79m.—U-I....4062

L
LADY GODIVA—89m.—U-I 4050
LADY-KILLERS, THE—94m.—Continental 4124
LAST FRONTIER, THE—98m.—Columbia 4077
LAST HUNT, THE—108m.—MGM 4110
LAST OF THE DESPERADOS—71m.—Associated....4077
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LET'S MAKE UP—72m.—United Artists....4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox....4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LITTLEST OUTLAW, THE—75m.—Buena Vista....4085
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists 4033
LOVER BOY—85m.—20th-Fox 4067
LUCY GALLANT—104m.—Paramount 4046

M
MADDELENA—90m.—I.F.E. 4023
MAN ALONE, A—96m.—Republic 4034
MANFISH—76m.—United Artists 4112
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WHO NEVER WAS, THE—103m.—20th-Fox 4111
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists....4047
McCONNELL STORY, THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM....4097
MELODY BELOND LOVE—95m.—Grand Prize....4101
MIRACLE IN THE RAIN—107m.—Warners 4099
MOBS, INC.—78½m.—Premiere 4125
MUSIC LAND—69m.—RKO—Disney 4066
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic....4071

N
NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NEVER SAY GOODBYE—96m.—U-I 4112
NIGHT HOLDS TERROR, THE—86m.—Columbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
NO MAN'S WOMAN—70m.—Republic 4071
NORTHWEST PASSAGE—126m.—MGM 4110

O
OKLAHOMA!—143m.—Magna-Todd-AO 4051
ON THE THRESHOLD OF SPACE—96m.—20th-Fox....4118
ONE MINUTE TO ZERO—105m.—RKO 4111
ONE STEP TO ETERNITY—94½m.—Ellis 4074
ONE WAY TICKET TO HELL—65m.—Eden....4081
OUR MISS BROOKS—85m.—Warners 4112
OVER-EXPOSED—80m.—Columbia 4117

P
PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PATTERNS—83m.—United Artists 4123
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Van Wolf-API 4087
PICNIC—115m.—Columbia 4069
PLEASE MURDER ME—78m.—DCA 4109
POSTMARK FOR DANGER—86m.—RKO 4098
PRICE OF FEAR, THE—79m.—U-I 4123
PRISONER, THE—91m.—Columbia 4070

Q
QUEEN BEE—95m.—Columbia 4045
QUENTIN DURWARD—101m.—MGM 4045

R
RAINS OF RANCHIPUR, THE—104m.—20th-Fox....4079
RANSOM!—104m.—MGM 4086
REBEL WITHOUT A CAUSE—111m.—Warners....4055
RED SUNDOWN—81m.—U-I 4112
RETURN OF JACK SLADE, THE—80m.—Allied Artists....4053
RICHARD III—155m.—Lopert 4124
RIVER CHANGES, THE—91m.—Warners 4113
ROCK AROUND THE CLOCK—77m.—Columbia....4121
ROCK 'N' ROLL REVUE—70m.—Studio 4040
ROSE TATTOO, THE—117m.—Paramount 4062
RUNNING WILD—81m.—U-I 4062

S
SAMURAI—93m.—Fine Arts 4074
SEARCHERS, THE—120m.—Warners 4124
SECOND GREATEST SEX, THE—87m.—U-I 4039
SECRET VENTURE—70m.—Republic 4071
SERENADE—122m.—Warners 4123
SERGEANT'S DAUGHTER, THE—97m.—Casino 4102
SEVEN CITIES OF GOLD—103m.—20th-Fox 4034
SHACK OUT ON 101—80m.—Allied Artists 4069
SHADOW OF THE EAGLE—93m.—United Artists 4026
SILENT FEAR—66m.—Gibraltar 4103
SIMBA—98½m.—Lippert 4033
SINCERELY YOURS—115m.—Warners 4056
SINS OF POMPEII—70m.—Visual Drama....4040
SLIGHTLY SCARLET—99m.—RKO 4111
SONG OF THE SOUTH—94½m.—Buena Vista 4086
SPECIAL DELIVERY—86m.—Columbia 4023
SPOILERS, THE—84m.—U-I 4072
SQUARE JUNGLE, THE—86m.—U-I 4072
STEEL JUNGLE, THE—86m.—Warners 4119
STORM FEAR—88m.—UA 4080
STRANGE PASSION, THE—82m.—Meadow....4102
STRATTON STORY, THE—106m.—MGM 4110
SUDDEN DANGER—65m.—Allied Artists 4085
SUICIDE ATTACK—64m.—Brenner 4114
SVENGALI—82m.—MGM 4037

T
TALL MEN, THE—122m.—20th-Fox 4039
TARANTULA—80m.—U-I 4063
TARGET ZERO—92m.—Warners 4067
TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TEEN-AGE CRIME WAVE—77m.—Columbia 4045
TENDER TRAP, THE—111m.—MGM 4054
TENNESSEE'S PARTNER—87m.—RKO 4038
TEXAS LADY—86m.—RKO 4066
THERE'S ALWAYS TOMORROW—84m.—U-I 4091
THEY WHO DARE—101m.—Famous 4092
THIEVE'S HIGHWAY—94m.—20th-Fox 4039
THIRTY SECONDS OVER TOKYO—139m.—MGM....4061
THREE BAD SISTERS—76m.—United Artists 4091
THREE MUSKETEERS, THE—125m.—MGM 4110
THREE STRIPES IN THE SUN—93m.—Columbia.... 4053
TIMETABLE—82m.—United Artists 4099
TO CATCH A THIEF—106m.—Paramount 4025
TOO BAD SHE'S BAD—95m.—Getz-Kingsley....4092
TOP GUN—73m.—United Artists 4072
TOUGHEST MAN ALIVE—72m.—Allied Artists 4061
TREASURE OF PANCHO VILLA, THE—96m.—RKO....4038
TRIAL—109m.—MGM 4024
TRIBUTE TO A BAD MAN—95m.—MGM....4122
TROUBLE WITH HARRY, THE—99m.—Paramount....4046
TWINKLE IN GOD'S EYES, THE—73m.—Republic....4047
TWO-GUN LADY—79m.—Associated 4077

U
ULYSSES—104m.—Paramount 4025
UMBERTO D.—89m.—Harrison-Davidson 4074
UNMARRIED MOTHERS—91m.—President 4125
URANIUM BOOM—67m.—Columbia 4117

V
VANISHING AMERICAN, THE—90m.—Republic 4066
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox....4055

W
WALK A CROOKED MILE—91½m.—Columbia....4065
WARRIORS, THE—85m.—Allied Artists 4037
WHEN GANGLAND STRIKES—70m.—Republic....4118
WHITE CHRISTMAS—120m.—Paramount .... 404[illegible]
WICKED WIFE, THE—75m.—Allied Artists....4121
WILDFIRE—(See Bar Sinister, The)
WIRETAPPER—80m.—Embassy 4103
WORLD IN MY CORNER—82m.—U-I 4099

Y
YEARLING, THE—134m.—MGM 4110
YOU'RE NEVER TOO YOUNG—102m.—Paramount 4025

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

RELEASE DATE GUIDE

• so-called National Release Date loses much of its former importance. It is now much more necessary to know the current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy Dana Wynter	**Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver **Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis	**Kismet** (CS—EC) Howard Keel, Ann Blyth **A Guy Named Joe** (RE) Spencer Tracy **30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**Mystery Of The Black Jungle** Lex Barker Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson	**The View From Pampey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell Sheree North **Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb,	**Man With The Gun** (Goldwyn, Jr.) Robert Mitchum Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	**Tarantula** John Agar Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle **Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville	**I Am A Camera** (DCA) (English-made) Julie Harris **Apache Woman** (American) (Pathe Color) Lloyd Bridges, Joan Taylor **The Beast With 1,000,000 Eyes** (American) Paul Birch, Lana Thayer **Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys Screaming Eagles Tom Tryon, Jan Merlin	**Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina **Over-Exposed** Cleo Moore **The Harder They Fall** Humphrey Bogart, Jan Sterling **Blackjack Ketchum, Desperado** Howard Duff, Maggie Mahoney **Rock Around The Clock** Hill Holey and Comets The Platters	**I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanamire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Suddenly You Run** Scott Brady, Joan Vohs	**Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **Hilda Crane** (CS-DC) Jean Simmons, Guy Madison **Mohawk** (Color) Scott Brady, Rita Gam	**The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick	**The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson Cornell Borchers. **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed **The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden	**The River Changes** (Made in Germany) Rosanna Rory Harald Moresch **Our Miss Brooks** Eve Arden, Gale Gordon **The Steel Jungle** Perry Lopez, Beverly Garland **Miracle In The Rain** Van Johnson, Jane Wyman **Serenade** (WC) Mario Lanza, Joan Fontaine **Good-bye, My Lady** Walter Brennan, Phil Harris **The Searchers** (VV-TC) John Wayne, Vera Miles	**The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing) **Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angela Lansbury, Raymond Burr (DCA) **The Three Outlaws** (SS) Neville Brand, Alan Hale (Associated)

SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

There never was a man like ***THE MAN WHO NEVER WAS***

for

SMASH OPENINGS!

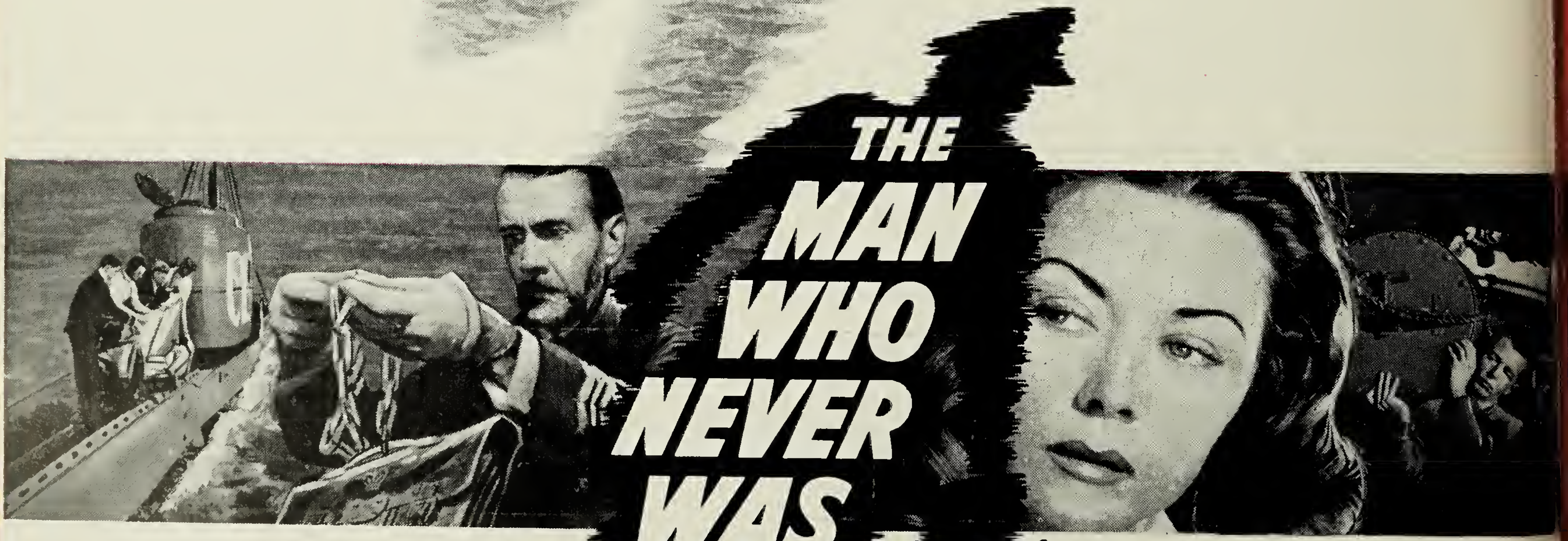
RAVE REVIEWS!

GREAT WORD OF MOUTH!

NO WONDER HE'S

BOXOFFICE MAGIC

WHEREVER HE GOES!



CLIFTON GLORIA

WEBB · GRAHAME

with ROBERT FLEMYNG · JOSEPHINE GRIFFIN · STEPHEN BOYD

PRODUCED BY ANDRE HAKIM · DIRECTED BY RONALD NEAME · SCREENPLAY BY NIGEL BALCHIN

COLOR by DE LUXE

CINEMASCOPE®

"It's a pleasure to d
business with 20th!

MOTION PICTURE EXHIBITOR

MARCH 28, 1956 VOLUME 55 NUMBER 22
IN TWO SECTIONS • THIS IS SECTION ONE

Senate Starts Exhib Hearings

(page 6)

"Source Of Future Lawsuits?"

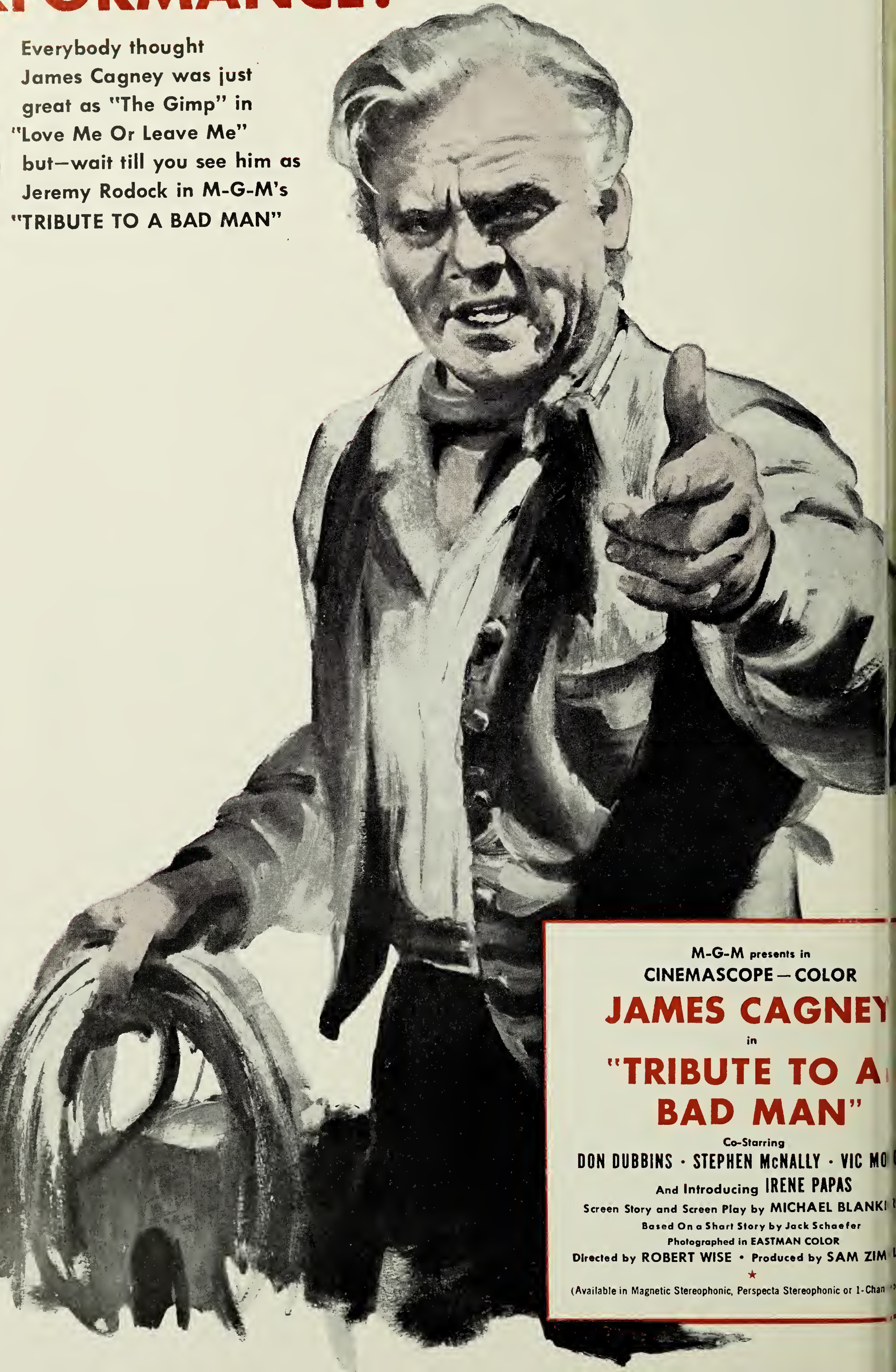
(editorial)

AND FEATURING: PHYSICAL THEATRE

Hollywood's coveted Oscar went last week to UA's Hecht-Lancaster production of "Marty," Ernest Borgnine, star of that film, and Anna Magnani, for her performance in Paramount's "The Rose Tattoo."

PERFORMANCE!

Everybody thought
James Cagney was just
great as "The Gimp" in
"Love Me Or Leave Me"
but—wait till you see him as
Jeremy Rodock in M-G-M's
"TRIBUTE TO A BAD MAN"



M-G-M presents in
CINEMASCOPE—COLOR

JAMES CAGNEY

in

"TRIBUTE TO A
BAD MAN"

Co-Starring
DON DUBBINS · STEPHEN McNALLY · VIC MO
And Introducing **IRENE PAPAS**
Screen Story and Screen Play by MICHAEL BLANK
Based On a Short Story by Jack Schaefer
Photographed in EASTMAN COLOR
Directed by ROBERT WISE · Produced by SAM ZIM
★
(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Chan

MOTION PICTURE EXHIBITOR

MARCH 28, 1956
VOLUME 55 NUMBER 22

SOURCE OF FUTURE LAWSUITS?

At a pleasant luncheon recently, with an old and respected theatre friend, the conversation dwelt very naturally on the desperate plight of many theatremen, who are caught in the inexorable pinchers of less and less features, and higher and higher film prices. We talked about the well equipped, well located, and well operated theatres that have closed. About the mutual friends, who knew no other business, who have "cashed their chips," one way or another. About the disappearance of national release dates, of orderly territorial clearances, and of the former good-will, camaraderie, and good humor that marked the relationship between buyer and seller of films. And about the emergence of the lawyer, the lawsuit, the expert witness, and triple damages, as more important to financial well-being than exploitation, picture judgment, house management, or experience.

"So where do we go from here?" said our old and respected friend. "It has come to the place where both theatre owners and exchange managers know so much law that they won't even talk to their wives in front of witnesses. You ask a film salesman what time it is, and he tells you to submit your request in writing, with two extra carbons, and he'll send it to his legal department in New York for instructions. No! The way things are set up now, evidence for those anti-trust suits, for discrimination suits, and for all of those other beautiful triple-damage actions is going to be hard to come by.

"But, I'll tell you what! I'm no lawyer, so I can't be sure! But the way I hear it, the most luscious legal melon, and the one that could very well take all of that TV dough that the producers get for their old pictures to defend, has still to be carved.

"You see, distributors seem to forget that separate film territories are not different countries, but are often a part of the same state, and always of the same United States. So film prices, and sales policies, are set up by territories. A certain feature in a highly competitive territory will only be sold for 50 per cent of the gross, and will only be allowed to be played in the 28-day runs for a minimum of seven days, or maybe even eight days in order to capture two week-ends. That same feature, in a less competitive territory next door, that may even split the same industrial state, will be offered for 25 per cent, and will be run in the 28-day theatres for three or four days, or any other way in which the circuit or buying combine wants to play it. Yes! And the price may even be cut to 20 per cent if the buyer is big enough, or tough enough, or knows the right people.

"What will the judges, and the juries, think of those facts as they're marshaled through the courts? How can a film salesman justify his tough demands in one section of New Jersey, or Pennsylvania, or New York, or Ohio, and his absolute refusal to sell a piece of merchandise for less than 50 per cent, when subpoenaed records for similar runs of the same picture, in similar theatres in another section of the same state, will prove he only asked 25 per cent from them?

"And it's going to be so easy to prove that you won't need witnesses, either expert or clumsy, or legal departments, or correspondence records. Every theatre owner in the first territory knows that he wasn't allowed to buy for less than 50 per cent of his gross. And every theatre owner in the other territory knows that he was asked, and paid, only 25 per cent. The discrimination is by territory rather than by individual. But it's discrimination nevertheless."

So we finished our coffee, paid the check, and went our ways. But the words of wisdom of our old and respected friend kept rattling around in our mind, in search of an answer.

Can it be that some top distribution execs have again created sales policies that lay them open to a legal clobbering? Can it be . . . ?

WELCOMING—"A NEW MOTION PICTURE COMPANY"

Elsewhere in this issue is a dramatic announcement heralding the formation of "A new motion picture company," headed by C. V. Whitney, and with Marian C. Cooper as executive producer. If their first offering, "THE SEARCHERS," starring John Wayne and directed by John Ford, can be considered to be a sample of their continuing efforts, theatremen can well rejoice. This is not just another western. This is a story that has had wide readership. This is production on a grand scale. This is a big picture, and the kind of picture that, properly handled, should do well at the nation's boxoffice.

So here is a gesture of welcome to C. V. Whitney Pictures, Inc. May it succeed and prosper as still another source of first-class features.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

are you
preparing for

CINEMASCOPE
55

"The new milestone in
motion picture history!"
—*Front-page, N. Y. Journal-American*

TODAY

the sensation
of the industry is...

RODGERS AND HAMMERSTEIN'S

CAROUSEL

COLOR by DE LUXE

NEXT

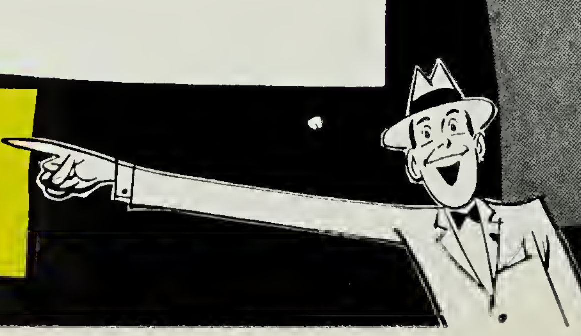
the wonder
entertainment of the world...

RODGERS and HAMMERSTEIN'S

the King and I

COLOR by DE LUXE

*No changes required in the
booths of theatres equipped
for stereophonic sound!*



BROADWAY GROSSES

(As of this Monday)

Better, But Not Good

New York—Led by the Radio City, Roxy, and Astor, the Broadway first-runs all picked up a trifle from the weather beaten grosses of last week.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Anything Goes" (Paramount). Paramount opened to a $41,000 first week.

"Carousel" (20th-Fox). Roxy, with ice show on stage, reported $32,000 for Friday through Sunday, with the sixth week sure of $51,500.

"Serenade" (Warners). Radio City Music Hall, with Easter show on stage, hit $97,000 for Thursday through Sunday, with opening week sure of $155,000.

"Slightly Scarlet" (RKO). Criterion dropped to $11,000 on the second week.

"The Benny Goodman Story" (U-I). Capitol reported $11,000 on the last six days of the fifth week.

"Sins Of The Borgias" (Aidart). Globe dropped to $6,000 on the last five days of the fourth week.

"All That Heaven Allows" (U-I). Mayfair dropped to $9,500 on the fourth and last week.

"Meet Me In Las Vegas" (MGM). Astor announced $28,000 for a good second week.

"The Man With The Golden Arm" (UA). Victoria jumped to $18,000 on the 15th week.

"The Last Hunt" (MGM). Loew's State dropped to $9,000 on the fourth week.

Poster Firms' Records Studied

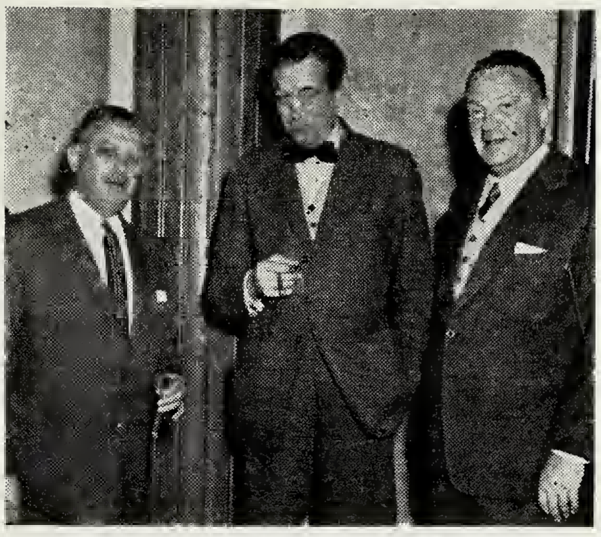
Philadelphia—U. S. District Court Judge George A. Welsh last week ordered in the Theatre Posters, Inc., vs. National Screen Service suit that the plaintiff shall produce and permit the defendants to inspect each Federal income tax return filed by the plaintiffs and all intracorporate correspondence or memoranda and all correspondence between officers, directors, employees or agents of plaintiff reporting or relating to actual, proposed or intended transactions or dealings with any of the defendants in this action. Documents shall be produced at Detroit on such date as may be agreed upon between the parties.

Variety Leader Mourned

Mexico City—Luis R. Montes, 45, prominent exhibitor and president, National Exhibitors Association of Mexico, founder of the Mexico City Variety Club, and Latin American representative, Variety International, died of a heart attack in his home here last week. His widow and a young son and daughter survive.

Judge Barnes Confirmed

Washington—Judge Stanley N. Barnes was confined last week by the Senate to the Ninth U. S. Circuit Court in California. His successor as chief anti-trust officer of the Department of Justice was not immediately disclosed by President Eisenhower.



John Huston recently arrived in New York from Paris with a print of his Warners production, Moby Dick." He is seen here following a private screening with Ben Kalmenson, Warners vice-president in charge of distribution, and Mort Blumenstock, the company's vice-president in charge of advertising and publicity.

NEW YORK

By Mel Konecoff

A GOOD SIZED turnout was in order last week when the New York Variety Club, Tent 35, honored the film critics on the metropolitan papers at a luncheon meeting at Toots Shor's. Al Gorson, executive director, Foundation to Combat Epilepsy, detailed the workings of that organization; Alton Cook, World-Telegram and Sun; Jesse Zunser, Cue; and Justin Gilbert, N. Y. Mirror, detailed the workings of a critic.

Konecoff

Also present and attractively accounted for was Vera Miles, actress, who appears in "The Searchers," and is presently working for A. Hitchcock in "The Wrong Man." Other comment-makers were Larry Morris, luncheon chairman, and Harold Klein, chief barker, who introduced a number of new members.

PICTURE WATCHING STATISTICS: We sat in back of Eddie Fisher and Debbie Reynolds the other night at the special showing of George Gobel's "The Birds And The Bees," and we can authoritatively report that Eddie is a sloucher. By this we mean he slinks way down on the end of his spine and likes to yak it up at the cornier humour. Debbie, on the other hand, is a quiet doll, who sits perfectly still and chuckles at particularly cute pieces of business. She also appreciates good dance routines.

P.S. She likes potato chips.

THE METROPOLITAN SCENE: A display of costumes and props used in the filming of "Alexander The Great" was on view in the lobby of the Capitol to heighten public interest in the opening

(*Continued on page* 9)

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Luis R. Montes, Variety Club leader in Mexico, dies (page 5).

Nathan Hirsh, pioneer New York exhibitor, dies (page 7).

Comedian Fred Allen is mourned (page 7).

Distribution

20th-Fox promotes western division sales head Alex Harrison to the post of general sales manager (page 6).

MGM promotes two to branch managerial posts in Kansas City and St. Louis (page 7).

Legislative

Senate opens hearings into exhibitor complaints, Allied and TOA leaders testifying, and Harry Brandt opposing any government regulation of the industry (page 6).

Mel Konecoff

New York Variety Club honors film critics; Eddie Fisher is a slouch and Debbie Reynolds is cute, it is discovered after exhaustive research (page 5).

Production

"Marty," Anna Magnani, and Ernest Borgnine win top Oscars in televised presentation (page 7).

MPAA Studies Ad Code

New York—The Motion Picture Association of America's advertising advisory council last fortnight was asked for suggestions for a possible revision of the Advertising Code by its administrator, Gordon White. The move, it was understood, was complementary to the formation of a four-man Production Code committee to explore all phases of self-regulation in the industry while functioning as a "watchdog" group empowered to make recommendations for changes.

The scope of the Production Code committee is understood to be a large one, encompassing proposed changes or amendments to the Code's rules and regulations and the examination of its machinery, the Advertising Code, title regulation procedures, as well as all other administrative and procedural problems. White, it was reported, asked that suggestions for changes in the Advertising Code be prepared by the end of the month.

INDEX

VOLUME 55, NUMBER 22 MARCH 28, 1956

SECTION ONE

EDITORIALS ... 3
NEW YORK BY MEL KONECOFF ... 5
THE INTERNATIONAL SCENE ... 8
SHOWMANSHIP SWEEPSTAKES ... 10
NEWS OF THE TERRITORIES ... 24
PHYSICAL THEATRE ... PT-1—PT-32

SECTION TWO

THE SERVISECTION ... SS-1—SS-3
(The Yellow Check-Up)

Exhibitors' Complaints Launch Hearings

Allied Leaders Testify That Confiscatory Policies Drive Theatres To Brink Of Ruin; Brandt Against Gov't Control

WASHINGTON—Prominent Allied States Association executives kicked off the hearings on industry problems for the exhibitors last week before the Senate Select Small Business subcommittee by presenting prepared testimony deploring producer and distributor trade practices and asking for a strong arbitration agreement, including film rentals; more strict Department of Justice enforcement of the Paramount consent decree; and admitting that a repeal or reduction of the Federal admissions tax would help theatremen only if accompanied by a substantial flow of product to bring the public back into the theatres. On the latter issue, it was urged that the divorced circuits be permitted to engage in the production and distribution of motion pictures as a means of relieving the shortage, with preemptive exhibition rights to their own houses.

Board chairman and general counsel Abram F. Myers, the first witness at the full-scale enquiry, was interrupted in his testimony while the Senators probed reports that exhibitors did not receive the expected share of relief from reduction of the excise tax two years ago, and some legislators said that they would favor repeal of the levy if they were assured the exhibitor would be benefited. Chairman Senator Hubert Humphrey (D., Minn.) was interested in Myers' statement to the effect that the market is some 150 films short of its need. Later, when Myers outlined distributor pre-releasing policies on some films which allegedly "control" the admission price charged by theatres showing the picture, maintaining at the same time that in some instances small town or neighborhood theatres were unable to obtain top product until six months or a year after release, Humphrey severely criticized the practice and charged the distributor representatives present with explaining later on at the hearings "if there is any pertinent reason" for engaging in such practices or if certain theatres had been selected to enjoy long-term protection, and that as a citizen he felt it was not proper to make him wait such a length of time.

Elaborating on his charges of excessive film rentals, Myers asserted that the motion picture market is no longer a free one, and pointed out that film companies have curtailed output to such a degree that exhibitors are forced to license "all or nearly all the pictures released . . . in order to operate"; that the rentals for top pictures are so high some exhibitors must show them at a loss or forego them altogether; that the reduced production schedule has increased the income of the film companies and pushed independent exhibitors to "the brink of ruin"; and that millions of Americans relying on small independent theatres for entertainment are deprived of the chance to see many good pictures. Competitive bidding, the expansion of divorced circuits, and other subjects pertaining to the financial status of exhibitors also were discussed by Myers, who concluded his testimony by presenting the subcommittee 45 affidavits from theatremen across the country supporting his contentions. Unless film companies change their position, said Myers, theatres must be abandoned to their fate or else provision made for the arbitration of film rentals, in lieu of which the subcommittee could recommend legislation "along the lines" proposed by Allied.

Trueman Rembusch, a director and former Allied president, urged the subcommittee "to look into" the quotas imposed by foreign governments on the importation of American films and "to consider the feasibility of creating supports for those American producers producing pictures in excess of the number now absorbed under the foreign quota system," on the grounds that the quotas indirectly are responsible for the film companies' curtailed output. He recommended also that income tax laws be amended so that anti-trust damages are tax exempt to the plaintiff and cannot be charged off by the defendant as an expense. To relieve theatres of "terrible restraints" pushing them into bankruptcy, Rembusch suggested the Department of Justice "be nudged" into stricter enforcement of the consent decree, that legislation be passed placing authority in the hands of some Government agency such as the Federal Trade Commission to impose a ceiling on percentages or rentals, and that the divorced circuits be allowed to undertake film production. The Indiana exhibitor averred the "newly announced bastard film processes" have the single purpose behind them of ruining some 15,000 small theatres, bringing them under complete control of production and distribution.

Allied president Ruben Shor told the subcommittee that one value of the hearings is that the Senators "can turn the fierce light of publicity" on the evils uncovered and supported earlier testimony in his six-point program for relief, hitting hard at alleged abuses, and asserting that film companies still seek to fix admission prices, with the result that the Justice Department should adapt a more "forceful and vigilant" policy.

In discussing industry conditions in his area, North Central Allied head Benjamin Berger expressed hope that the subcommittee would recommend legislation which would enable all exhibitors to insure their patrons of the right to see top product at "prices they can afford," and charged that in the current circumstances, motion pictures are directed by their producers to a "class" instead of "mass" audience. Another witness, Julius Gordon, Allied treasurer, compared prices for product here and abroad and concluded that the distributor sells his film cheaper overseas

(*Continued on page 9*)

M.P.E. Editorial Merits Congressional Record

Loyal subscribers to MOTION PICTURE EXHIBITOR will be interested to know that, as the recent two-day hearing before the Senate Small Business Committee neared its close, Senator Wayne Morse of Oregon directed that the editorial, "OUR PROBLEMS ARE THESE, MR. SENATOR!" (March 21, 1956) should be made part of the hearing records.

Summarizing what might be the thoughts of the small independent theatreman, this editorial attempted to simplify and reduce current problems to the two basic questions of: (1) ever increasing film prices, and (2) less and less films. It was Senator Morse's statement that all other members of the committee had read and discussed it, and that it merited place in the permanent record for future consideration.

Naturally, MOTION PICTURE EXHIBITOR is proud of the practical, down-to-earth knowledge of its business, and of the problems of its business, that this interest indicates. It seems to prove once again that MOTION PICTURE EXHIBITOR continues to be "the only really different trade paper in the industry!"

20th-Fox Ups Harrison To General Sales Head

NEW YORK—Continuing its long standing policy of promotion from within the ranks, Spyros P. Skouras, president, 20th-Fox, last week announced the promotion of Alex Harrison to general sales manager of the film company. Harrison has been western sales manager since 1954.

Harrison brings to the post 21 years of experience in the motion picture industry. Born and educated in Salt Lake City, Harrison joined 20th-Fox in 1935 as a poster clerk in the San Francisco office. He was made assistant booker of that exchange the following year.

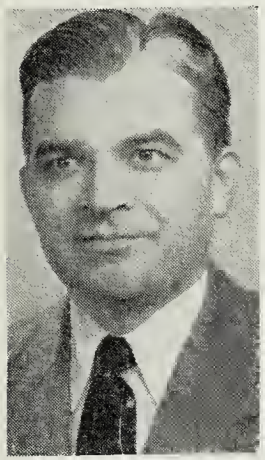
Harrison entered the Army in 1943 and upon his release three years later was named western division booker in San Francisco. In 1948, he was appointed San Francisco branch manager, a post he held until 1951 when he was transferred to Los Angeles as branch manager.

In recognition of his outstanding performance, Harrison was named home office representative in the sales department and switched operations to New York in 1952. Two years later, he was named western sales manager. The executive is married and resides in Bronxville, N. Y.

In his announcement to the sales force, Skouras said, "I want to take this opportunity to pay tribute to Al Lichtman, our director of distribution, who has served us so valiantly and well. His departure from active directorship of our sales forces is tempered by the knowledge that his wise and all-encompassing understanding of the film business will continue to be a source of strength upon which we can draw. I am happy that he will continue in an advisory status."

MGM Promotes Two As Branch Managers

New York—Thomas E. Bailey, MGM branch manager at St. Louis since early 1953, has been promoted to branch manager at Kansas City and will be succeeded at St. Louis by Harry Bache, for the past five years sales manager at the company's office in Philadelphia.


Bailey

The promotions, effective this week, were announced by Charles M. Reagan, vice-president and general sales manager of Loew's, Inc.

Bailey succeeds the late William D. Gaddoni, who died at Kansas City Feb. 12. A native of Albany, he grew up in Cleveland and was the son of the late Eugene Bailey, a well-known figure in distribution and exhibition circles in that city. He began his MGM career at Cincinnati in 1930, and was promoted to head booker at Charlotte in 1932. He remained in that city, becoming a salesman and eventually assistant branch manager, the post he held when promoted to branch manager at St. Louis three years ago.

Bache

Bache has been associated with MGM at Philadelphia since 1925. Starting there as ad sales manager, he progressed to booker. Moving up through booking ranks, he became office manager and in 1951 was made sales manager.

Film Earnings Up

New York—In its Corporate Report Card published last fortnight, The Wall Street Journal disclosed that 1955 earnings reported by 714 units of 29 American industries were up 30 per cent over 1954. A gain of slightly under half that percentage was credited to reported film earnings. In radio and television, reported earnings reached 16.6 per cent.

In its listing under companies, which are not identified, are a total of 10 reports from "movies and movie theatres" which show a combined increase of 14.7 per cent. Six companies are grouped in arriving at the radio and television average. Noting that some companies do not report the calendar year, the Journal said that the nearest comparable period is used in such cases.

Fred Allen Dies

New York—Funeral services for comedian Fred Allen, 62, were held last week in St. Malachy's Roman Catholic Church following his sudden death from a heart attack. Long a major figure in the broadcasting industry and permanent panelist on CBS-TV's "What's My Line," Allen was mourned at the services by a crowd of more than 800 industryites.

Great Day For Italy As Borgnine, Magnani, "Marty" Top Oscar Voting

Hollywood—"Marty," the Hecht-Lancaster production released by United Artists, Anna Magnani, in Paramount's "The Rose Tattoo," and Ernest Borgnine, in UA's "Marty," lent an Italian flavor to the 28th annual Academy Awards sweepstakes last week. They were voted best picture of the year, the best actress, and the best actor, respectively.

The coveted Oscar of the Academy of Motion Picture Arts and Sciences was won by Miss Magnani for her first Hollywood venture, and by Borgnine for his first starring role. "Marty," which cost less than one-quarter of its four nominated competitors, took four major awards, to tie "The Rose Tattoo." The ceremonies were telecast to a nationwide audience by NBC and sponsored by the Oldsmobile division, General Motors.

Named the best supporting actress in the voting by 1,710 Academy members was Jo Van Fleet, in Warners' "East Of Eden"; best supporting actor laurels went to Jack Lemmon, in Warners' "Mister Roberts." In other categories, Delbert Mann was named best director, for "Marty"; "Love Is A Many Splendored Thing," from the 20th-Fox film of the same title, the best song; 20th-Fox's "Survival City," Warners' "Speedy Gonzales," and the University of Southern California's "The Face Of Lincoln," best short subjects; best screen play, "Marty," by Paddy Chayefsky; best story and screen play, MGM's "Interrupted Melody," by William Ludwig and Sonya Levien; best art direction and set decoration, in black and white, "The Rose Tattoo," Sam Comer and Arthur Krams; best achievement in art decoration, color, William Flannery and Jo Mielziner, in Columbia's "Picnic"; best set decoration, color, Robert Priestly, for "Picnic"; best costume design, black and white, Helen Rose, for MGM's "I'll Cry Tomorrow"; best costume design, color, Charles LeMaire, for "Love Is A Many Splendored Thing"; best special effects, Paramount's "The Bridges Of Toko-Ri," Perlberg-Seaton; best cinematography, black and white, James Wong Howe, "The Rose Tattoo"; best cinematography, color, Paramount's "To Catch A Thief," by Robert Burks; best film editing, Charles Nelson, and William A. Lyon, for "Picnic"; best scoring of a musical, Robert Russell Bennett, Jay Blackston, and Adolph Deutsch, "Oklahoma!"; best musical score, dramatic picture, Alfred Newman, for "Love Is A Many Splendored Thing"; best documentary short subject, Walt Disney's "Men Against The Arctic"; best documentary feature, "Helen Keller In Her Story," produced by Nancy Hamilton; and best sound recording, "Oklahoma!" Todd-AO sound department.

In Hollywood, Jerry Lewis was master of ceremonies in the Pantages Theatre, introduced by Academy president George Seaton; simultaneously in New York, Claudette Colbert emceed the festivities in the Century Theatre.

The Japanese film "Samurai," presented by Homel Pictures and a Toho production release through Fine Arts Films, received the honorary foreign language film award from Miss Colbert, who presented it to the Japanese Consul General. A technological award, Class One, went to the National Carbon Company for the development of a high efficiency yellow flame carbon for color photography; in Class Two, awards went to the Eastman Kodak Company for its Tri-X panchromatic negative film, and to Farciot Edouart, Hal Corl, and the Paramount Transparency Department for the development of a double-frame, triple-head background projector. Class Three awards went to 20th-Fox and Bausch and Lomb for new CinemaScope lenses; Walter Jolley, Maurice Larson, and R. H. Spires, all of 20th-Fox, for a special spraying process; Steve Krilanovich, for an improved dolly for multi-directional steering; Dave Anderson, 20th-Fox, for an improved spotlight; and to Loren L. Ryder, Charles West, and Henry Fraker, all of Paramount, for a projection film index. The honorary and technical awards were voted by the Academy board of governors, which did not present any other honorary awards nor an Irving G. Thalberg award this year.

Juvenile Study Discontinued

Washington — The Senate Judiciary Subcommittee studying juvenile delinquency probably will not make further enquiry into the effect of motion pictures on teenage behavior, a committee spokesman said last week. The Senate, voting to extend the life of the subcommittee until Jan. 31 next, cut the group's budget from the $150,000 sought to $55,000.

It was indicated by the spokesman that the budget cut almost definitely precludes any further study of films and that there is no great desire to go into the subject in more detail. The subcommittee, headed by Senator Estes Kefauvers (D., Tenn.), already has studied the effect of films and TV programming on juvenile behavior, and a report on its findings is due some time in the next few weeks.

Pioneer Exhibitor Mourned

New York—Funeral services for Nathan Hirsh, 83, theatre pioneer whose association with the industry started in 1903, were held at the Riverside Memorial Chapel last week. Hirsh died at the beginning of the week in Park West Hospital after a brief illness and is survived by his widow, Emma; a son, Melvin, president of Crystal Pictures; and a daughter, Mrs. Sylvia Arias.

Hirsh was a charter member, Motion Picture Pioneers, and belonged to the Darcy Masonic Lodge. His career as an exhibitor began when he opened the Eldorado, one of the earliest theatres licensed by the city; later he was associated with distribution and production, but returned to exhibition in 1933 until his retirement in 1936.

The International Scene..........

Canada

Subsidiary Circuit Set By Odeon Theatres

TORONTO—Formation of a subsidiary circuit of Odeon Theatres (Canada), Ltd., to be known as Regional Theatre Circuit, was announced by Leonard W. Brockington, president of Odeon.

Nucleus of the new circuit, 17 units, was acquired from National Theatre Services, Ltd. To the circuit of which Ralph Dale will be genereal manager, will be added 10 other Odeon units, making 27 units, including drive-ins and four-wall houses.

Joining Dale, formerly general manager, National Theatre Services, Ltd., will be Jim Harrison, publicity, and Bill Munro, booking, who were both with National formerly. Keith Wilson will come from the Odeon booking department.

Odeon said that the move was "in accordance with the company's policy of continuing expansion wherever suitable across the Dominion. . . . It has long been recognized that smaller theatres require a specialized approach in showmanship and booking . . . "

All units are located in the Province of Ontario, particularly in the central-southern section of the province. The new circuit will include three drive-ins.

Canadian Comment

RKO Distributing Corporation of Canada, Ltd., a subsidiary of General Teleradio, Inc., is making a bid to enter TV in this country. It has applied to the CBC Board of Governors for permission to acquire 3,781 common shares of Western Ontario Broadcasting Company, Windsor. The latter company operates radio station CKLW and CKLW-TV. Acquisition of the shares would give RKO almost 70 per cent of the stock of the Windsor company, which has been in the hands of Harry Sedgwick and associates for 24 years. This would be the first step in the TV field in Canada by the U. S. firm, although Paramount, through its Canadian subsidiary, Famous Players Canadian Corporation, has an interest in TV stations in Quebec City and Kitchener. Already the Board of Governors rejected an application by the Famous Players subsidiary, Paramount Windsor Theatres, Ltd., to buy shares earlier this year. The reason was its policy of opposition to multiple ownership.

Among those attending the recent premiere of Continental's new Alec Guinness starrer, "The Ladykillers," Sutton, New York City, were, left to right, Major Reginald Baker, Sir Michael Balcoln, Mr. and Mrs. Jack Hawkins; and Mr. and Mrs. Walter Reade.

A tremendous drop from the three peak years, 1953, 1954 and 1955, in theatre capital and repair expenditures is forecast by a government agency. The Department of Trade and Commerce in a recently issued booklet, "Private and Public Investment in Canada—Outlook 1956," showed estimated expenditures at $2,700,000. Totals for the three previous years, chronologically, were $9,700,000, $10,900,00 and $6,300,000. Construction of new theatres in 1956 will cost $1,400,000, as against $2,900,000 in 1955 and $4,600,000 in 1954. Repairs will total $300,000, compared with $700,000 in 1955 and $1,100,000 in 1954.

CINE CHATTER: Replacing the old Popular, which had been located in the Community Hall, Charles Edwards has opened his 600-seat Popular in Grand Falls, Newfoundland. . . . F. D. Fox and associates are planning to build a 1,000-car drive-in near Essex, Ont. It will bear the name Essex and will be on a 27-acre site. . . . Only one theatre building contract was awarded in Canada in January. It was in Ontario and was valued at $45,000. . . Annual Movie Ball and Floor Show of the Winnipeg branch, Canadian Motion Picture Pioneers, was held in the Club Morocco on March 15, restricted to 175 couples. . . . Imperial, Montreal, where "This Is Cinerama" is currently being shown, will switch to "Cinerama Holiday" very shortly. . . . Five houses of United Amusements in Montreal are believed on the sale block. . . . Fridolin, French Canadian comedian, has backers to assist him in the taking over of the Orpheum, Montreal, for a period of three months for the presentation of stage repertory. . . . Series of special features celebrated the 36th anniversary of Loew's, London, under the guidance of manager Fred Jackson. . . . Barney Brookler was appointed manager, Winnipeg office, Theatre Poster Service, Ltd., succeeding Somer James, it was announced by Murray L. Sweigman, president and general manager. Harry L. Barron, salesman at the Toronto office, was made manager for Ontario. . . . Dr. A. W. Trueman, Government Film Commissioner, was reelected president, Canada Foundation, while Leonard W. Brockington, president, J. Arthur Rank Companies in Canada, was elected a director. . . . Ralph Ellis was appointed general manager, Freemantle of Canada, with offices in Toronto. He was formerly sales manager, National Film Board of Canada, New York. . . . Morris J. Weiss, 59, theatre owner in Toronto, died in Miami, Fla., following an illness over the last 10 years. He owned the Colony and Grant, both leased to Odeon Theatres. He leaves his wife, three daughters, two grandsons, two sisters, and three brothers. . . . Repeal of the amusement tax for all admissions costing less than 35 cent was announced in the Alberta Legislature.

The shortage of trained personnel has caused Crawley Films to aid the recent immigration of 36 technicians to Canada. . . . G. E. Broughton is planning to erect a 350-car drive-in near Bancroft, Ont., and the Delany family, operators, Delany, Gananoque, Ont., are planning to build 500-car ozoner in the community. Each will be the first in its area. . . . Modernization, including new seating, wide screen, and projection and sound equipment, has been completed at Fran Donald's 485-seat Capitol, Grand Prairie, Alta. The renovations took a year and cost $20,000. . . . Robert Christie, Odeon, Aurora, Ont., succeeds Scott Miller as manager, Odeon, Kingston, Ont. . . . Refurbishing including a new wide screen has been completed at the West End, Toronto. . . .Presentation of a live show by the Paragon, operated by the Paragon Theatres, Ltd., and Hugh C. Vassos in Melville, Sask., brought a fine of $50 for violation of The Lord's Day Act.

—HARRY ALLEN, JR.

Republic's "Doctor At Sea," J. Arthur Rank release, recently had its American premiere at the Trans-Lux 52nd Street, New York City. Among those present were Walter L. Titus, Jr., Republic sales manager; Shirley Jones; David Titus; Jayne Mansfield; and Carl Whitmore, chairman of the board, New York Heart Association.

Plagiarism Suit Dismissed

HOLLYWOOD—The plagiarism action brought by Charles K. Geary against Joseph L. Mankiewicz, Figaro, Inc., and United Artists was dismissed last fortnight by the Federal District Court, Los Angeles. The court held that there is no similarity between Geary's "The Story Of Gaby Desleys" and the screenplay of "The Barefoot Contessa."

Konecoff

(*Continued from page* 5)

on March 28. . . . Nat Lax, genial advertising production manager for United Artists, was on jury duty last week. . . . That 19-mile parachute jump by that Air Force lieutenant that hit all the headlines looks like it might have been engineered by Charlie Einfeld's promotion department to plug the forthcoming "On The Threshold Of Space." . . . Nat Lax, that affable advertising production manager for UA, was on jury duty. . . . Aside to Dore Schary and Arthur M. Loew: That was a pretty neat and informative 20-page booklet on the MGM worldwide Hollywood conference, the studio, people, and product. It would have been even nicer to have seen it in person. . . . That man of distinction, Nat Lax, was serving his community via jury duty last week. . . . From Havana, Cuba, comes proof positive in the way of a brochure that Samuel Goldwyn, Jr., is filming "The Sharkfighters" there. Next time they'll send a shark. . . . The March 30 issue of Collier's has Jimmy Stewart on the cover and plugs for "Alexander The Great" inside. . . . Did we tell you about Nat Lax? Yup. Guess we did.

Father Lord's Autobiography Applauded

In obviously warm regard for a close personal friend, Very Reverend Monsignor Thomas A. Meehan, editor of THE NEW WORLD, official catholic newspaper, of Chicago, gave high praise in that newspaper's issue of March 16 to "PLAYED BY EAR," the autobiography of Father Daniel A. Lord, S. J., who only recently has become known as the sole author of this industry's much discussed Production Code. Monsignor Meehan refers to him as "God's Press Agent."

Part of a more detailed review, the following relates to Father Lord's motion picture industry activities:

". . . we are particularly indebted to our old friend for giving us the clearest and, we are sure, the most honest account of the Motion Picture Code, the Legion of Decency, and the International Federation of Catholic Alumnae for the monumental work it has done in reviewing motion pictures.

"Nobody knows this story, its beginnings and its ups and downs as well as Father Lord. Here was one of his great works and yet he stayed so far in the background that various other figures have claimed the credit for this accomplishment. Only with the curtains of life being drawn upon him and with the brightness of eternity loosing his lips does he reveal all that he did for the motion picture industry and for morally and artistically excellent cinemas. We are glad God gave him breath to tell this story."

MOTION PICTURE EXHIBITOR's review of the portions of this current book dealing with the industry appeared in the issue of March 7, together with certain editorial recommendations to be considered in the event that the Production Code is currently rewritten. VARIETY, in its issue of March 14, added some interesting reportorial details. Industry reaction indicates genuine surprise at the role played by Father Lord, and genuine regret that he had not received industry recognition prior to his death.

Exhibitors' Complaints

(*Continued from page* 6)

than at home, in reversal of accepted practices, and that the number of pictures produced in America is predicated on foreign quotas.

Senator Schoeppel (R., Kans.) emerged as a staunch foe of Federal regulation according to Allied's plan. "Before you put yourselves in an economic straightjacket," Schoppel told the exhibitors, "you should work this thing out for yourselves." Berger, on the stand at the moment, replied that he would prefer "that straightjacket to the one we're in right now." Another legislator, Senator Goldwater (R., Ariz.) said that he thought film rentals would be a difficult subject to arbitrate and suggested that exhibitors "work out in some other way" what they seek Humphrey, adding a calming note, stated, "I don't want to see the movie industry become a public utility," while Schoeppel expressed doubt that the industry would be run "too successfully" by the government, and reminded the exhibitors, while on the subject of film rental arbitration, that "you can't put the seller in a position where he doesn't know what the price of his product would be." Goldwater, in quizzing Myers, stated that he could not conceive of arbitration being "a one way street," from his own experience, when Myers told him that he could not imagine a case in which the exhibitor would be in a position to arbitrate film rentals upward instead of downward.

Brandt Attacks Myers' Policies; TOA Leaders Also Testify

WASHINGTON—Later testimony was highlighted by an attack on Allied's position and on Myers in particular, launched by Harry Brandt, president, Independent Theatre Owners Association of New York, who urged the subcommittee to "do everything in its power to discourage" Allied attempts to secure Government regulation and to declare that Federal management of film rentals is an "improper" solution to exhibitor grievances. Brandt's statement, largely an acid critical appraisal of Myers' policies, said that "the record will show that every time he (Myers) has won a victory, independent exhibition has sustained a great loss and a worsening of its position."

The ITOA, Brandt continued, believes that Government regulation would have a disastrous effect on the industry, far worse than current objectionable trade practices, and that it is convinced that the rank and file of exhibition is either opposed to such legislation or is not aware of its consequences. Brandt opined that if the industry acknowledges a public utility status that admissions are doomed to control from the start. At the same time, the ITOA head came out strongly in favor of arbitration, to the new draft of which his organization is the sole signatory at this time, for the elimination of the admissions tax, and circuit production, suggesting that the legislators recommend introduction of a bill which would provide Government loans for exhibitors desiring to secure mortgage funds and/or new capital for expansion.

Concluding his remarks, Brandt deplored the end of block-booking and the imposition of divorcement on the industry, although he emphasized that in so doing he was not minimizing the conflicts of exhibitor - distributor relationships. On Myers' assertion that distribution gobbled up tax relief benefits, however, Brandt commented that "the ITOA must nail that fabrication right now . . . Were it not for the tax relief granted thus far, additional thousands of exhibitors would be out of business." There was never any intention that the distributors were not to receive a share of the new tax savings, Brandt submitted.

Humphrey, suspending the hearings until after the Easter holidays while Senate investigators survey the extent of film company holdings in television broadcasting, especially requested elaboration of Paramount's position, a development which might prove to be the highpoint of the entire fracas. Several times, Humphrey interrupted Brandt's presentation to remark that it might be more desirable to obtain the reactions of the exhibitors in the industry instead of resting the enquiry entirely on the testimony of their officers and attorneys, to which the ITOA head promptly replied with a challenging proposition that theatre owners be polled, predicting that they would speak out against arbitration of rentals, for return of block-booking, and permitting circuit production of pictures.

Myron Blank, Theatre Owners of America head, then outlined the economic aspects of the industry to stress such facets as the inequitable distribution of payroll to the disadvantage of exhibition, and compared the excise tax-free status of television with that of the admission-taxed theatre, a point which Humphrey said Congress should take into consideration in its tax discussions. Blank went on to support rental arbitration and the legality of circuit production, with preemptive rights, concerning which Humphrey pressed for details, apprehensive of a violation of the Paramount consent decree. Herman Levy, TOA general counsel, devoted his argument to a defense of rental arbitration and the TOA-Allied common front on the subject, but Humphrey expressed regret that an agreed arbitration plan was not worked out by the industry in advance of the hearings. George Kerasotes, TOA vice-president, discounted television as a continuing threat, taking the position that the "saturation point" has been reached and discussing attendance figures to support his point. When he urged a return to the "sliding scale" of film rentals, Schoeppel asked, "if it suggested that we tell a distributor what price he should charge?" Kerasotes answered no, calling for fairness on both sides, but disputing the right to set a price out of reach of the exhibitor. The Senator contended for the right to sell on the best terms one can make, as a part of the free enterprise system, whereas Kerasotes said that "sliding scale" would enable exhibitors and distributors to eliminate much dickering and secure earlier playing of needed product.

SHOWMAN$HIP SWEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 39

George Nonamaker
Editor

Columbia Posts $500 With Sweeps For Bally On "Harder They Fall"

PHILADELPHIA—Columbia Pictures, first on the SHOWMANSHIP SWEEPSTAKES bandwagon with a distributor cash prize of $500 for the best campaign on "It Came From Beneath The Sea," last week reaffirmed its confidence in the contest by making a second entry.

The company's new entry starts on April 4 and runs for 26 weeks. It carries $500 and is on "The Harder They Fall," hoped-for successor to "On The Waterfront," based upon Budd Schulberg's best-selling novel about the seamy side of boxing.

Humphrey Bogart is seen as an out-of-work sports writer who is hired to do publicity to build a "giant," Mike Lane, into a heavyweight championship contender. Co-starred are Jan Sterling, as his wife, and Red Steiger, as the head of the underworld-flavored boxing combine that imports the inept but huge South American with the idea of developing him into a boxoffice draw. Lending added interest to the film are two former world champions, Jersey Joe Walcott and Max Baer.

Much of the film's footage was shot on location, and a boxing glove and just a bit of the boxer's arm are utilized as symbols for advertising the picture, which has many angles for effective blow-ups for lobby and marquee displays.

Columbia has been doing a large scale job of pre-selling on the picture and will do more that can be later developed by exhibitors on the local levels.

Mike Lane is on a 62-city swing around the country, traveling in a gaily decorated bus which is used in the picture as his trademark. He has been getting a great reception from all media and these publicity stories and interviews will aid in promotion.

Columbia is also sending former light heavyweight champ Tommy Loughran on a personal appearance tour on behalf of the film; screenings will be held for sports writers; and former pro fighters in each area might be enlisted for adding local flavor for any stories that can be developed by local newspapers around the film. The same holds true for radio and TV.

Bantam Books has arranged a campaign on the pocket edition of "The Harder They Fall." The organization is primed to cooperate with exhibitors and varied campaign ads have been prepared. Bantam also has a special lot of 500 pocket books that they will sell to theatres for $25 for use as giveaways or prizes.

The pressbook on the film, now in preparation, will stress the many boxing or fight stunts possible to create, and a special exploitation kit is also now being prepared.

Skin Game

HARTFORD—As a gag for Paramount's "The Rose Tattoo," Fred R. Greenway, Zigmunt Rossiliano, and Jack Keppner, Loew's Poli Palace, tied up with Hartford's only tattoo artist to offer a free "rose tattoo" to the first girl who wanted it.

Guess The Winner; Yup, It's "Villa" Again

PHILADELPHIA—This week W. T. Hastings, RKO Orpheum, Denver, Colo., joins with three other contestants in SHOWMANSHIP SWEEPSTAKES free-for-all rush toward winning RKO's $500 award money on "The Treasure Of Pancho Villa."

The expiration date on this particular contest is April 11; and MOTION PICTURE EXHIBITOR'S check for $100 has already been sent to Hastings, adjudged winner of Contest 39. Along with winners Robert T. Murphy, Century, Buffalo; James B. Myers, Jr., Bluebird, Peterson, Va., and Jerome Baker, RKO Keith's, Washington, he must wait until the judges decide on the grand playoff at the present time set for the week of April 18.

WINNING ENTRY

"THE TREASURE OF PANCHO VILLA"

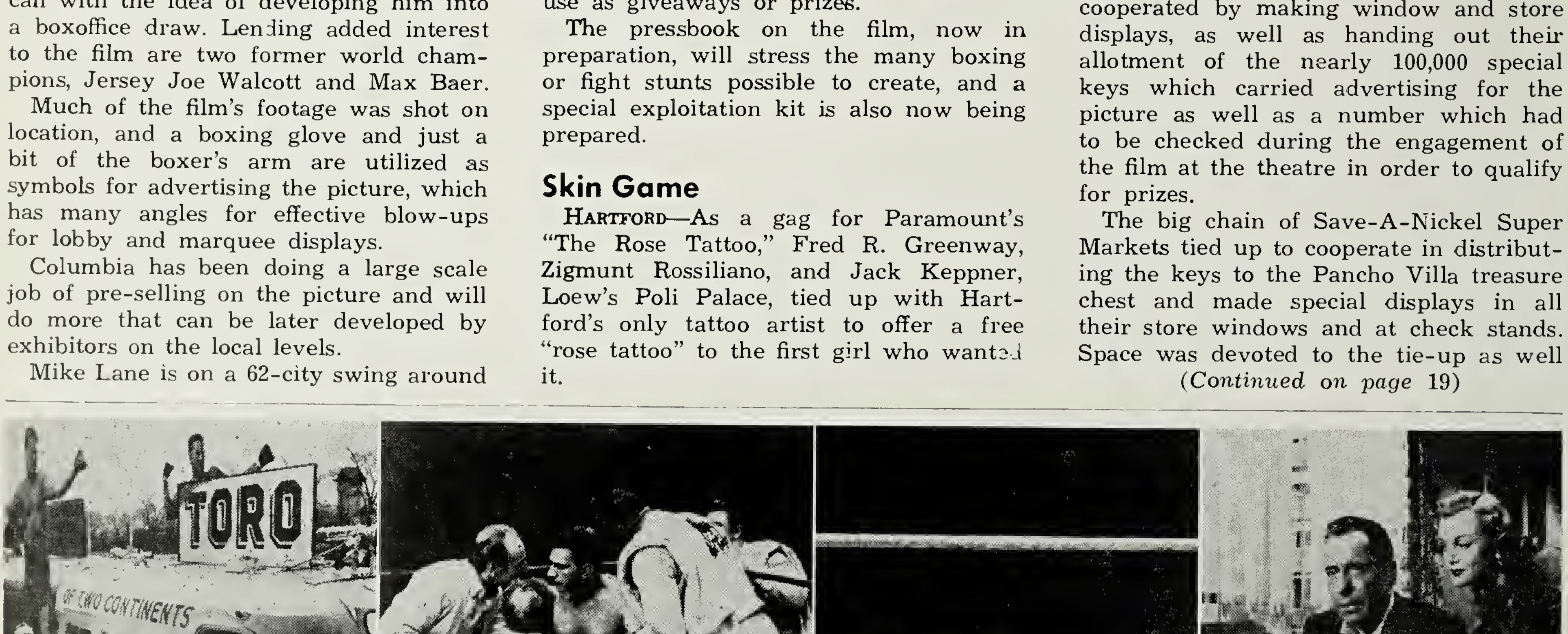
Submitted by W. T. Hastings
RKO Orpheum, Denver, Colo.
2,596 seats • $1.00 top admission
General patronage.

Our campaign for the successful engagement of this film began several weeks in advance of playdate. Various local firms were contacted and four were selected to supply the prizes for a giant Treasure Chest placed in the theatre lobby for a full three weeks ahead of the designated opening. Suitable credit cards, with pictures of the merchandise and stores, were placed near the chest which contained 400 separate merchandise and service awards ranging from car washes to wrist watches.

The two downtown heavy-traffic retail stores, Max Cook Sporting Goods Company and the Sunshine Jewelry Store cooperated by making window and store displays, as well as handing out their allotment of the nearly 100,000 special keys which carried advertising for the picture as well as a number which had to be checked during the engagement of the film at the theatre in order to qualify for prizes.

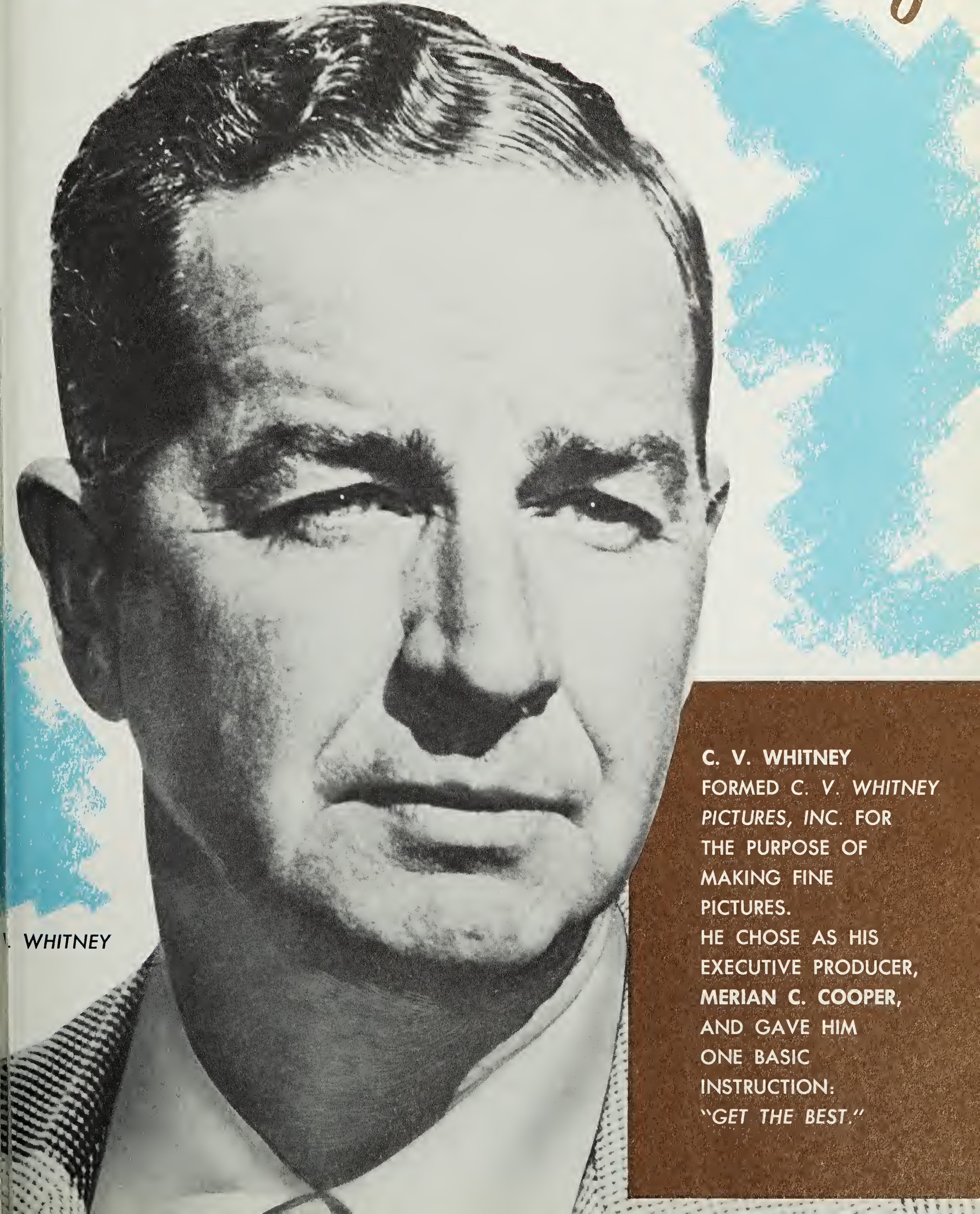
The big chain of Save-A-Nickel Super Markets tied up to cooperate in distributing the keys to the Pancho Villa treasure chest and made special displays in all their store windows and at check stands. Space was devoted to the tie-up as well

(*Continued on page* 19)



The above are a series of shots from Columbia's "The Harder They Fall," second picture on which the film company has posted a $500 SHOWMANSHIP SWEEPSTAKES' distributors bonus prize. From left to right are seen "giant" heavyweight contender Mike Lane, "Toro," the bull of two continents, doing a bit of bally for an upcoming fixed bout; the phoney fighter in a ring scene; the gloved hand symbol being used throughout the selling campaign on the film; and stars Humphrey Bogart and Jan Sterling in another shot from the picturization of Budd Schulberg's best seller.

A new motion picture company



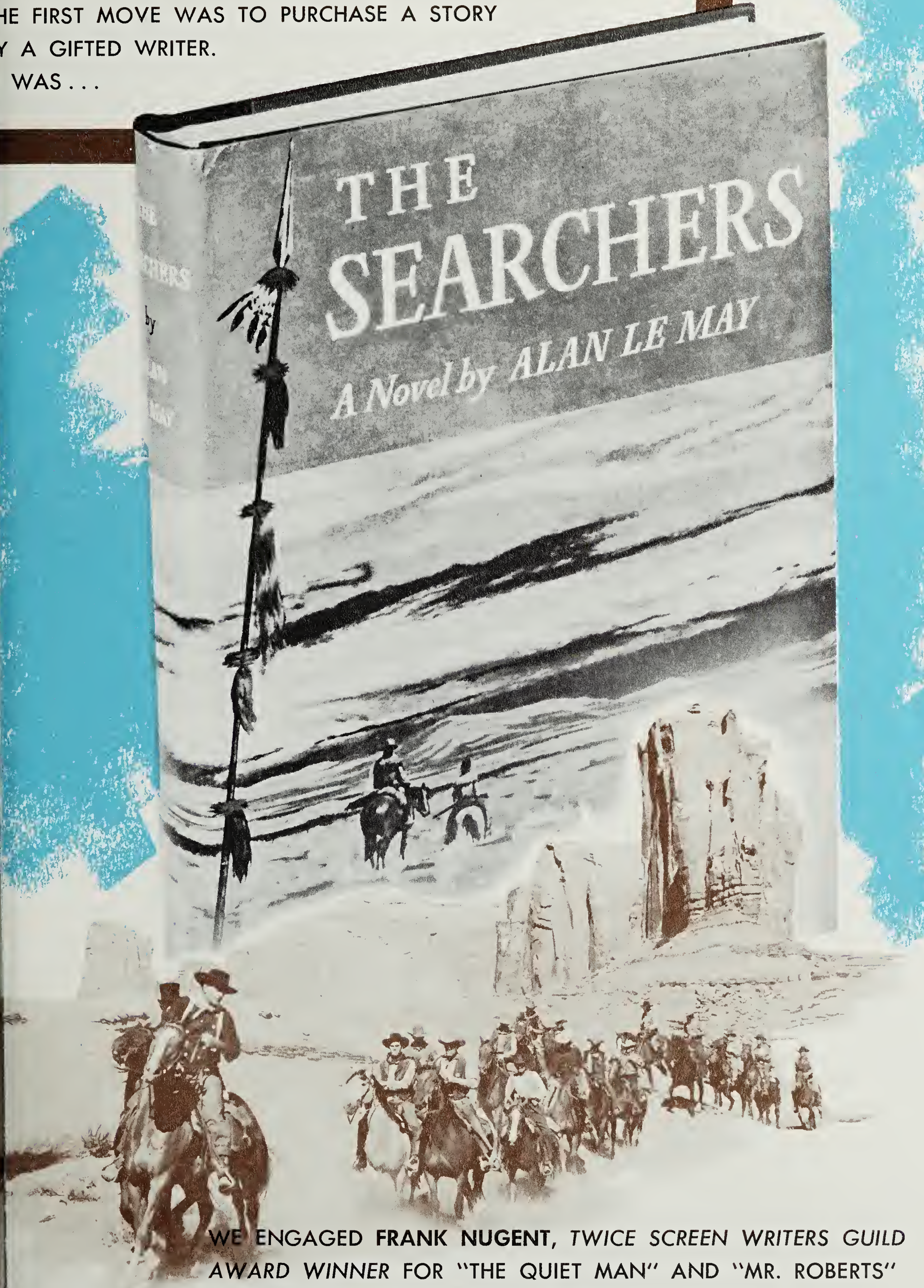
WHITNEY

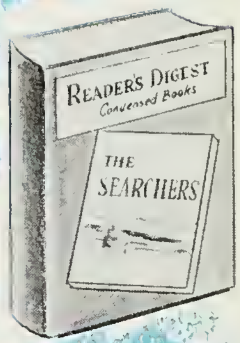
C. V. WHITNEY
FORMED *C. V. WHITNEY PICTURES, INC.* FOR THE PURPOSE OF MAKING FINE PICTURES.
HE CHOSE AS HIS EXECUTIVE PRODUCER, **MERIAN C. COOPER,** AND GAVE HIM ONE BASIC INSTRUCTION: *"GET THE BEST."*

MERIAN C. COOPER

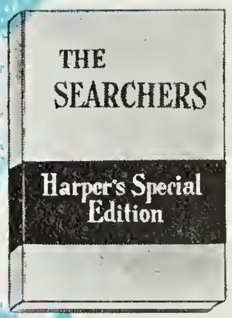
THE FOLLOWING PAGES TELL THE BOOK AND THE PEOPLE, **MERIAN C. COOPER**, *ACADEMY AWARD WINNER* "FOR HIS MANY INNOVATIONS AND CONTRIBUTION TO THE ART OF MOTION PICTURES," ASSEMBLED WITH MR. WHITNEY FO THE FIRST C. V. WHITNEY PICTURES, PRODUCTION.

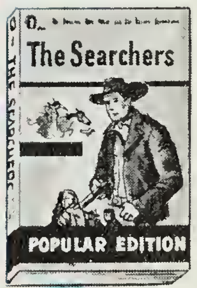
HE FIRST MOVE WAS TO PURCHASE A STORY
Y A GIFTED WRITER.
T WAS . . .


THE SEARCHERS
A Novel by ALAN LE MAY
SEARCHERS
by

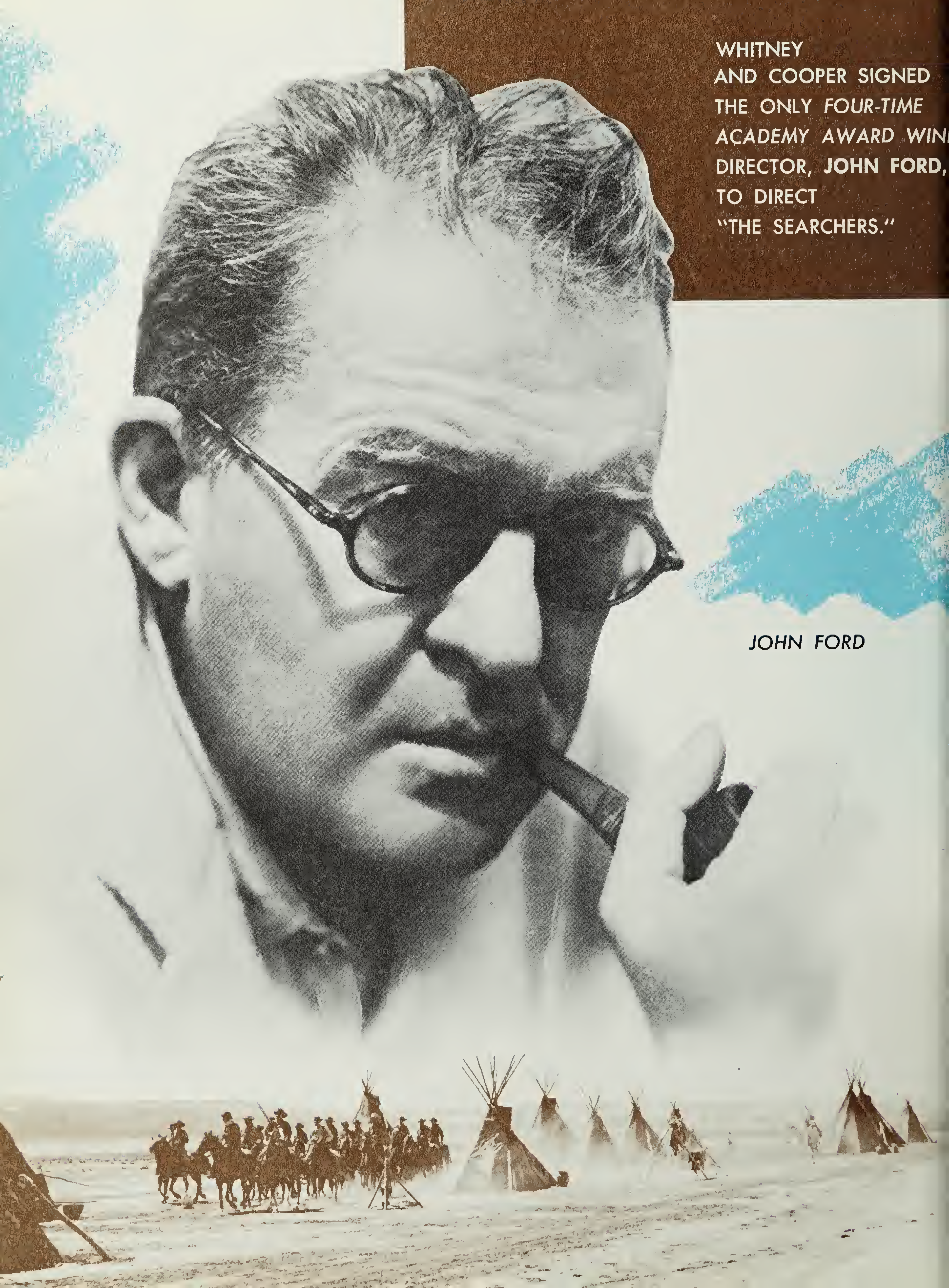

READERS DIGEST
Condensed Books
THE SEARCHERS

POST
1st installment of a great novel


THE SEARCHERS
Harper's Special Edition

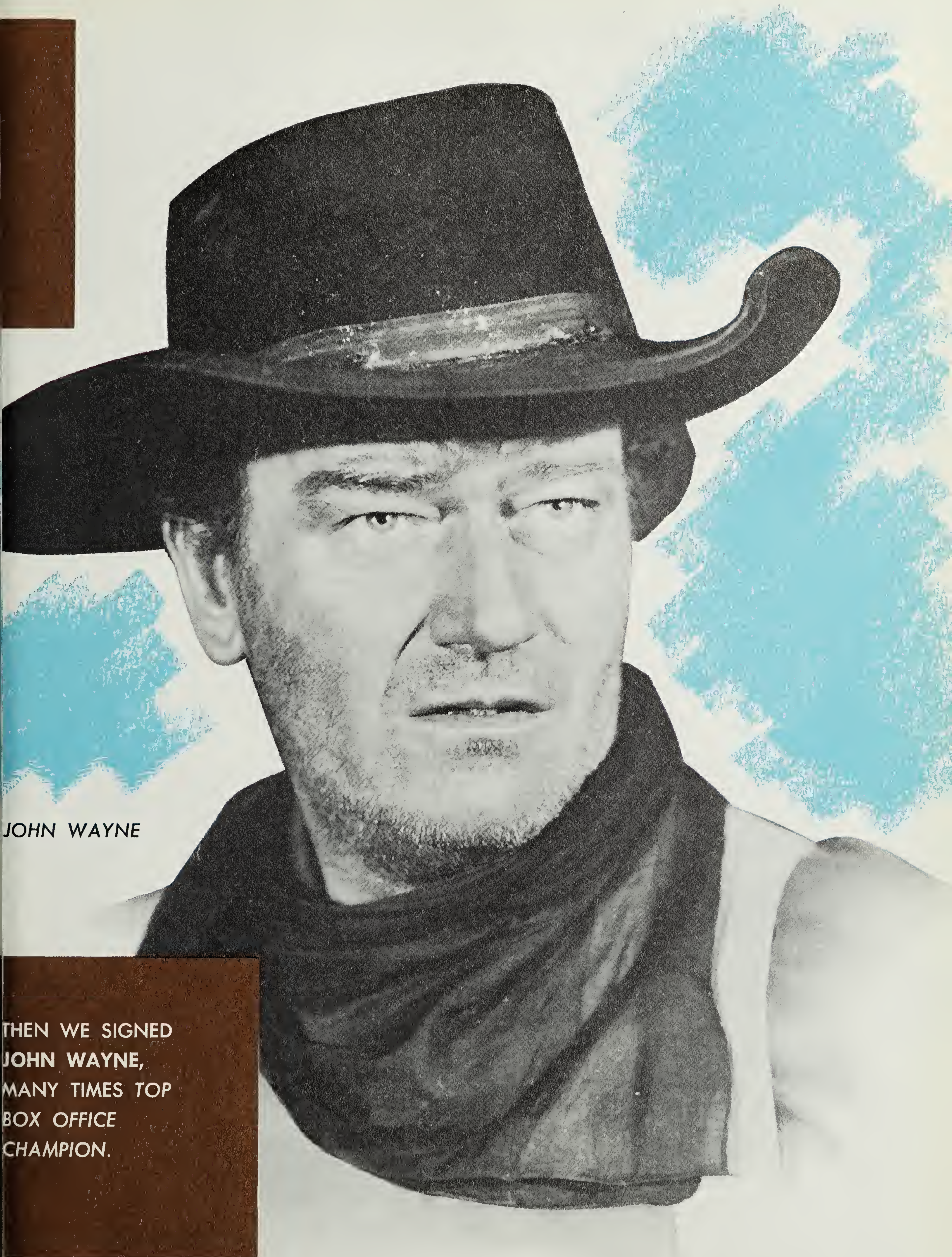

The Searchers
POPULAR EDITION

WE ENGAGED **FRANK NUGENT,** *TWICE SCREEN WRITERS GUILD AWARD WINNER* FOR "THE QUIET MAN" AND "MR. ROBERTS" TO WRITE THE SCREENPLAY. NUGENT HAD GREAT SUCCESS WITH JOHN FORD AND MERIAN COOPER IN WRITING FOR THEM "FORT APACHE" AND "SHE WORE A YELLOW RIBBON" AS WELL AS "THE QUIET MAN."



WHITNEY
AND COOPER SIGNED
THE ONLY *FOUR-TIME*
ACADEMY AWARD WIN
DIRECTOR, **JOHN FORD,**
TO DIRECT
"THE SEARCHERS."

JOHN FORD



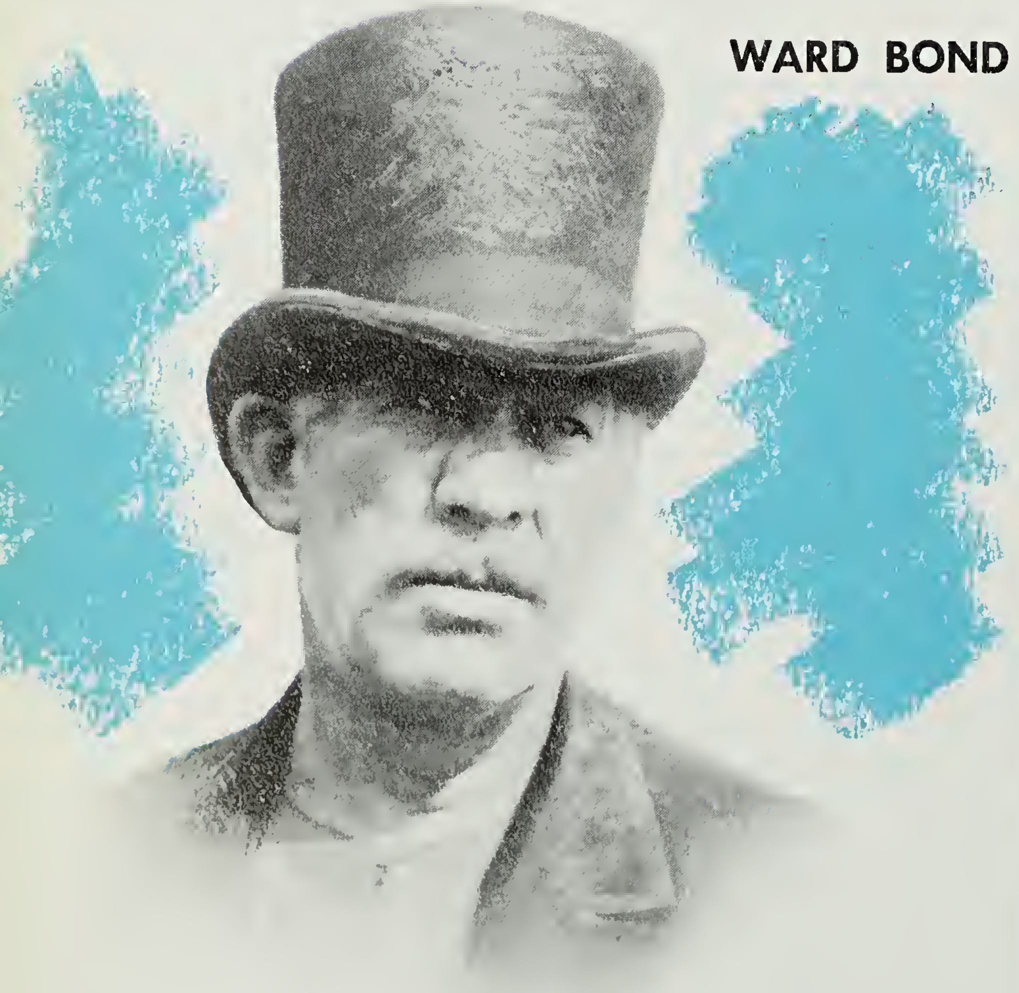
JOHN WAYNE

THEN WE SIGNED **JOHN WAYNE,** MANY TIMES *TOP BOX OFFICE CHAMPION.*

THE CO-STARRING CAST WAS SIGNED NEXT . . .

JEFFREY HUNTER

VERA MILES



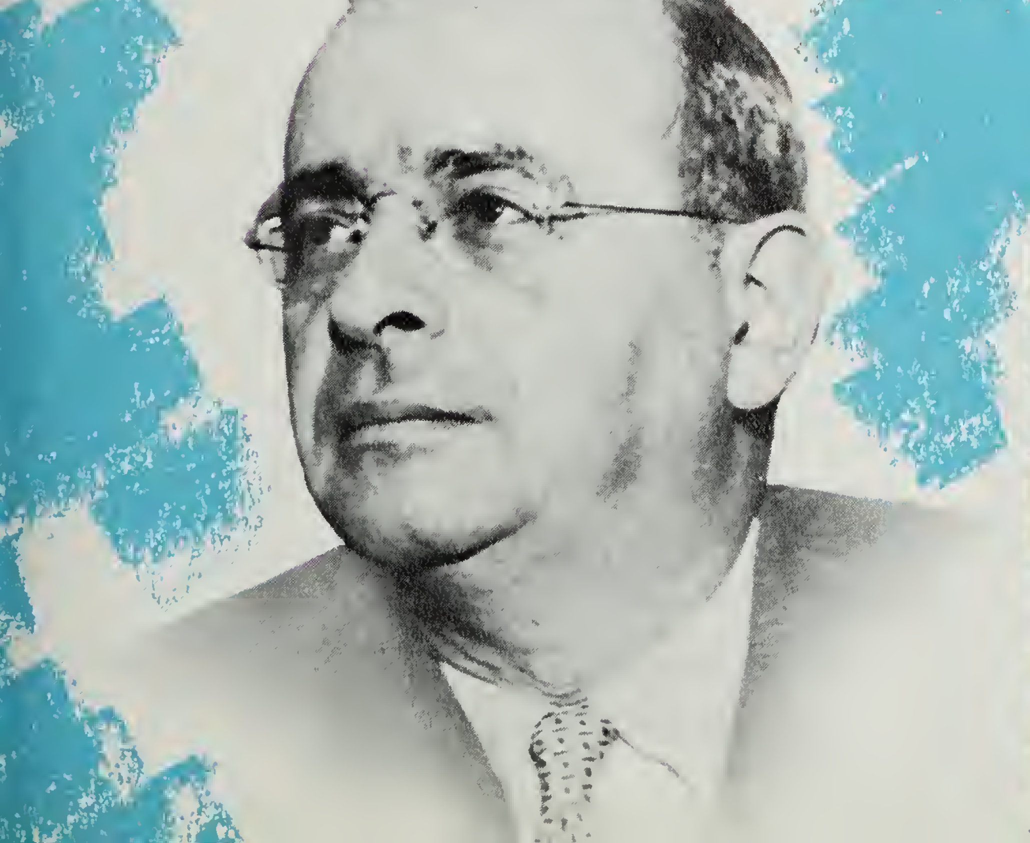
WARD BOND

NATALIE WOOD

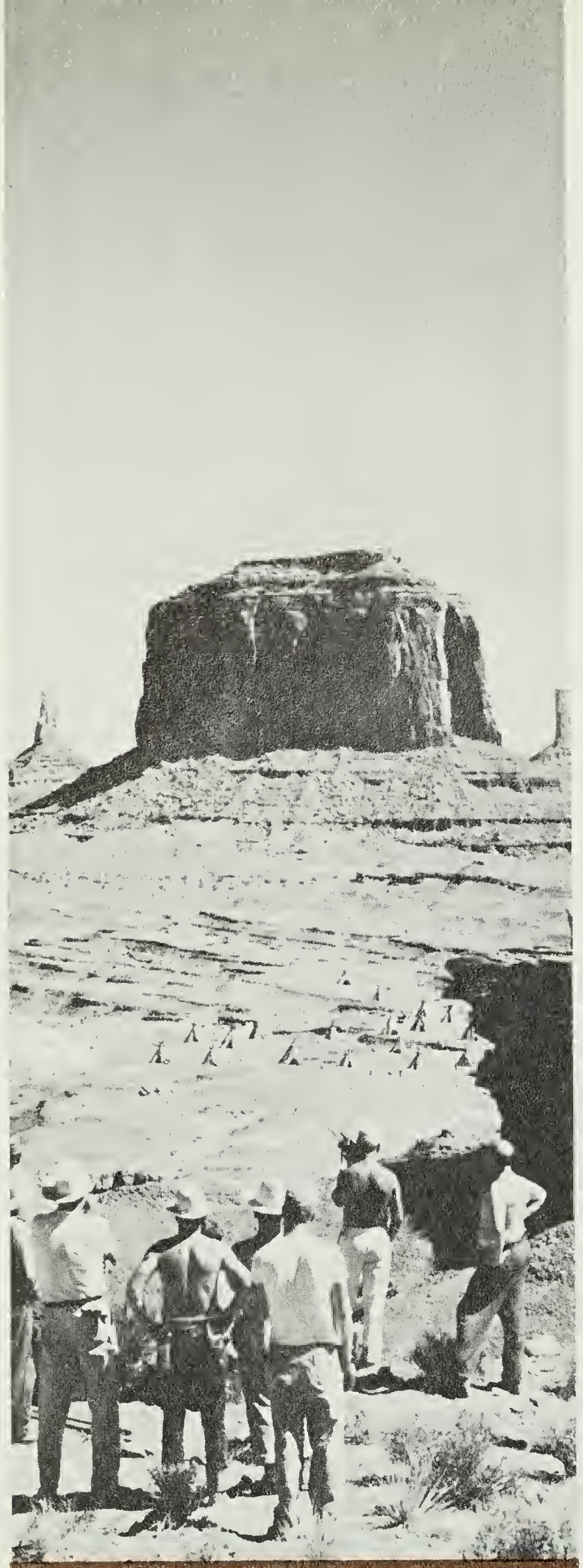
With John Qualen, Olive Carey, Henry Brandon, Ken Curtis, Harry Carey, Jr., Antonio Moreno, Hank Worden, Lana Wood, Walter Coy, Dorothy Jordan, Pippa Scott, Pat Wayne, Beulah Archuletta.

PATRICK FORD, WIDELY EXPERIENCED IN MAKING MOTION PICTURES IN FAR PLACES OF THE WORLD, AS WELL AS HOLLYWOOD, WE ASSIGNED AS ASSOCIATE PRODUCER.

WINTON HOCH, *THREE-TIME ACADEMY AWARD WINNER* FOR CINEMATOGRAPHY, TO PHOTOGRAPH "THE SEARCHERS" FOR C. V. WHITNEY PICTURES, INC.



FOR THE MUSIC WE ENGAGED **MAX STEINER,** *THREE-TIME ACADEMY AWARD WINNER, 27 TIMES NOMINATED . . .* and to write the song, "THE SEARCHERS," Stan ("*Ghost Riders In The Sky*") Jones.



C. V. WHITNEY PICTURES, INC.

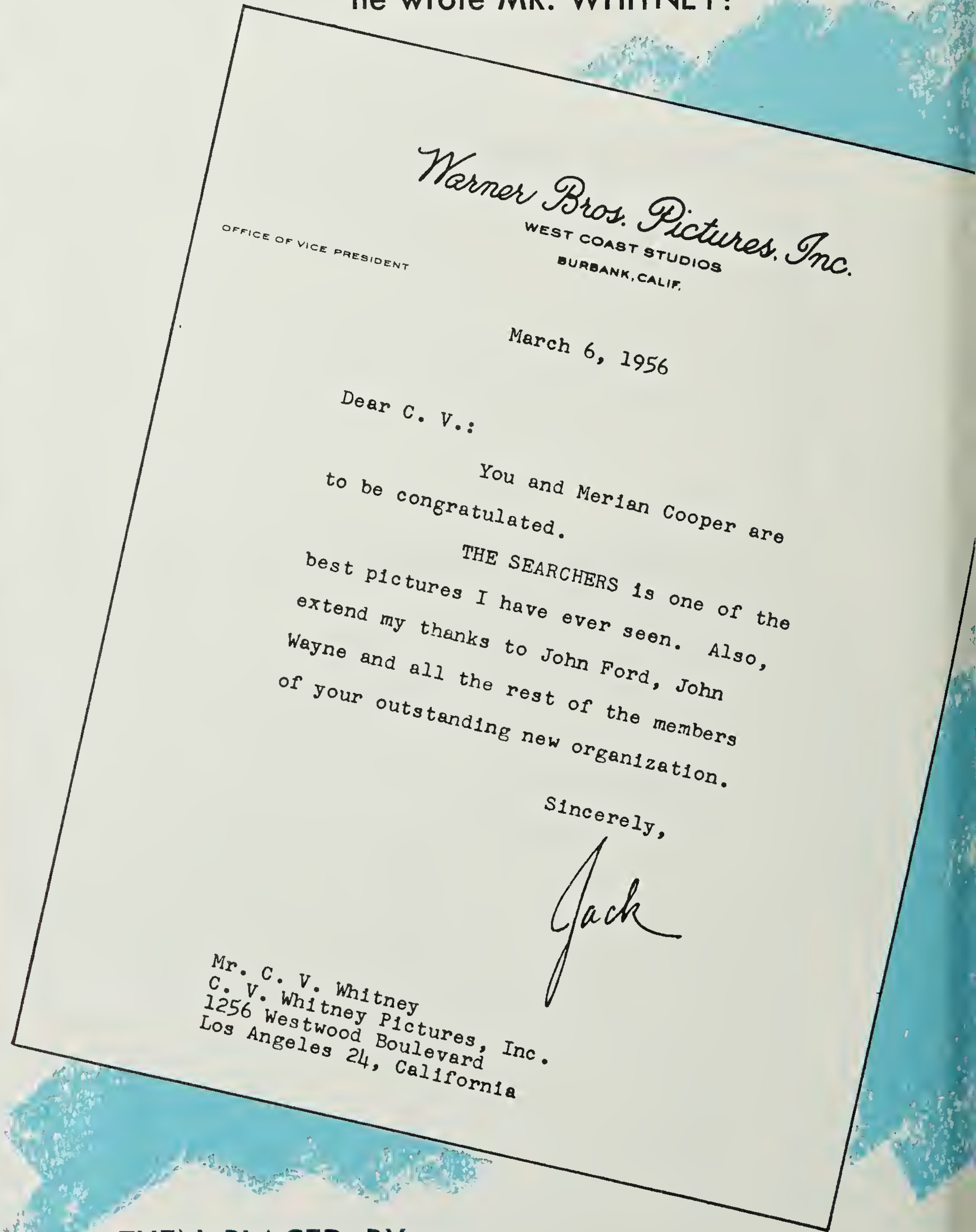
1256 Westwood Blvd.
Los Angeles
California

FILMED ALL OVER THE WEST
IN THE MAGIC OF
VISTAVISION
COLOR BY TECHNICOLOR . .

THE SEARCHERS

DEVELOPED INTO ONE OF
THE GREAT MOTION
PICTURES OF AMERICA

When **MR. JACK L. WARNER** saw "THE SEARCHERS"
he wrote MR. WHITNEY:



Warner Bros. Pictures, Inc.
WEST COAST STUDIOS
BURBANK, CALIF.

OFFICE OF VICE PRESIDENT

March 6, 1956

Dear C. V.:

You and Merian Cooper are to be congratulated.

THE SEARCHERS is one of the best pictures I have ever seen. Also, extend my thanks to John Ford, John Wayne and all the rest of the members of your outstanding new organization.

Sincerely,

Jack

Mr. C. V. Whitney
C. V. Whitney Pictures, Inc.
1256 Westwood Boulevard
Los Angeles 24, California

THEN PLACED BY
C. V. WHITNEY PICTURES, INC.
IN THE CAPABLE HANDS OF
WARNER BROS. FOR WORLD WIDE
PRESENTATION.

Printed in U

Showmanship Sweepstakes

(Continued from page 10)

FREE
TREASURE OF PANCHO VILLA
ORPHEUM

as playdate in their full-page newspaper advertisements.

Jiffy Car Wash, Inc., also gave away keys with each cash wash; and the New Fashion Cleaners and Shirt Laundry put a key in all outgoing packages from their main plant and several branches.

Newspaper publicity for the picture was not neglected, as the Denver Post and Rocky Mountain News both cooperated by running art, stories, and followed up the day after opening with reviews.

"Keys" were printed on inexpensive paper and distributed by the thousands. Save-A-Nickel chain of Super Markets gave away nearly 70,0000 at its various stores. Copy printed on the "keys" read: "This may be the KEY to the Pancho Villa Treasure Chest. No. 13816. If the above number matches any of the hundreds of numbers posted in the lobby of the RKO Orpheum during the week of .... you may open the treasure chest and select a prize envelolpe. You do not have to buy an admission ticket to try this key."

Numerous radio plugs on Stations KMYR and KGMC and disc jockeys on both stations spent considerable air time kicking around the idea; and the novelty of the old Mexican money we gave them and discussing the contest and Treasure Chest prizes. TV station WLZ-TV also cooperated.

A quantity of the old Mexican money from the days of Pancho Villa's time in Mexico was obtained and put on display and taken around to many of the schools where it was discussed in classes—incidentally with the mention of the film.

RUNNER-UP NUMBER 1

FLAG WAVING IS ALWAYS GOOD

Submitted by Kenneth Bottino
Majestic, Perth Amboy, N. J.
2100 seats • 70 cents top admission
General patronage.

To help celebrate the Marine Corps celebration of its 180th anniversary we decided to lend our cooperation by showing "Sands Of Iwo Jima" and "To The Shores Of Tripoli," two patriotic old ones.

We arranged through the Perth Amboy High School for five girls to be selected for scholastic ability, appearance, etc., to compete for the title of "Miss Marine Corps Recruiters" of Perth Amboy on stage of the theatre. The winner was selected by applause from the audience by an electric applause meter. She was awarded a wrist watch, a ring, and nine gift certificates, in addition to an armful of roses. Corsages went to the runner-ups. All were promoted from local merchants at no cost to the theatre.

JOIN THE MARINES
U.S. MARINES
U.S. MARINES

A parade marked the beginning of the ceremonies and was led by a police escort and the Melrose Fife, Drum, and Bugle Corps of Melrose, N. J., followed by a new cadillac with the five girls and driven by a uniformed Marine. The route of the parade was from City Hall down the main street of the city which was changed from Smith Street by Mayor James J. Flynn's proclamation to Marine Avenue in recognition of the event.

The Perth Amboy Evening News carried two pictures and an advance news release on the event. A full page co-op ad was promoted to publicize the celebration.

At the theatre the entire lobby was decorated with Marine Corps flags, pennants, displays, and leaflets. Also on display was a promoted giant 180th Anniversary cake, which was later cut on the stage during the ceremonies by the winner, Kathleen Mikrut.

Participating at the theatre activities was Lt. Col. L. F. Snoddy, commander of the New York and New Jersey recruiting area; and his assistant, Captain Richard T. Guidera; Mayor Flynn, and the contestants.

Our efforts were rewarded by a better than average Wednesday night gross and the tremendous amount of public relations and good will.

RUNNER-UP NUMBER 2

"FINE ART FILMS" COME TO TOWN

Submitted by E. R. Edwards
Pix, Jackson, Miss.
589 seats • 45 cents top admission
Suburban and city patronage.

Our city of 120,000 has never had a "Fine Art" movie house. This left this community of central Mississippi to have to attend either Memphis or New Orleans "art houses" to see what we term the "'unusual" in entertainment.

The Pix started a series of "Fine Art" films and has seen them go over so well that it is in the process of going to them entirely.

Our campaign to educate our patrons to these "different" films included daily newspaper ads, weekly newspaper ads, publicity and reviews in newspapers, publicity breaks in college papers, monthly mailing pieces, and direct letters.

Since the theatre only opens at 6:30 p.m., except on Saturdays and Sundays we chose the State Times, an afternoon newspaper to carry our ads on the "Fine Arts" since we could not, at first, afford to advertise in the morning newspaper and both of the afternoon newspapers. All of our ads stressed that the type of film now showing at the Pix were "exclusive first runs" with other captions reading "Fine Entertainment For Adult Movie Fans"; "Bringing to Jackson Much Longed For 'Fine' Motion Pictures," etc. All ads were made up to look "different" from regular movie ads whenever possible. Good use was made also of what film critics had to say about the films. We found that most people would attend movies that Time, Life, New York Times and The Saturday Review Of Literature had found to be excellent. We also asked in the ads that our patrons suggest films they would like to see.

We have two colleges in Jackson and have received publicity breaks from both. A big break was given us in our weekly newspaper when we put in a policy that no child under 12 could attend the theatre without a parent going with him. This was done not because they had been too bad in the past; but because most of the films were of the type they would not enjoy or understand.

We have a list of about 1,000 patrons who have asked for our monthly mailing program on the "Fine Art" films alone.

$\$600^{\underline{00}}$ IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, In order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, In which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$^{\$}500^{00}$ on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

This program is made up monthly by the manager and then printed on off-set. In this manner we can use typewriter type, cut ads from press-books, and do most anything we desire without having to worry about mats. We have also used two of our monthly programs as full pages in the North Jackson weekly newspaper and then getting extra copies run off for our regular mailing list.

When the Pix first started the series of "Fine Art" films we sent out nearly 300 letters to important business men and women, women's clubs, garden clubs men's clubs, and press men. These letters pointed out what we were trying to do in bringing better entertainment to the community and what type of shows they would be.

When our series of "Fine Art" films started we started showing them only for three days a week, Sundays through Tuesdays. We were closed on Wednesdays; and showed our regular second-run films on Thursday through Saturday. Now, however, the business has picked up so much with "Fine Art" films over the others that we are showing them twice a week and taking away the second and third run films that we were running. Some patrons, of course, are unhappy with the new films. They would rather have the old ones with old stars and, we might say, old stories. However, the Pix has been able to bring many new patrons into the theatre and into the North Jackson shopping area with these "art" films; and the main thing—business is better.

We have found that second-run houses cannot fight TV and the drive-ins too much these days, and we believe that the answer to at least one in each large town or city is the "Fine Arts" films. You will be surprised at the type and class of people who will enter your theatre who have never been inside it before.

Our "Fine Arts" product has been mainly obtained from U-I's J. Arthur Rank product; and the Italian-made IFE films; but we have played others occasionally.

We have not tried to do away with our children's business entirely with our policy about the 12 years and under. We still show our films on Saturday afternoon to get the younger children and we try to schedule a "Fine Art" film that would appeal to them. If, in our opinion, it does not we put in a special all cartoon show for them at that time and go back into the regular showing of the "Fine Art" film that Saturday night. We do not believe that any theatre can stop its children entirely. They must remain in the habit of attending your theatre when young or you might not get them when they start to pay the full price. So we have the Saturday afternoon show for them.

Our "Fine Art" films have also cut our film cost, and the number of film product needed. Consequently, we have more adult patrons and less film product under the "Fine Arts" policy.

"Richard III" TV Bow Fails To Impress Laurence Olivier

WASHINGTON—The Sunday television presentation of Sir Laurence Olivier's "Richard III" over NBC last fortnight was termed "deplorable" by the producer in an interview later that week with Richard L. Coe, film critic on the Washington Post. Specifically, Olivier criticized the lack of color and size, commercial interruptions, and the cutting of various scenes of violence in the TV version of the film, in which he also stars. The advertising breaks, he said, "broke the sense of rhythm of the picture."

RUNNER-UP NUMBER 3

CEMENTING SCHOOL TIES

Submitted by Roy Kane
Reeves, Elkin, N. C.
674 seats • 50 cents top admission
Town and rural patronage.

Each school teacher in the county was sent the following letter:

"Dear Teacher: Welcome! We are proud of our school and our school teachers. We hope you will enjoy the enclosed passes to our theatre. We would be happy to furnish you four of the enclosed 'Scholastic Achievement Award' passes each month for you to award to your students as you see fit. Please let us know if you desire these. Yours for better schools.

(Signed) "The Manager."

Practically all the teachers responded and we find this stunt to be most successful. It certainly makes it much easier for us when we attempt a promotion with the local schools. We do not confine the basis on which the achievement awards can be awarded and it is left entirely up to the teacher as to how she wants to give them out.

This little stunt has helped us cement public relations with school, pupils, teachers and parents all commending us for our efforts.

"Cockleshell" Stunt Gets Big Press Play

London—Manager J. D. Hole-Gale, Halifax, England, and Columbia Pictures combined on an exploitation stunt for "Cockleshell Heroes" that got front-page space in the very tight English press.

The stunt, a test of the ingenuity of young British Army cadets, was based on a training exercise which is featured prominently in the Warwick production.

In "Cockleshell Heroes," Jose Ferrer has a group of Marines dressed in German uniforms dropped in the north of England by parachute, with orders to return to their southern base by any means.

For his stunt, Hole-Gale arranged for a group of Army cadets to make a round-trip from Halifax to London and back, a total of 420 miles, in a 48-hour period. The cadets were supplied with emergency rations and given only six pence (about seven cents) apiece. They had to report to the Columbia home office in London for proof of their getting that far, and then return to Halifax. The first six cadets to make it back to the Odeon in Halifax received gold watches for their efforts.

For his efforts, Hole-Gale received nationwide publicity, including pictures, much of it on front pages in the limited size English papers.

Cannes Lineup Set

Paris—In addition to the American Cannes Film Festival entries nominated by the Motion Picture Export Association, MGM's "I'll Cry Tomorrow" and Paramount's "The Man Who Knew Too Much," the festival committee last fortnight invited the U. S. industry to show two additional features. They are 20th-Fox's "The Man In The Gray Flannel Suit" and Columbia's "The Harder They Fall."

Trailers For Drive-Ins

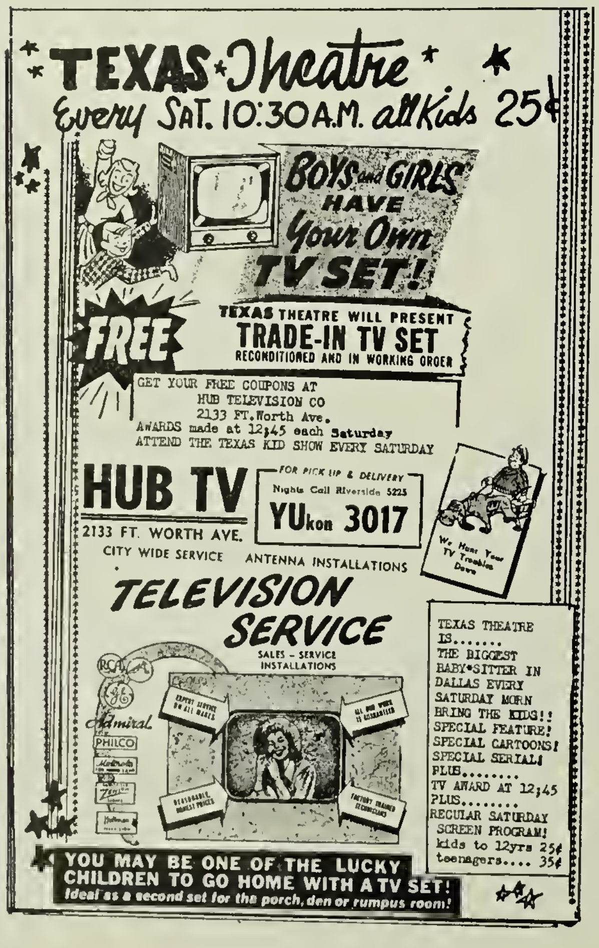
New York—Filmack Trailer Company's new 1956 Catalog of Trailer Ideas for America's Drive-In Theatres should now be in the hands of all exhibitors.

Devoted exclusively to the specialized needs of drive-ins in advertising, exploitation, special stunts, refreshments, and institutional ideas, these catalogs cover over 60 different trailer subjects.

RUNNER-UP NUMBER 4

KID SHOW GIVE-AWAY

Submitted by W. S. Samuels
Texas, Dallas, Texas
1,600 seats • 60 cents top admission
Family patronage.



TEXAS Theatre
Every SAT. 10:30 A.M. all Kids 25¢

BOYS and GIRLS HAVE Your Own TV SET!

FREE
TEXAS THEATRE WILL PRESENT
TRADE-IN TV SET
RECONDITIONED AND IN WORKING ORDER

GET YOUR FREE COUPONS AT
HUB TELEVISION CO
2133 FT. Worth Ave.
AWARDS made at 12;45 each Saturday
ATTEND THE TEXAS KID SHOW EVERY SATURDAY

HUB TV
2133 FT. WORTH AVE.
FOR PICK UP & DELIVERY
Nights Call Riverside 5225
YUkon 3017
CITY WIDE SERVICE • ANTENNA INSTALLATIONS

TELEVISION SERVICE
SALES - SERVICE
INSTALLATIONS

TEXAS THEATRE
IS.......
THE BIGGEST
BABY*SITTER IN
DALLAS EVERY
SATURDAY MORN
BRING THE KIDS!!
SPECIAL FEATURE!
SPECIAL CARTOONS!
SPECIAL SERIAL!
PLUS........
TV AWARD AT 12;45
PLUS........
REGULAR SATURDAY
SCREEN PROGRAM!
kids to 12yrs 25¢
teenagers.... 35¢

YOU MAY BE ONE OF THE LUCKY CHILDREN TO GO HOME WITH A TV SET!
Ideal as a second set for the porch, den or rumpus room!

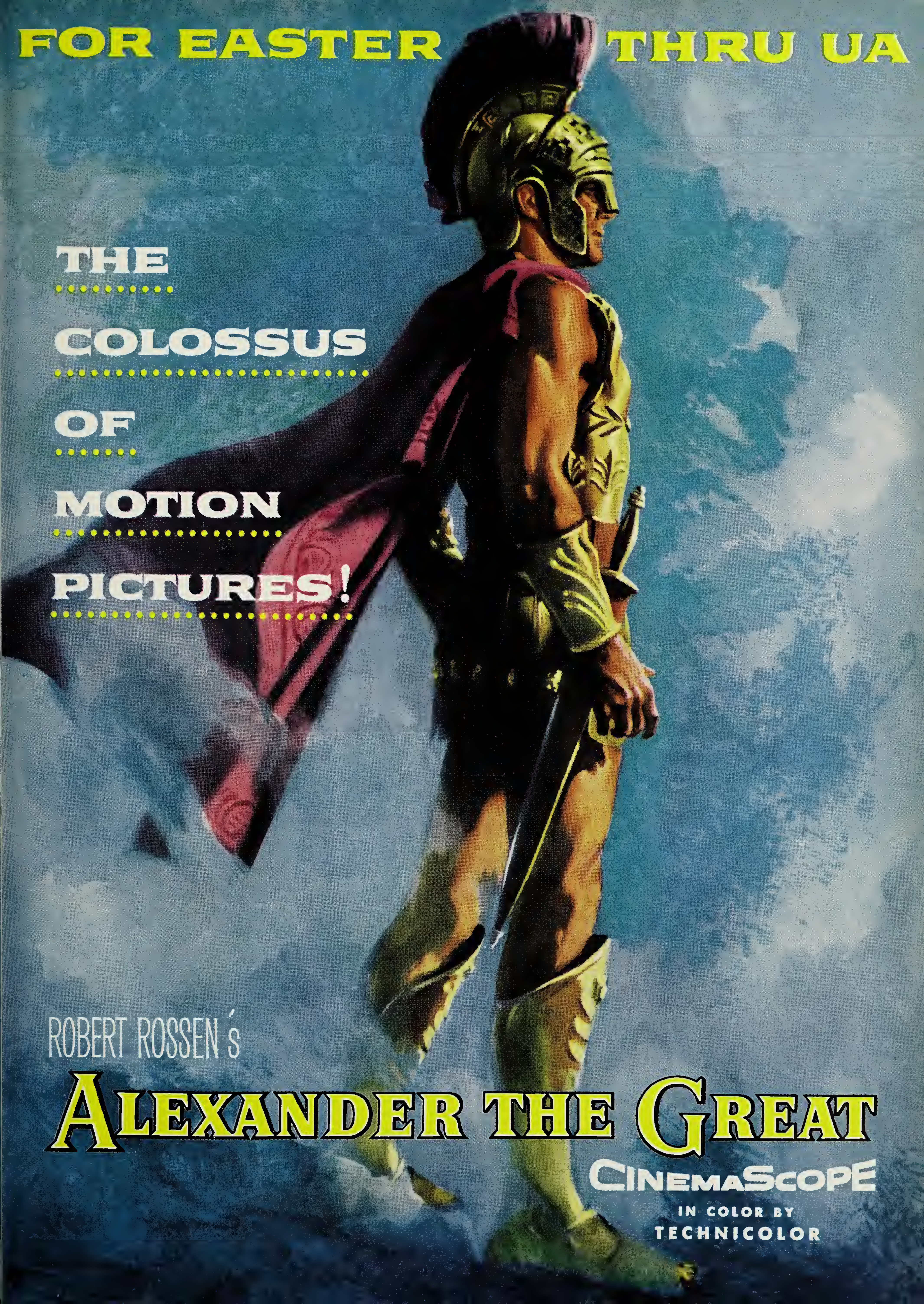
We run a kid show every Saturday. The boxoffice opens at 10:30 a.m., and the show starts at 11 o'clock.

Special cartoons, a serial and a special kid feature are run with the regular Saturday show starting at one o'clock.

As an added "come on" for the kids I recently contacted a television shop and made a deal whereby he would give away one used, but completely rebuilt TV set weekly for six weeks at the kid show at no cost to the theatre.

In return for the merchandise we plugged the give-away with a lobby display, heralds, and a trailer on the screen.

This is a good gimmick for the kids. It's like Mr. Ford sez, a second car in the garage. It's a good used TV for the kids' own use for the den or kids' room; and the idea works out right nice for all.



FOR EASTER THRU UA

THE COLOSSUS OF MOTION PICTURES!

ROBERT ROSSEN's

ALEXANDER THE GREAT

CINEMASCOPE

IN COLOR BY
TECHNICOLOR

NEWS OF THE TERRITORIES . . .

Regulation Of Films Needed, Says Flick

ALBANY—"On the whole," the state setup to prevent abuse of motion pictures is very effective, Dr. Hugh M. Flick, former director, State Education Department's motion picture division, now executive assistant to the Commissioner of Education, said in an address before the Daughters of the American Revolution, at Brubacher Hall, State College for Teachers.

Called "censorship" by some and "regulation" by others, Dr. Flick described the operation as "sensible, everyday, garden variety regulation." He added, "There is nothing spectacular about it; I think on the whole it is very effective." Regulation is an inevitable accompaniment of everyday living, Dr. Flick asserted.

"There can be no freedom without its counterpart, restraint," the educator observed. He preferred the word "restraint" to describe film licensing.

Dr. Flick envisions motion pictures, radio, and television going through the same evolutionary process to which the press was subjected for two hundred years, and believes they eventually will enjoy the freedom the press has today when they develop sufficient protective laws and mechanisms. This will never occur by industry self-regulation alone, in Dr. Flick's opinion.

Albany

Brunswick, N. Y., barred drive-ins, by action of its board following a public hearing, upsetting plans of United Drive-In Theatres Corporation to build on a site there at a cost of $140,000. . . . Harry Lamont was unable to open the Riverside Drive-In, Rotterdam, N. Y., last fortnight as planned because of snow storms. . . . Adverse weather also delayed work on John Gardner's new Unadilla Drive-In, which now will not open until May. . . . Bernard Brooks, Fabian chief buyer and booker, was a visitor. . . . The Variety Club and the Times-Union are sponsoring a luncheon on April 16, in the Sheraton-Ten Eyk Hotel ballroom, to benefit Camp Thatcher. Chief barker Harold Gabrilove heads the Variety arrangements committee.

Atlanta

Push-button reclining clairs will be a feature of the theatre, costing $250,000, to be built in the new Britton Plaza Shopping Center, Dale Mabry Highway, Tampa, Fla., by S. E. Britton. . . . Jim Jellico returned as manager, Summerville, S. C., theatre, after being away for five years as manager of theatres in Allendale, S. C., and Salisbury, N. C. . . . Branch manager Thomas P. Tidwell, 20th-Fox, Jacksonville, reported that 90 per cent of the theatres in Florida are now equipped for the showing of CinemaScope. . . . Mrs. Thelma Haglund, head booker, U-I, is back at her desk after an illness. . . . Bernie Swiney, manager, Bonnet Drive-In, Loudon, Tenn., has taken over the Court, Loudon, closed recently by the death of its former owner, Charles Colville.

Richard Davis, right, producer's representative, UMPO's French film "Diabolique," recently presented a plaque to Benjamin Sack, owner, Beacon Hill, Boston, where the film is playing an extended run, as Mrs. Sack looks on.

Maurice Mitchell, 65, sales representative, 20th-Fox, died of a heart attack in Birmingham, Ala. . . . Dave Williams, IFE branch manager, has been transferred to the Charlotte office, and John Jarvis, former branch manager, Atlanta, returned to his post here. . . . Joe Jackson, owner, Clanton Drive-In, Clanton, Ala., has purchased property in Clanton, as a future site for a new theatre. . . . Bernie Wiley, Johnson City, Tenn., exhibitor, died. . . . President Arthur C. Bromberg, Allied Artists Southern Exchanges, was in a hospital in New Orleans for a check up. . . . The new Troy, Monroe, Ga., a unit of Martin Theatres, has opened. . . . Vernon Carter, former manager, State, Tallahassee, Fla., resigned. Leslie Pendleton replaces him.

John H. Stembler, president, Georgia Theatres, was appointed chairman, American Cancer Society, 1956, educational and fund raising drive, in Fulton County. . . . Olin Evans is the new owner of the Barbour Drive-In, Louisville, Ala., from F. B. Pierce. . . . The new Pal, Louisville, Ga., owned by the Pal Amusement Company, Vidalia, Ga., has opened after being destroyed by fire. . . . R. C. Mullis, owner, High Springs Drive-In, High Springs, Fla., suffered a fractured hip. . . . The American here was closed by Mrs. Hobbs.

Atlanta To Go All Out For Bow Of Cinerama

ATLANTA—Strolling musicians, exotic flowers from Hawaii, and a French chef from New Orleans will combine with other festive features to make the Symphony Cinerama Buffet Supper something to remember.

The gala buffet will precede the premiere here April 2 of the Cinerama film which will be shown at the Roxy Theatre. Plans for the buffet are in the hands of the women of the Atlanta Symphony Guild, including both the junior and senior Guild committee. The ballroom of the Dinkler Plaza Hotel, scene of the Cinerama buffet, will be transformed into a gay spring garden. Hundreds of orchids, birds of paradise, ginger, anthurium, and other exotic blossoms will be flown from Hawaii to be used in the decorative scheme.

Cinerama Staff Set For Atlanta Debut

ATLANTA—Lester B. Isaac, national director of exhibition, Cinerama, announced the appointment of Ray Connor as managing director for the new Cinerama theatre here, the Roxy, which opens April 2. Connor, who has managed Cinerama in St. Louis and Washington, has a theatrical background of some 30 years. At one time in his career, he managed the famous Palace on Broadway.

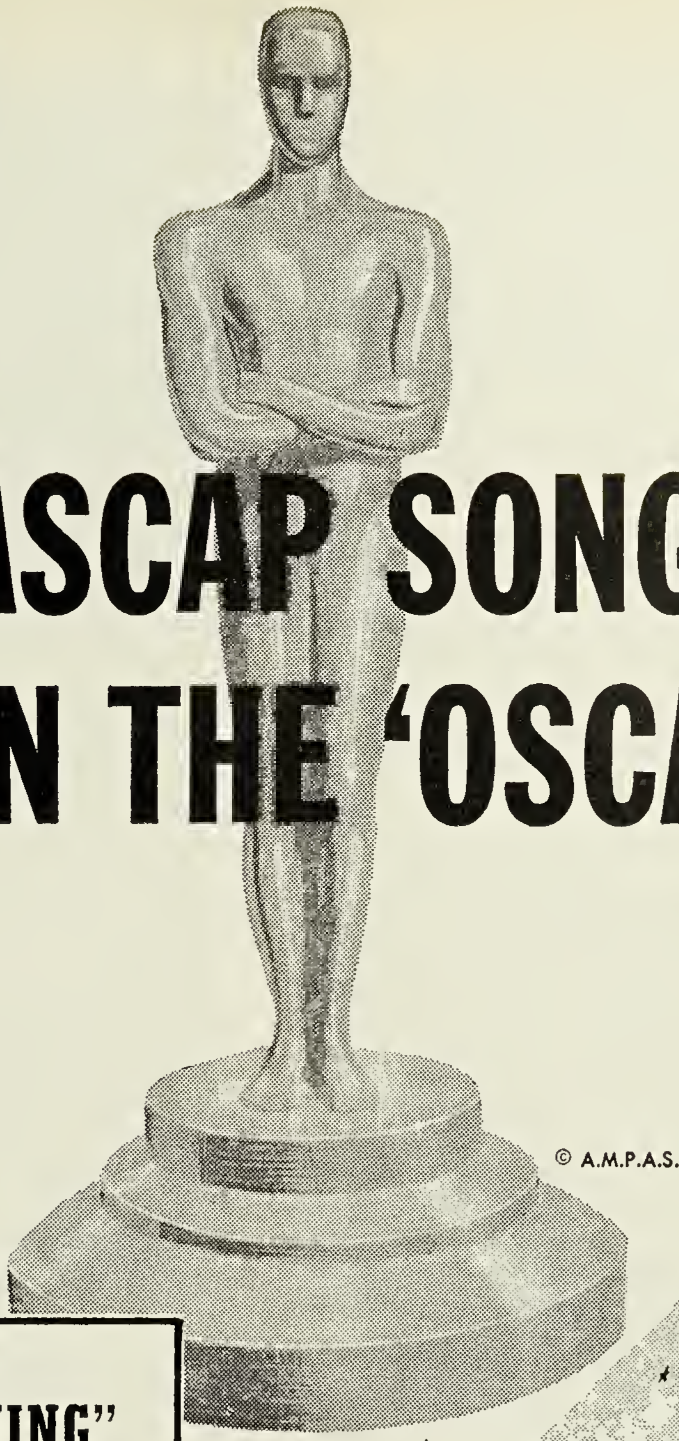
Isaac also announced the appointment of Eddie Howe as director of public relations for Cinerama here. Howe is a former Marine with China service and a veteran of the Bataan March in 1942. He has been in Atlanta before during the past several years as press representative, Ringling Brothers and Barnum and Bailey Circus, and also with Clyde Beatty and Cole Brothers Circus.

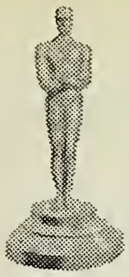
L. P. Howard has taken over the interest of J. D. Brown in the Keith, Leighton, Ala. . . . Charlie Lester, district manager, National Screen Service, returned to his desk from the hospital. . . . The Court, Loudon, Tenn., owned by Charlie Colville, has closed. . . . C. B. Mosley sold his 20th-Century Drive-In, Tampa, Fla., to Tampa Bay Theatres. . . . Mrs. Lester Neely, Jr., was elected vice-president by the Alabama Theatre Owners Association, to fill the unexpired term of her late husband. Neely died recently after a heart attack.

Boston

The worst blizzard in many years hit the heart of New England, forcing several neighborhood theatres to shut their doors before the evening show. All the drive-ins were closed, some postponing their opening date a week, others taking newspaper ads that they will re-open when the storm subsided. . . . Memorial services for Donald O. J. Messenger, 55, Christian Science Monitor columnist, were held at Friends Meeting House, Cambridge, Mass. Burial was in Nova Scotia. . . . United Artists engaged Harry Browning, motion picture director, Gabriel Stern, Inc., advertising agency, to handle the world premiere of "Quincannon, Frontier Scout," which will be held in the Legion, Mayfield, Ky., April 6. Browning left for New York to confer with Mori Krushen, UA exploitation head. His department at the Stern agency will be handled by Herbert Stern, vice-president, during his absence. . . . Ernest Warren, Paramount, Needham, Mass., was receiving congratulations on the birth of twin granddaughters. . . . In conjunction with Texas COMPO, American Theatres conducted a patron contest in 12 of its suburban theatres on the Academy Awards selections. . . . Harold Kaye, new owner, Alexander Film Company, visited New England, conferring with Irving Saver, district manager, shortly after Saver's release from a local hospital for surgery. Harry Green, Alexander's Connecticut salesman, is back on the job after a bout with virus. . . . Barbara Copeland, former secretary to Harry Browning, New England Theatres, Inc., is now secretary to Samuel Dane, president, Jet Spray Corporation.

ASCAP SONGS WIN THE 'OSCARS'


© A.M.P.A.S.



Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin' " — Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster
1954 — "Three Coins in the Fountain" — Sammy Cahn, Jule Styne

ASCAP congratulates the 1955 Winners
"LOVE IS A MANY SPLENDORED THING"
W: Paul Francis Webster—M: Sammy Fain
Published by Miller Music Corporation

Year after year, ever since
Oscars have been instituted,
songs of ASCAP members
have been acclaimed
as the outstanding tunes
used in motion pictures
and have won Academy Awards

Exhibitor Sues Village For Drive-In Permit

CINCINNATI—Sam Levin, Dayton, O., exhibitor, filed suit in the Court of Appeals charging that the nearby village of Fairfax has enacted an ordinance solely to prevent him from building a drive-in there.

Levin said that last September he submitted plans and specifications for a 1,000-car drive-in adjacent to a Ford Motor plant, and that on Sept. 23, village officials adopted an ordinance forbidding the performance of any show in any building or open area with an audience capacity of more than 250 persons. He charged that on Nov. 28 his application for the permit was denied, and on Jan. 23, the village zoning appeal board also denied him the permit.

Levin asks the court to declare the ordinance unconstitutional and to force the village to issue him a building permit. He said he had already paid $20,000 on the $62,500 property purchase, and that he plans to spend an additional $150,000 for constructing and equipping the drive-in. Hearing on the suit was set for May 1.

Councilwoman, Commission Disagree On Drive-Ins

CINCINNATI—In a follow-up of attacks by Councilwoman Dorothy Dolbey on drive-ins within the city limits, a staff report of the City Planning Commission took a strong stand against such prohibition, while proposing certain restrictions through zoning code amendments.

"Outdoor theatres, in addition to being popular, are a legitimate business and no worse than other industrial and business uses," the report stated. "Your staff is of the opinion that drive-in theatres should be allowed somewhere in the city. It is recommended that drive-in theatres continue to be permitted in the districts (business and industrial zones) where they are now allowed."

Objecting to the report, Mrs. Dolbey said she thought the staff was "bending over backward" to give drive-ins preference, and she cited a report by the Cincinnati High Schools' Parents Advisory Council which includes drive-ins among "inappropriate activities." The staff is giving further study to zoning code revisions for drive-ins.

In Springfield, Mass., Nicholas Zee, Jr., announced the construction of an 1860-car drive-in at West Deptford, N. J., to be opened on July 1. Zee also is in final stages of preparation for a $500,000 outdoor theatre to be built in Brooklyn, N. Y., with space for 4,000 cars. The Springfield lawyer also operates the Parkway, Wilbraham, Mass.; the Sturbridge, Sturbridge, Mass.; and the Edgemere, near Worcester, Mass.

Buffalo

The Autovue, Niagara Falls, N. Y., was the first area drive-in to open for the season. . . . Charlie McKernan, Seneca, and Bill Colson, Niagara, conducted an Oscar Race in advance of the Academy Award presentations, offering passes to the patrons selecting the winners in various categories. . . . Bausch and Lomb Optical Company, Rochester, N. Y., announced the appointment of Alton K. Masters as administrative assistant to president Carl S. Hallauer. . . . Jack Mundstuk, MGM branch manager, appealed to Variety Club members for haste in the Booklets Sale, which he heads. . . . George H. Mackenna, general manager, Basil's Lafayette, and Arthur Victor, Jr., co-hosted a luncheon in the Buffalo Athletic Club. . . . Ray Allgeier closed his theatre at Hilton, N. Y.

Charlotte WOMPI Marks First Birthday Celebration

CHARLOTTE—The WOMPI Club held its first birthday party at the home of Mrs. W. Henry Hawkins, Jr. Light refreshments were served by hostesses, Miss Clarinda Craig, Mrs. Blanche Carr, and Miss Lois Summers. Floral arrangements of spring flowers were furnished by Mrs. Billie Harris. The club entered an attendance contest with several clubs in other exchange cities. The club having the largest attendance at the monthly luncheon meetings, based on percentage of membership, will receive a trophy at the annual convention in Atlanta in September. Team captains, appointed by Mrs. W. T. Parker, Jr., president of the local club, were Miss Hazel Miller and Mrs. Harris.

Charlotte

Sam L. Irvin, Plaza, Asheville, N. C., general chairman, membership committee, Theatre Owners of North and South Carolina, presided over a special meeting of the area chairmen in the association office. Members participating were R. L. Baker, Webb, Gastonia, N. C., western North Carolina chairman; W. H. Hendrix, Jr., central North Carolina chairman; Harold Armistead, upper South Carolina chairman; and Leighton Parker, lower South Carolina chairman. Jack Fuller, Columbia, S. C., president, also was present. . . . Clyde Carr, stepson of Johnny Kime, Roseboro, N. C., assumed his duties as manager, Marine Drive-In. Jacksonville, N. C. . . . Columbia moved to its new location in the hub of Film Row, on South Church Street.

Snow Swept Theatres House Stranded N. E. Servicemen

PROVIDENCE, R. I.—The worst blizzard in years swept over New England last week and Providence was declared in a state of full emergency. Disaster units of the Red Cross and Civil Defense were called out here, as well as in Boston, Newton, and Fitchburg, Mass., and other surrounding cities and towns. No physical damage was reported by Providence theatres, although some suburban houses and drive-ins located near rivers and canals were eyeing rapidly rising waters apprehensively.

Those theatres remaining open in Providence did so to shelter servicemen stranded and unable to reach bases at nearby military installations. Al Siner, Strand manager, "entertained" 30 sailors unable to secure transportation to Newport and Quonset. The Majestic, Albee, and Loews all had large numbers of servicemen also. All theatres expected to close as soon as arrangements were made to take care of the stranded servicemen.

Chicago

John Thoma, Valencia manager, is back at his post after illness. . . . Walter E. Heller Company, film financiers, declared a 20 cent dividend on common stock. . . . Phil H. Soloman, 80, retired B and K circuit manager died. His wife, a son, and three grandchildren survive. Interment was in Rosehill Cemetery. . . . When Danny Newman's Astor was razed to make way for a synagogue, he saved his newly installed attraction board. It now lights up the street at his recently acquired Chelten. . . . Max Milstein, 45, United Artists manager, starred in an attempted holdup in his office. A nervous teenage gunman held him prisoner and demanded that he open the safe. In the meantime, police were staging a cops and robber rush to the theatre, having been notified by a woman patron who saw the youth pointing the gun. The bandit escaped empty handed moments before the police arrived.

Robert M. Shelton, Jr., 61, former newspaperman who became a circuit president in Arkansas, Iowa, Kansas, Nebraska, North Dakota, and Missouri, died in Kansas City. . . . John T. Pierson, president, Vendo and the National Automatic Merchandising Association, predicted the industry will do a two billion dollar business in 1956, and eight to 10 billion dollars annually a decade hence. . . . Elmer Immerman, B and K personnel director, returned to his desk after an illness. . . . Manny Reiner, IFE general sales manager, visited the exchange. . . . Sol Horowitz was named assistant film buyer, Allied Buying and Booking. . . . Oliver J. Dinwiddie, 67, veteran projectionist, died at Vandalia, Mich.

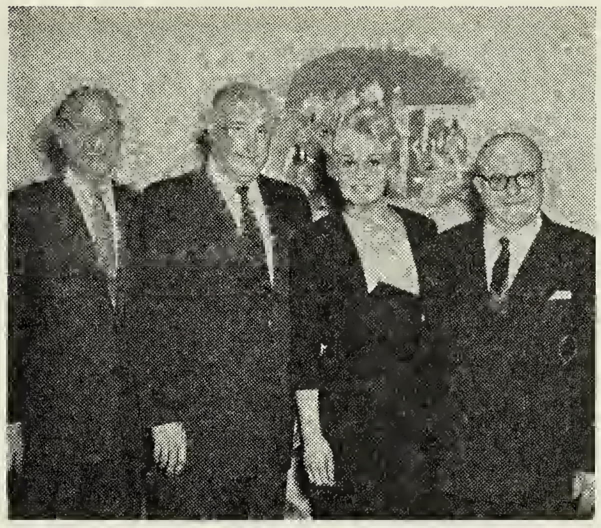
Cincinnati

The National Conference of Christians and Jews, in cooperation with the local film community, screened U-I's "Never Say Goodbye" at a midnight show in the downtown Keith. Proceeds were to be devoted to promotion of Brotherhood Week. . . . Coming up at all Chakeres Circuit houses are "Lassie" films for children on Easter Monday, and horror films on Friday, April 13. . . . Three C's Drive-In, Jasper Mills, O., J. H. Davidson, owner, has been leased to James Chakeres. . . . Harry Wheeler, exhibitor, Gallipolis, O., recovered sufficiently from recent surgery to visit Film Row. . . . Moe Esserman, manager, Monarch Theatres, died in Louisville, Ky., with burial at Rome, Ga. He was a former partner of Edward Salzberg, Screen Classics, Indianapolis. . . . Variety Club has established an "opportunity workshop" in a downtown location of Goodwill Industries for vocational training of mentally retarded persons, and others who are handicapped, between the ages of 16 and 26. Those who qualify later will be employed in local industries or by Goodwill. When the new Goodwill Industries plant in suburban Woodlawn is completed, the workshop will be transferred there. . . . Jack Armstrong, general manager, Carl H. Schwyn Theatres, Bowling Green, Ky., was in Philadelphia.

COLUMBUS, O., NEWS—The controversial film, "Garden Of Eden," can be shown here without the exhibitor risking arrest. Police sergeant Stephen Tigycr of the vice squad viewed the film at a special showing at the Russell, South Side neighborhood house. He said he found "nothing lewd or obscene" about it. Jerome C. Knight, Russell manager, said he may book the feature later. The special police showing was arranged after a Massachusetts theatre manager was fined $500 for showing "Garden Of Eden." The projectionist was fined $200. . . . Johnny Jones, Columbus Dispatch columnist and former local theatre manager, was seriously injured when his car rammed into a Greyhound bus here. Jones, who was manager, Thurmania, Majestic, and Southern some 25 to 30 years ago, is recovering in University Hospital. He sustained a dislocated hip, fractured leg, and head injuries. . . . Norman Nadel, Citizen theatre editor, shepherded a group of 170 local theatregoers on the newspaper's spring theatre party to New York City. . . . Six-inch snow a week before the advent of spring dealt a blow to the boxoffice.

Cleveland

The Salesmen's Club of Cleveland last week elected a new slate of officers with Aaron Wayne of United Artists succeeding Jim Levitt as president. Other newly elected officers are first vice-president Irving Marcus, National Screen Service; second vice-president, David Rosenthal, United Artists branch manager; treasurer, Sam Lichter, 20th-Fox; secretary, Bill Gross, Columbia; and assistant secretary, Leonard Steffens, Columbia. New board of directors is made up of Irwin Pollard, Rudy Norton, Jim Levitt, Jack Lewis, Sol Gordon, Edward Cutler, and Jack Lewis. . . . The ladies of Film Row took the spotlight with two resignations and three on the sick list. Marie Weigel, who was secretary to United Artists branch manager for more than 12 years, turned in her resignation, effective in April, to return to her home town of Boston, and Frances Bolton, with the National Screen booking department for 13 years, is divorcing herself from the industry to become a field sales manager for a national cosmetic company. On the sick list are Dolores Smith, U-I assistant cashier, and Mary Lou Weaver, secretary to Warners branch manager Bill Twig. Helen Thoma, secretary to Paramount branch manager Harry Buxbaum, has taken a two month leave of absence to be with her ailing mother and father in Pleasant City, O. Louise Michaelson is taking over in her absence. . . . Universal featured player William Campbell spent two days here beating the drums for "Backlash," with the usual press, TV and radio interviews, and tape recordings. . . . Ted Levy has taken over the reins of the local Buena Vista office with the promotion of his predecessor, Leo Greenfield, to the New York office. . . . Allied Artists branch here is celebrating May 6 to 12 as the Sam Schultz Birthday Drive. It will celebrate Schultz' 20th anniversary as branch manager of Allied Artists and its predecessor, Monogram Pictures. . . . Dorothy Gasper resigned as secretary and office manager, Film Transit Company, a post she held for 13 years. Alice Huerner is her successor.


Kim Novak, Columbia star of "Picnic," is seen upon a recent visit to Cleveland with Sam Galanty, Columbia division manager; Sylvan Goldfinger, buyer, Sheftel-Burger Theatres; and Jerome Saffron, Columbia branch manager.

. . . Columbia booker Rhoda Koret made her TV debut over TV station WXEL in the On Stage program. When not booking Columbia pictures and looking after her husband and family, she is active in little theatre work.

Dallas

Barry Jones, veteran character actor who will portray Aristotle in United Artists' "Alexander The Great," arrived here for two days of personal appearances. . . . Receipts amounting to nearly $3,000 were stolen from a safe at the Inwood, according to police reports. Detectives also were checking an unsuccessful attempt to open a safe containing close to $1,000 at the Northwest Drive-In. James Reynolds, Inwood manager, said the money represented the theatre's weekend receipts. . . . Appointment of James Clemens as United Artists branch manager was announced. He has been local sales manager, and replaces Duke Clark, resigned. . . . Newspaper, TV, and radio personnel were scheduled to attend a special screening of two new Warners releases at the Palace, "Serenade" and "The Searchers." . . . The Variety Club gave a dinner honoring past chief barker Kendall Way at the Roof Garden, Adolphus Hotel. He is now an international canvasman. . . . Texas COMPO is coordinating the annual Red Cross drive for the film industry here. Kyle Rorex is chairman, with Florence Bates as co-chairman.

Lloyd Franklin, secretary, announced that the annual convention of the New Mexico Theatre Association will be held in the Hilton Hotel, Albuquerque, N. M., June 11-13. Nathan Greer, Santa Fe, heads the exhibitor group. . . . Plans to build a 3000-seat theatre in Albuquerque, the largest in New Mexico, were announced by Tom Griffing, All-State circuit president. Parking space for 1,500 cars will be provided.

Denver

William Claiborne is rushing to completion his new, unnamed drive-in, south of Colorado Springs, Colo., for opening by May 15. Clarence Batter will do the booking and buying. . . . More than 250 attended the fashion show and luncheon put on by the Ladies of Variety, Tent 37, and the WOMPI. . . . Sidney Deneau, sales manager, Paramount western and southern divisions, and George Schur, branch operations manager, were in for conferences with Philip Isaacs, district manager, and J. R. Ricketts, branch manager. . . . Hans J. Peterson, father of James Peterson, owner, Vogue, Littleton, Colo., died at his home following a heart attack. . . . Ray Davis, Fox Inter-Mountain Theatres district manager, and Ethel Ale were married.

Des Moines

George Basta has purchased the Watson, Graettinger, Ia., and will take over active management of the house. He formerly lived at Alexandria, Minn. . . . The RKO exchange has been busy unloading records from the Omaha office, which has been closed. In the future, all office work will be handled locally.

Film Truck Service, Inc., Elects Mrs. Pike Prexy

DETROIT—In accordance with the constitution and amended by-laws of the Film Truck Service, Inc., president Mrs. Gladys B. Pike called a stockholders meeting to elect officers and directors. Previously, the directors elected officers. Mrs. Pike was reinstated as president; William M. Clark, Clark Theatre Service, was elected vice-president; Ernest Conlon, secretary, Allied Theatres of Michigan, Inc., was named secretary; and Mrs. Jane V. Robinson was reelected treasurer.

The officers of film company join the board of directors, together with R. G. Marsdon, Emmett Roach, and Kit Clardy, Michigan exhibitors named by the stockholders. Film Truck, an old firm holding unique and valuable franchises, is the only organization which services the area's 400 theatres outside Detroit.

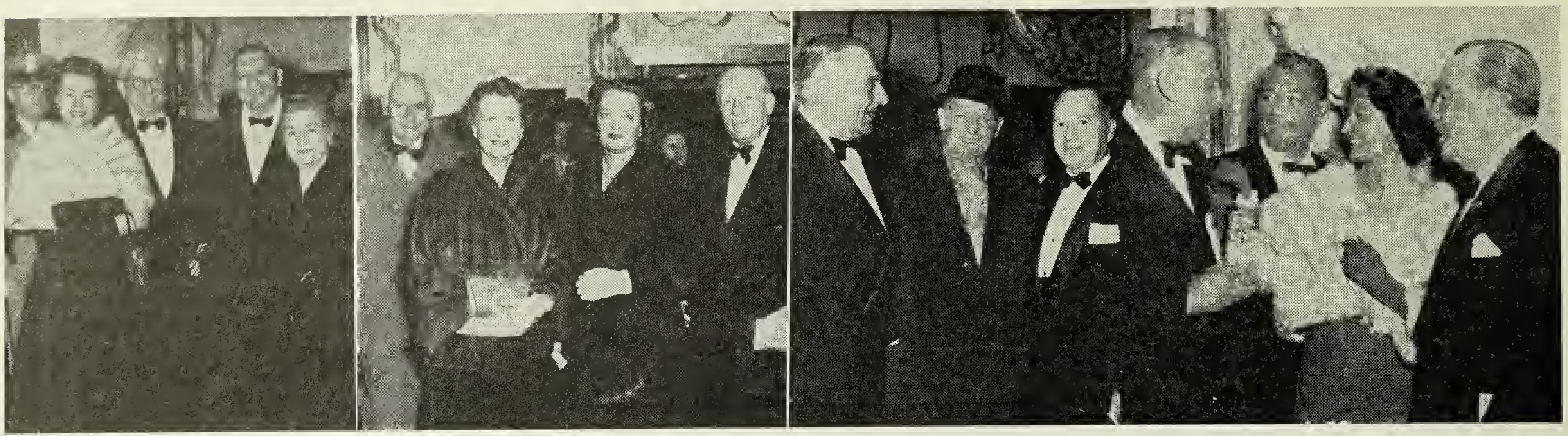
Ohio Exhib Unit Okays Joint TOA-Allied Plan

COLUMBUS, O.—Board of Directors of the Independent Theatre Owners of Ohio approved a resolution reaffirming its approval of the joint program of National Allied and the Theatre Owners of America in their endeavor to enlist the aid of the U. S. Attorney General and the Senate Select Committee on Small Business.

The resolution endorsed the Allied-TOA program, which seeks to persuade distributors to join with exhibitor groups in setting up a voluntary all-inclusive arbitration system for the film industry, which shall extend to and include controversies involving film rentals and selling policies and practices.

The ITOO board also approved the Allied-TOA effort to obtain such modifications of the Paramount decree "as will enable the divorced circuits to engage in the production and distribution of films upon terms and conditions that will prevent a recurrence of former monopolistic practices and at the same time not discourage them from bringing much needed product into the market."

The Ohio board instructed Robert Wile, executive secretary, to notify the Senate committee, the Department of Justice Anti-Trust Division, Allied States Association, and the trade press of its position "so these agencies may know they are called upon to act in accordance with the wishes of the majority of exhibitors."



MGM's "Meet Me In Las Vegas" recently had its Broadway premiere at the Astor, New York City, for benefit of the U. S. Olympic Fund, and among those present were, left to right, Charles M. Reagan, MGM vice-president, and wife, with Ed Rowley, Skouras-UA Theatres executive, and his wife; Howard Dietz, MGM vcie-president and director of advertising, publicity and exploitation, and wife, with guests Frederick Barbour and wife; Si Seadler, MGM advertising director, flanked by two U. S. Olympic executives, left, Colonel Harry D. Henshel, general chairman, and Frank H. Berend, fund raising committee chairman; and Cyd Charisse, star of the film, and her husband, Tony Martin, who flew up from Havana for the event, making a contribution to the Olympic fund as Colonel Henshel, left, and Grover A. Whalen, premiere chairman, look on.

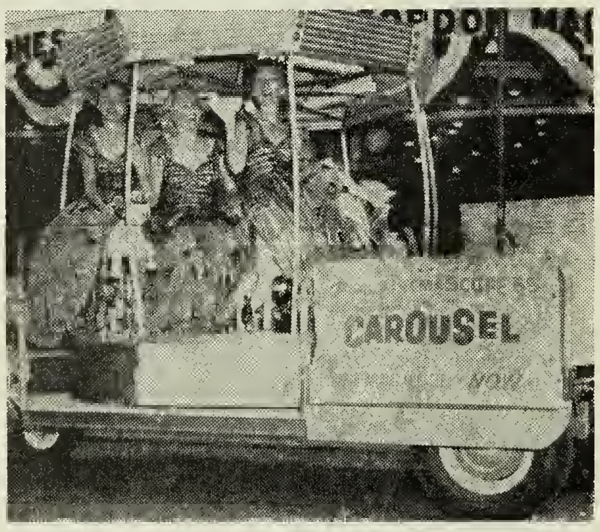
Houston

Anne Francis and Walter Pidgeon were in to take part in the first birthday celebration of the Sharpstown housing development. . . . A suit against the Interstate Circuit seeking $100,000 in damages was filed in state district court by Texas J. Foster, former detective. Foster asserted in his petition that "'Narcotis Squad,'' shown at Interstate's Kirby, was based on a copyrighted story of his activities. Al Lever, city manager, Interstate, said he had no comment on the suit. . . . The Houston Boat, Sports, and Travel Show is being sponsored in the Houston Coliseum and Annex from March 17 through 24 by Variety Club, Tent 34, for the benefit of the Variety Boys Club. . . . Long Theatres Circuit is making plans to purchase a theatre site. The five acre tract would cost an estimated $87,000. It was not known whether the proposed theatre would be a drive-in or a conventional one. . . . King Center Drive-In is offering a dusk-to-dawn show with 14 attractions, seven features and seven cartoons. . . . Jack Farr, Trail Drive-In, was elected a divisional governor at the recent Texas Drive-In Theatre Owners Convention at Dallas. . . . Tom Bridge, Paramount, stated that it is now definite that his company will not build a branch office here. . . . Arnold Kahn, auditor, 20th-Fox, was on a business trip to New Orleans.

Jacksonville

Officers of the Motion Picture Exhibitors of Florida here at the Roosevelt Hotel for a first-quarter meeting were president Elmer Hecht, Miami; vice-presidents Jimmy Biddle, Jasper; Mark DePree, this city; and Bob Daugherty, Haines City; secretary Bob Anderson, this city; treasurer B. B. Garner, Lakeland; and the following directors, LaMar Sarra, Fred Kent, and Horace Denning, this city; Jerry and Louis Gold, Pahokee; Jim Partlow, Orlando; Ray Dunn, Daytona Beach; Mark Chartrand, Miami; Maurice Hensler, Auburndale; Hugh Martin, Leesburg; Tommy Hyde, Tallahassee; Joe Lipson, Winter Park; and Charles Walders, Tampa. Sarra reported that NPEOF is working with all Florida members of Congress toward the goal of repealing or revising the federal admissions tax. . . . George Krevo, manager, Palace, has been named "Man of the Month" by local Jaycees for his staging of the Miss Jacksonville contest at the Palace. . . . Gordon Bradley, Paramount manager from Atlanta, was here with Ed Chumley, Florida manager. . . . Buford Styles, U-I branch manager, has promoted Jim Kirby to sales manager and assigned Jerry Jernigan to cover north Florida and George Jones to the southern district. . . . M. A. Barre, Atlanta, theatre accountant, was here briefly. . . . Harvey Garland, FST film buyer, and Mrs. Garland went to Miami to celebrate their 17th wedding anniversary, March 17.

MIAMI, FLA., NEWS—Todd-AO's "Oklahoma!" opened in the Sheridan, Miami Beach, Fla. A pre-opening invitation was extended to newspaper editorial staffs, circuit executives, radio and television personalities, and members of the 41st Street Merchants' Association, by Florida State Theatres officials. The opening night was a benefit for the Miami Herald's Lend-a-Hand fund. Ralph Puckhaber, formerly manager, Florida, was detailed to handle promotion by Howard Pettingill, FST publicity head. . . . Mel Haber, Carib, Miami Beach, Fla., who formerly handled the kiddie shows, Miracle, Coral Gables, Fla., put to good use his skills during a power black-out. He entertained patrons with a comedy routine he used to do for the children. . . . Curtis Miller, supervisor, Claughton Theatres, was recuperating from surgery. . . . Managerial shifts include Robert Perry, manager, Royal; Milton Franklin, assistant, Embassy; Ronald Warren, assistant, Trail, Coral Gables, Fla.; William J. Sayles, assistant, Circle, Miami Springs, Fla.; Albert Roshke, formerly assistant, Circle, assistant Normandy, Miami Beach, Fla. . . . Walter Toemmes, manager, Ace, was hospitalized. George West was relieving him. . . . G. Norman Sullivan is Jack Fink's new assistant, Park, Tampa, Fla. Sullivan was formerly poster clerk, Wometco, Miami.



A carousel and no foolin' was used recently to publicize the showing of 20th-Fox's "Carousel," Miami, Carib, and Miracle, Miami, Fla. Free rides were given five days prior to opening and three days thereafter.

Memphis

Thomas J. Wolfe was named city manager, Malco and Paramount, Helena, Ark., it was announced by Jack D. Braunagel, district manager and president, Helena Theatres, Inc. . . . The Arkansas Amusement Company conducted a contest based on the Academy Awards Oscars, with free passes given to patrons submitting the same list of names as that chosen by the Hollywood judges. . . . The principal speaker at the 37th annual convention of Independent Theatre Owners of Arkansas at Hot Springs, April 2-3, will be Myron Blank, Theatre Owners of America president, it was announced by ITOA head Jim Carbery. . . . Claude C. Mundo, Little Rock, was named administrative assistant by Theatre Owners of America.

Milwaukee

Al Camillo, head booker, Fox-Wisconsin, was in San Francisco to attend the National Theatres film buyers meeting. . . . The Point, Mineral Point, Wis., closed for an indefinite period. . . . The Variety Club received a check for $1500 from the National Foundation for Underprivileged Children, North Hollywood, Cal., to be used for research and treatment of heart diseases sponsored by the Club in the Mount Sinai Hospital. . . . Fred and Ruth Krueger, operators, Ogden, filed a $1,500,000 damage suit in U. S. District Court against nine major film companies, charging suppression of competition in violation of the Sherman and Clayton Anti-Trust legislation. . . . John W. Johnson, State, Caspian, Mich., was in to arrange for the installation of wide screen and CinemaScope equipment in his house.

The Variety Club held a board meeting to discuss the forthcoming annual convention in New York. . . . Angelo Provinzano, Wisconsin Allied head, was ill with an infection. . . . Otto Preminger's "The Man With The Golden Arm" is scheduled to open in the Palace next week. It was not known whether the censorship committee would allow the United Artists release to be shown without cuts, although Police Chief John Polzin was reported opposed to it. . . . The Marion, Marion, Wis., recently reopened, was forced to shutter again because of poor patronage. . . . Sig Goldberg, Hollywood, Wausau, Wis., returned to work following hospitalization. . . . Russell Leddy, Orpheum, Green Bay, Wis., was in town to attend an Allied board meeting in Ben Marcus' home. . . . Ben Poblocki, Burlington, Wis., exhibitor, acquired controlling interest in the Port Drive-In, Port Washington, Wis., which he will rename the Highway 57.

Minneapolis

Construction will begin on a new 800-car drive-in at Eden Prairie, Minn., by Otto W. Kobs, who also operates the Oxboro, suburban Oxboro. Stand is expected to be in operation the first week of June. . . . Leo Aved is building a 944-car drive-in at suburban Coon Rapids, Minn., reportedly one of the largest outdoor stands in the upper midwest. Aved also operates the neighborhood Empress and the Navarre Amphi-Theatre, suburban Lake Minnetonka. . . . Fire of undetermined origin swept the shuttered Robin, Robbinsdale, Minn. Damage was estimated at $15,000. . . . Sheldon Kliman, manager, Riviera, Hastings, Minn., is recuperating from surgery. . . . Ted Bauer purchased the Ash, Ashley, N. D., from Gottlieb Sackman. . . . Louis Kosak has completed modernization of the Park, Bricelyn, Minn. . . . O. B. Dahlgren reopened his Walnut, Walnut Grove, Minn., following installation of CinemaScope. Other houses which have installed CinemaScope and a wide screen are Mrs. V. Jaeger's Orpheum, Timber Lake, S. D., and Vernon Murphy's Legion, Bison, S. D . . . Theatres which have reopened recently include Harry Hatfield's Dakota, Seneca, S. D.; the Rex, Scranton, Iowa, operated by Carl Ganoe; and the Iowa, Madrid, Iowa, which William Warrell, Scranton, Iowa, purchased. . . . Theatres which have closed include the Athens Community theatre, Athens, Wis., and Mrs. Louis Eayrs' Wescon, West Concord, Minn. . . . Fred Miller, 55, for the last 18 years projectionist, Video, Montevideo, Minn, died of a heart attack. . . . Russell Beach, formerly manager, RKO Orpheum, Waterloo, Iowa, has been named manager, RKO Pan, Minneapolis, replacing William Knowles, who was transferred to the RKO Orpheum, St. Paul, as manager. . . . J. F. Cross has been named manager, Colby, Colby, Wis., succeeding Robert Hemmy. . . . John Reed has been named manager, loop Lyceum, St. Paul, operated by Ted Mann. . . . Don Roads, formerly of Macon, Mo., has been named manager, Yankton, Yankton, S. D., replacing Ray Watkins, who is managing the conventional and drive-in theatres at Harrisonville, Mo. . . . Harry Nebel is the new manager, Lake, Pequot Lakes, Minn., operated by the town's commercial club.

Matty Polon, one of the chief film buyers, RKO Theatres, and one of U-I's best customers, recently congratulated Charles J. Feldman, vice-president and general sales manager, at U-I's New York home office as the company completed the first 10 weeks of its annual Feldman Sales Drive with domestic billings running a record 25 per cent ahead of the same period last year.

New Haven

Snow retarded the opening of drive-ins, and some already open closed again until further notice. . . . Floyd Fitzsimmons, MGM publicity department, was in Bridgeport, Conn., working on Samuel Goldwyn's "Guys And Dolls." . . . A copy of the notice received by the property owners from the State of Connecticut was sent to film exchanges in the Meadow Street area. January, 1957, is the date given to move. . . . A two-alarm fire on the second floor of the Roger Sherman Building in the Stanley Warner office caused some damage to the theatre headquarters there. . . . Walter Silverman, Columbia branch manager, returned from Chicago conferences. . . . Lou Phillips, Capitol Theatre Supply Company, has been ill. . . . Fred Greenway, Palace, Hartford, Conn., is back at work after being out ill. . . . Division manager Harry F. Shaw, Loew Poli New England Theatres, and Lou Brown, publicity director, were in Bridgeport and Hartford. . . . Jack Gordon, theatrical booker, Hartford, died recently. . . . A new project south of Congress Avenue, where relocated businesses will be shifted, may be a possible spot for a film center. . . . Martin Olson, Orange, Conn., has been delegated by Mayor Richard C. Lee and the Citizens Action Commission to develop a 21-acre tract to take care of the various firms being moved from the path of the State Thruway.

HARTFORD, CONN., NEWS—New operating policy is in effect at the Lockwood and Gordon Norwalk Drive-In, according to Doug Amos, circuit general manager. Gates now open at 7, Monday through Thursday, with performances starting at 7:30; at 6, Friday and Saturday, with performance at 6:30; and at 5:30, Sunday, with performance at 6. William Daugherty is resident manager. . . . Reopening for the season, Mel Siegel, Perakos Theatre Associates' Southington Drive-In, Southington, Conn., advertised "Buck Night" for opening performance with cars charged $1, regardless of number of passengers.

Circuits To Promote "Alexander" Opening

New York—Two of the largest circuits in the metropolitan area, Loew's and the Brandt Theatres, combined forces to promote the benefit premiere of Robert Rossen's "Alexander The Great," released by United Artists, in the Capitol today (March 28).

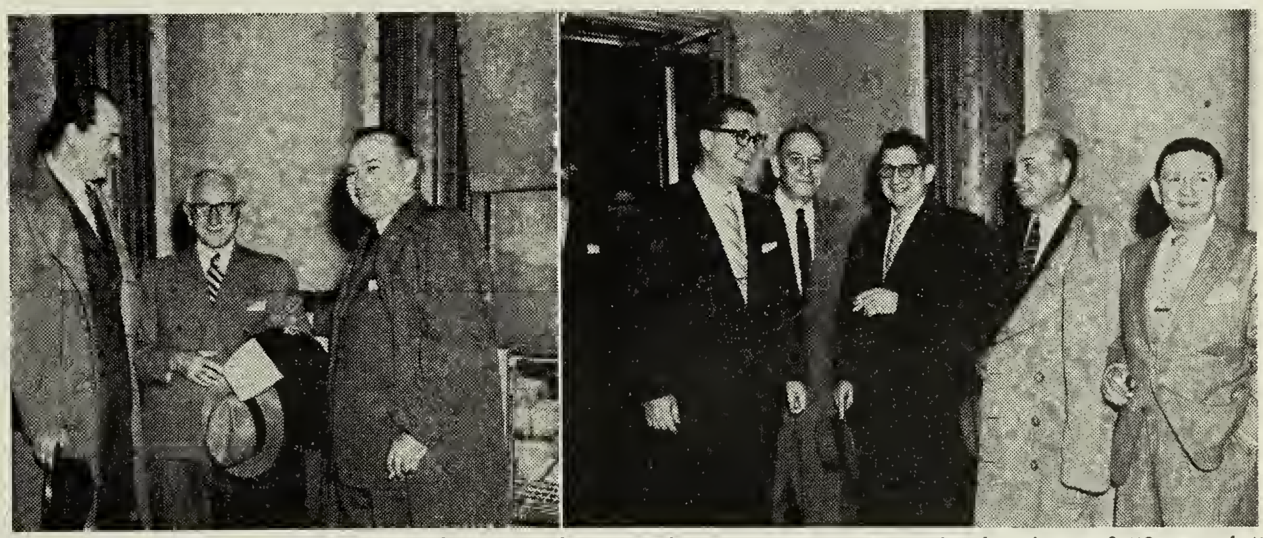
The 70-plus Brandt theatres in greater New York took ticket orders for the premiere in the Capitol, showcase of the Loew's circuit. All proceeds from the opening were turned over to the National B'nai B'rith Agency. The premiere was co-sponsored by the Cinema Lodge and Metropolitan Council of the B'nai B'rith. Many executives and employees of Loew's and Brandt belong to the Cinema Lodge amusement industry unit of B'nai B'rith.

Tickets to the opening went on sale at the Capitol and at the offices of the Cinema Lodge and the Metropolitan Council, priced at $5, $10, and $25 for each reserved seat, 10 days in advance.

Open House Inaugurates New Variety Headquarters

NEW ORLEANS—The Variety Club hosted an informal open house last week to display new quarters at 920 Gravier Street. Everything had been completed in the new clubrooms except part of the dining area. The main portion, containing a lounge, bar, television area, and other facilities, were ready, and a formal opening will be held shortly when the dining room is completed.

The affair was open to all members, as well as to everyone in the amusement, newspaper, television, and radio fields. Keys to the clubrooms were distributed by property master D. M. Brandon to all members whose dues for the current year are paid up.



Among the many executives and exhibitors who turned out for Warners' trade showings of "Serenade" and "The Searchers," Criterion, New York City, recently were, left to right, actor Karl Malden; Sam Rinzler, Randforce Circuit; Bernard Goodman, Warners coordinator of field sales activities; and Jules Lapidus, Warners eastern and Canadian division sales manager; Ben Abner, Warners Metropolitan district manager; Bob Sherman, RKO Theatres; Bill White, Riverside and Riviera theatres; and Jack Harris, Walter Reade Circuit.

Com

or to carry you away...

sic and Movies go together. Audiences are ried away by melody and action when the ture—black and white or bright with color—is de with all the "savvy" of today's newest tech- in production, processing and projection. These technics the Eastman Technical Service, working hand-in-hand with the industry, has helped to develop. Inquiries invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
Madison Ave., New York 17, N. Y.

Midwest Division
137 North Wabash Ave., Chicago 2, Ill.

West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.

Plan now
to attend
the AJA
Theatrical Division
dinner honoring

DAVID SUPOWITZ

on

April 9

at

BELLEVUE-STRATFORD HOTEL

Philadelphia

●

NEW JERSEY MESSENGER SERVICE

302 N. 12th STREET
PHILADELPHIA

LOmbard 3-3944, 3-3945

MEMBER NATIONAL FILM CARRIERS, INC.

Stage Settings
Wall Coverings
Painting
Decorating
Murals

Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

HAYCO COVERS

Custom made for all makes and models of theatre chairs.

JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

EMBASSY THEATRE
MAN WHO NEVER WAS
CLIFTON WEBB
GLORIA GRAHAME

Picnic lunch was held recently in the lobby of Fabian's Embassy, Reading, Pa., on opening day of Columbia's "Picnic" by Gene Plank, manager. A tie-up with a local food store, the stunt turned out very well and created a lot of comment.

New Orleans

A. L. Royal asked Transway to suspend service to the Meridian Drive-In, Meridian, Miss., until the high water receded, brought on by several days of heavy rain. . . . United Theatres signed a contract with Altec Service Corporation for sound service in 17 theatres. J. W. McBurney, Altec branch manager, and Edward Ludman, United Theatres, negotiated the agreement. . . . A. L. Royal, Mississippi theatre owner, has acquired the Majestic, Quitman, Miss., from Louise and Phil Murphy. Royal's son has been named manager. . . . H. Illings again has closed the Illings, Ocean Springs, Miss., after a short reopening for weekend operation only. . . . I. M. Gauthier advised Transway that becaues of financial losses during the past year in the operation of the Castle, White Castle, La., he was forced to cease operation indefinitely. . . . Billy Fox Johnson closed the Fox, LeCompte, La., for renovations. . . . Tom E. McElroy, co-owner, Don, Shreveport, La., and manager Tom Dunn said that they expect to present 20th-Fox's "Carousel" the first week in April. . . . Cora Miller, cashier, Century, Mobile, Ala., since two weeks after its opening, on Feb. 15, 1905, was saluted by the Mobile Press-Register in a feature story, with an accompanying photograph. The story also relates that she has outlived two bosses and every other theatre cashier in the city at that time. . . . . Perry McCown, West Point, Miss., exhibitor, has made a standing offer of his theatre, the Royal, for the use of clubs or groups in need of a meeting place.

Renovation Is Planned For Lancaster Theatre

LANCASTER, PA.—A. R. Boyd Enterprises, Philadelphia, announced last fortnight that the Colonial, one of the oldest amusement houses in the state, will be modernized at a cost of over $100,000. Boyd acquired the house from the Charles F. Widmyer estate, for a reported $200,000.

Every part of the theatre will be modernized, with the renovating scheduled to start April 1, to be completed by July 1. Air conditioning will be installed, together with new flooring, new seats, and new decorations. The house may be closed for a time while the work is going on.

When the theatre reopens, it will be rechristened the Boyd.

Stock Issue Offered By Drive-In Corp.

Pittsburgh—The Blatt brothers, circuit exhibitors since 1920 now operating 23 theatres in western Pennsylvania and New York, formed Blatt Brothers Outdoor Theatre Corporation, and are offering $500,000 in Class A stock, at $100 per share. The proceeds of this sale will be used to buy, build, or lease drive-in theatres. As a courtesy to any stockholder having $1,000 or more invested with them, Blatt Brothers will grant free admission to any theatre they now operate.

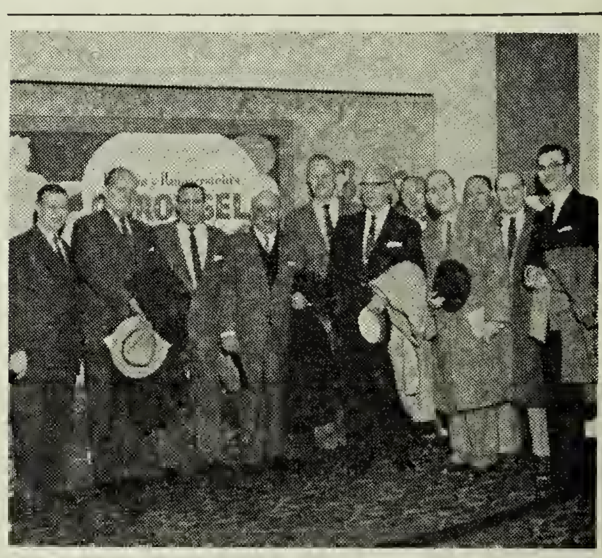
The new corporation plan proposes no dividends, but profits will be used to return the stockholder's investment as soon as possible, the circuit to pay cash for any theatre purchased or built. The Blatts will operate the theatres for the corporation at no profit to themselves until the stockholder's money has been returned, and the investor will receive one share of common stock for each share of Class A stock he originally held. The theatres then will be operated by the Blatts on a 50-50 basis with the stockholders, one-half of the profits to be divided among the stockholders each year.

New York

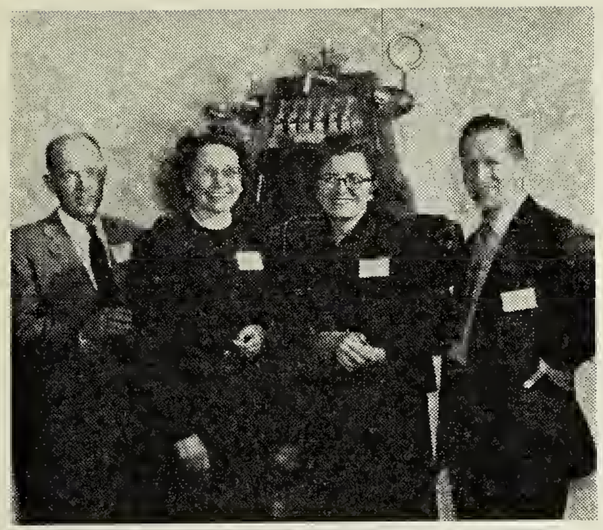
Bryan Haliday and Cyrus Harvey, Jr., new operators, 55th Street Playhouse, formed Janus Films, Inc., in association with Miles Morgan, for the domestic distribution of foreign product. The initial acquisition is "The White Sheik," an Italian release to be distributed in cooperation with API Productions and Mario Vechi. . . . The Variety Club toasted the New York Film Critics at a luncheon in Toots Shor's Restaurant. . . . RKO Radio secured world-wide rights to "The Silken Affair," shooting in Elstree, England. . . . Al Mann was named manager, Stanley Warner Central, Newark, N. J. . . . The Eastern Management Corporation opened New Jersey drive-ins last fortnight.

Philadelphia

At Warners, the period from April 29 to June 2 has been set aside to honor district manager Bill Mansell. The staff



At a recent demonstration of 20th-Fox's CinemaScope 55 process at the Fulton, Pittsburgh, were seen, left to right, Gus Davis, Marvin Samuelson, N. C. Rosen, 20th-Fox branch manager; M. A. Silver, T. O. McCleaster, F. D. Moore, Saul Bragin, Bud Gilliam, Bob Bowman, Bernie Elinoff, and Henry Berger.



Mr. and Mrs. T. M. Kerrigan and Mr. and Mrs. Paul Kerrigan, Harrisburg Drive-In, Harrisburg, Pa., are seen with "Robby, The Robot," featured in MGM's "Forbidden Planet," at the recent National Allied Drive-In convention in Cleveland.

promised that the territory will be represented 100 per cent with Warner short subjects during the period. . . . Paramount held a trade screening of "The Birds And The Bees" at the SW Logan. Publicist Mike Weiss handled the event. . . . Harry Bache, sales manager, MGM exchange, has been promoted to branch manager, St. Louis. Bache has been associated with MGM since 1925. . . . William V. Bethell, 64, died last fortnight of throat cancer. He recently operated the Colonial, Millersburg, Pa., and was for many years with MGM, DeLuxe, and Columbia as a salesman. He was a member of Motion Picture Associates and Variety Club, Tent 13.

READING, PA., NEWS—The Sinking Spring Drive-In and its facilities will be available, manager Frank Kennedy announced, to church, school, civic, and other organizations for use the site when films programs are not being presented.

WILMINGTON, DEL., NEWS—Federal District Judge Richard S. Rodney signed an order dismissing, on a stipulation agreed to by the parties, the anti-trust suit of Shore Amusements, Inc., operator of the Shore, Milford, Del., against nine major distributors and the Schine circuit and Chesapeake Theatres Corporation. The case originally was filed in the District of Columbia and was transferred to Delaware in July, 1949. . . . John O. Hopkins, Sr., 66, veteran exhibitor who has been ill for three years, died. He was secretary-treasurer, Hopkins, and a Wilmington city councilman for 32 years, having been first elected to city councill in 1913. Surviving are a son, John O., Jr., manager, Hopkins, and two grandchildren, John O., III, and Lynn Hopkins.

Western Pa. Allied Approves All-Inclusive Arbitration Pact

PITTSBURGH—The board of directors and members, Allied Motion Picture Theatre Owners of Western Pennsylvania, have gone on record and voted unanimously to approve the Joint Allied Theatre Owners of America program in asking that arbitration be made all-inclusive, with the arbitration of film rentals included, and that approval be given to the divorced circuits to engage in the production and distribution of motion pictures in an effort to alleviate the product shortage.

St. Louis

Paul Harrington, Calvert City, Ky., exhibitor, acquired the Lyon County Drive-In, Kuttawa Springs, Ky., from Russell Wilson. . . . The Ivanhoe was scheduled to close last week. . . . The Gem, Villa Grove, Ill., was closed for an indefinite period. . . . The Variety Club May Festival will be held in the Convention Hall Kiel Municipal Auditorium, May 26, it was announced by the chief barker, David G. Arthur. Proceeds will go to the Heart Fund. . . . National Screen branch manager Herb Washburn was in Chicago for a meeting. . . . Paramount held a special screening of "The Birds And The Bees" in the Fox. . . . Fred Wehrenberg Theatres purchased two playground ferris wheels for outdoor situations. . . . Winford Garner, owner, Midway Drive-In, Dexter, Mo., joined the Missouri-Illinois Theatre Owners.

San Antonio

Norman Schwartz, manager, Aztec is accepting Quaker Oats tickets for admis-

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

For Sale: The RAMSAY Theatre
Stewartstown, Pa.
RCA Equipment—300 Seats. Theatre operating and attractively priced. Spacious apartment, large recreation raom and basement. Located in good agricultural and industrial community. Apply to
MRS. C. F. RAMSAY
34 N. Beaver St., York, Pa., Phone: York 35-460

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
●
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST AVAILABLE, at once. 15 years' experience indoor and drive-in theatres. Sober, dependable and reliable. Married. References. Go anywhere. **BOX C321, M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

CITY MANAGER, would like good first run location or Art theatre. Will relocate family for top opportunity. Age 34, college background, salary open. **BOX A314, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, MANAGER'S position, south central Pennsylvania. 15 years' experience. Excellent references. Full knowledge of booking, management, exploitation, etc. Write **POST OFFICE BOX 414, York, Penna.** (321)

TOP-NOTCH EXPLOITATION Publicity man available for Phila. area Theatre Circuit or Film Exchange. 25 years' experience handling successful promotions first run theatres, drive-ins, road shows. **BOX D321, M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

EXPERIENCED, CAPABLE MANAGER available. Live wire, knows all phases theatre operation. Boston or suburbs, $75.00 weekly take home pay. References exchanged. **BOX ACM3, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.** (314)

PUBLIC RELATIONS MAN: 37—experienced in all phases of operation. 5 years in publicity with Major Chain. 2 employers in 16 years. Family man. **BOX A321, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

THOROUGHLY EXPERIENCED Manager, presently employed by national circuit, seeks change to another branch of the industry. Prefer home office work, any capacity, in New York. Write **BOX B321, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

ADVANCE AGENT available. Recently sold Cinerama, Europe; advance-top English circuses; Wallace Bros., coast-to-coast, Canada. General exploitation (press, radio); manager/stage director experience. **BOX ACM2, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.** (314)

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

sion to the showing of MGM's "Forever Darling." . . . Arthur Lansman, president, Statewide Drive-In Theatre Corporation, issued "shoot to kill" orders to watchmen guarding his home after a paint-filled light bulb was thrown at his car for the third time in 10 days. The latest vandalism act occurred at the Mission Drive-In, where a large quantity of tacks were thrown in the driveway. Landsman admitted he was having trouble at his theatres since the AFL, Local 407, picketed the drive-ins last July. . . . Bob Malone, United Artists, Dallas, was in on a visit. . . . A. Gutierrez is the new clerk, shipping department, Clasa-Mohme film exchange. . . . Jimmy Sippy, RKO, Dallas, was in calling on local exhibitors.

Newspaper critics were treated to picnic lunches as part of the local exploitation for the showing of Columbia's "Picnic" in the Majestic. . . . A. Lopez, Cureo, Tex., announced plans to open a new theatre there shortly. . . . A. Ponce soon will open his Ponce, Three Rivers, Tex., which will feature Spanish language films. . . . Manuel Womble, Jr., manager, Royal, La Feria, Tex., was seriously injured in an auto accident and now is recuperating at a Harlington, Tex., hospital. . . . The Longhorn Drive-In, Austin, Tex., staged a giant Moviethon, with a dozen feature pictures. . . . Philip Brady, Ruenes, San Benito, Tex., has taken over the Capitol, Brownsville, Tex., which is being remodeled and redecorated. . . . The Mesquite, Tex., Planning and Zoning Commission voted unanimously to reject an application to build a drive-in there. The action was taken after 25 persons appeared to protest location of the theatre on a tract opposite seven homes and two churches. The drive-in was proposed by M. E. Hamm, theatre operator, and Haynes Hanby, owner of the property. . . . Ernest Falgout, owner, Trail, Aransas Pass, Tex., said that he will begin rebuilding the fire-destroyed theatre at once. A blaze started when the screen caught fire from unknown causes. . . . Genaro Trevino, formerly with the Alta Vista, Beeville, Tex., is reconditioning a building at Sinton, Tex., and soon will open it as a theatre for Mexican product. . . . Harold Alschuler recently purchased the Midway, Lubbock, Tex., from Frank Baker. The Midway was closed for a week, during which extensive renovating and redecorating work was done. . . . Jon S. Walker, 67, retired Grand Prairie, Tex., theatre owner and operator, died recently in a Dallas hospital.

Seattle

James Bonholzer, who has been managing the Lee Circuit, was named manager, United Theatres. Lou Pressler will continue to oversee the Seattle activities while he also is operating his drive-ins, the Boise and Broadway, Boise, Ida., and also will do the buying and booking for the Meriden, Meriden, Ida. . . . Paramount presented a sneak preview of "The Birds And The Bees," to herald the beginning of spring, in the Coliseum. . . . The Seattle Times recently devoted considerable space to the Variety Club, headed by chief barker Bud Saffle, Children's Heart Clinic, Orthopedic Hospital. . . . George De Wade, manager, Shearer California Theatres, was in town from Whittier, Cal. . . . Gordon Wallinger, Allied Artists salesman, was on the road covering the northern part of the state. . . . Sammy Siegal, Columbia exploiteer, attended meetings in Chicago with branch manager Neal Walton.

Maryland Exhibitor Unit Elects 1956 Officer Slate

BALTIMORE, MD.—At the annual meeting of the Allied Motion Picture Theatre Owners of Maryland last fortnight in the Hotel Stafford here, C. Elmer Nolte, Jr., was reelected president, to serve his second term. Other officers named were James L. Whittle, vice-president, and Meyer Leventhal, treasurer.

The directors elected include Leon B. Back, Jacob Levin, Stanley Baker, J. Robert Gruver, W. M. Brizendine, Benjamin Beck, Russell Hildebrand, D. M. De Launey, Sol Goodman, and Walter Gettinger, it was announced by executive secretary Helen Diering. The group is affiliated with Allied States Association.

Showmanship Keynote Of Exhibitor Meeting

LOUISIANA, MO.—Ways and means for the profitable merchandising of the fine product currently available from Hollywood were presented on a practical basis at a regional meeting of the Missouri-Illinois Theatre Owners held in the Wohl Hotel here last fortnight. The keynote statement was made by president L. J. Williams, Union, Mo. "We're not here to gripe about anyone. Nothing good ever comes out of name calling. We must get back to basic fundamentals and realities to sell our pictures and get people to come to our theatres." The chairman on arrangements was Russell Armentrout, Louisiana, assisted by Jimmy James, St. Louis.

Dave Jones, supervisor and advertising manager, Kerasotes Theatres, Springfield, Ill., substituting for circuit president George Kerasotes, who was absent in Washington, was the first speaker to outline numerous ways to increase local boxoffice receipts by using simple showmanship. Williams outlined efforts being made for the elimination of the Federal admissions tax, and announced that the 1956 MITO annual meeting will be in St. Louis in August. Other panelists heard included Paul Krueger, president, Fred Wehrenberg Theatres, St. Louis; Pete Gloriod, Ridgers Theatres, Cairo, Ill.; Pete Medley, McCutcheon Theatres, Sikeston, Mo.; James Nepote, Frisina Amusement Company, Springfield, Ill.; Russell Armentrout, Clark, Louisiana; Nick Karakas, Rex and Ivanhoe, St. Louis; and Caesar Berutt, Rolla, Mo., exhibitor.

A report on the recent New Orleans meeting of the Theatre Owners of America directors and executive committee was made by Williams, and the Krey Packing Company, St. Louis, hosted a cocktail party which followed the business session. The company also provided a large number of valuable attendance prizes.

PHYSICAL THEATRE

SPRING
MARKET
ISSUE

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

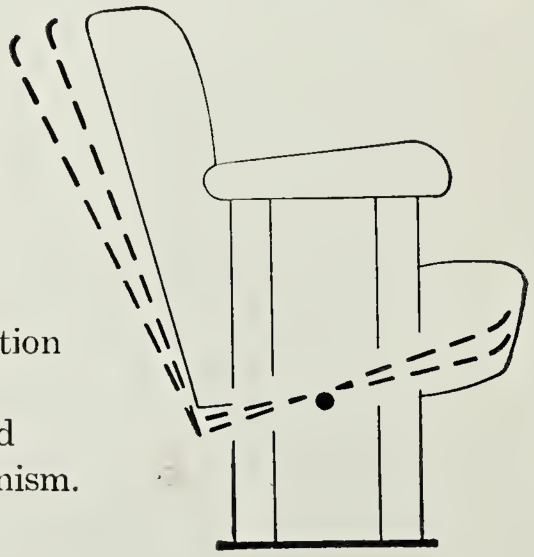
Arnold Farber, Editor

Vol. 11, No. 4 March 28, 1956

NONE CAN COMPETE

AIRFLO

Rocking Chair Loges



The reclining
"rocking chair" action
of the exclusive
Heywood-Wakefield
spring base mechanism.

WITH AIRFLO COMFORT

In the competition for comfort, both from other theatres and TV armchairs at home, Heywood Airflo Rocking Chair Loges are helping many theatre operators maintain capacity box offices . . . often at premium prices.

The unique spring base of the AIRFLO permits the whole chair to maintain a scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. Here is solid comfort that invites your patron to sit back and relax . . . and come back again. Let a Heywood-Wakefield representative give you complete details about AIRFLO, America's finest theatre chair.

A Choice of Two Luxurious Cushions

"CONTOUR"

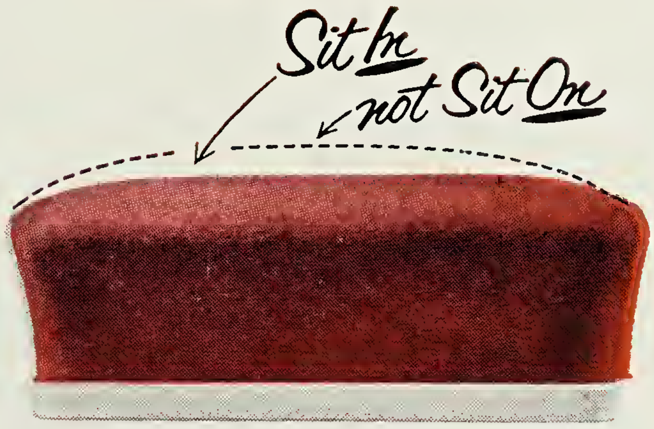
Formed Rubber Cushion

Fits the Contour

The CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

"SIT-IN"

Coil Spring Cushion



The occupant sits deep down in, not high up on, this wonderfully comfortable spring coil cushion . . . whether he sits in the middle, on the side or way back in the seat. Sixteen coil springs of varying gauge steel wire are so placed to insure feather-soft comfort over the entire seat.

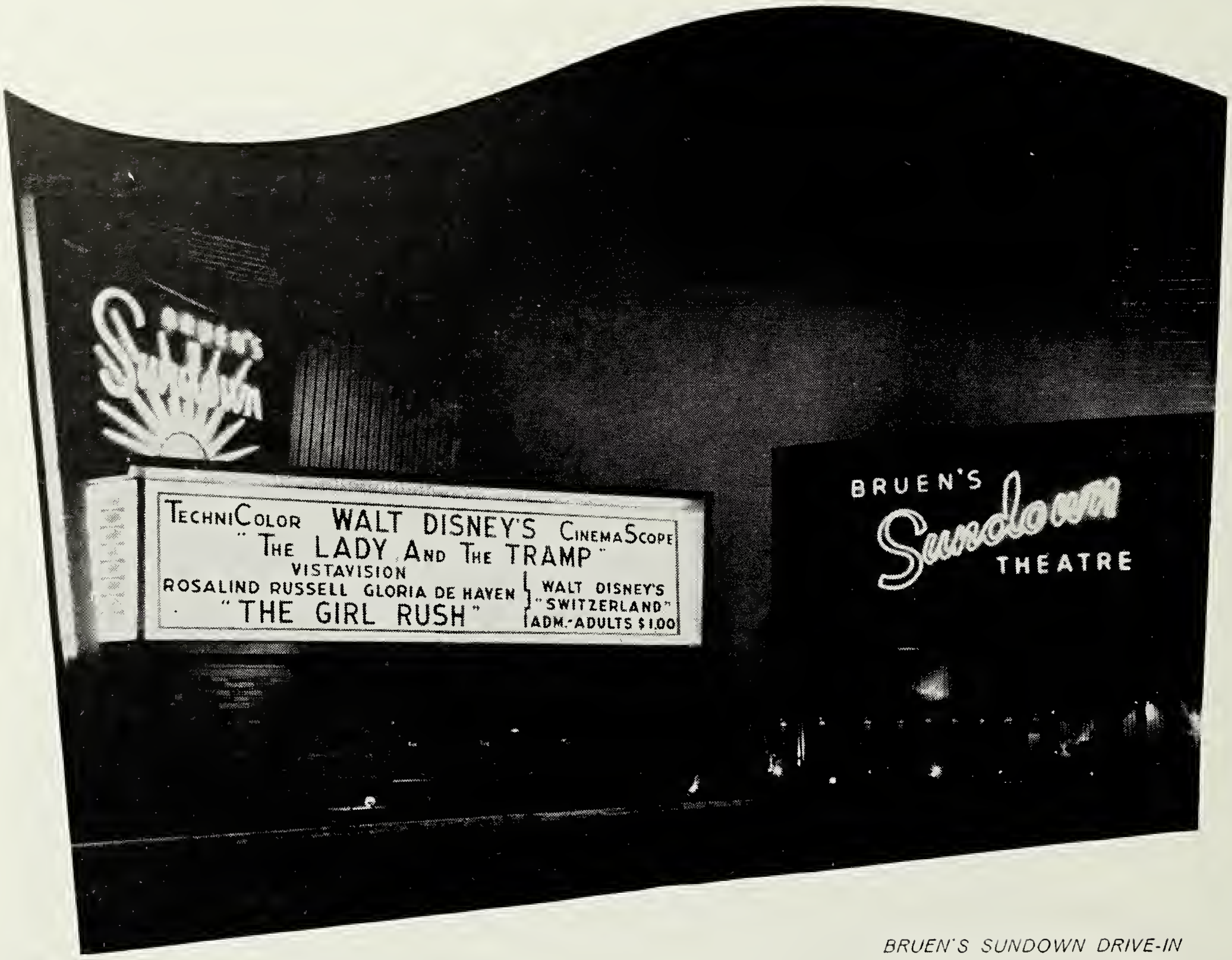
HEYWOOD-WAKEFIELD
EST. 1826

HEYWOOD-WAKEFIELD
Theatre Seating Division, Menominee, Michigan

SALES OFFICES:
Baltimore • Chicago • New York

Wagner Knows

Show Merchandising


BRUEN'S
Sundown
TechniColor WALT DISNEY'S CinemaScope
"The LADY And The TRAMP"
VISTAVISION
ROSALIND RUSSELL GLORIA DE HAVEN
"THE GIRL RUSH"
WALT DISNEY'S
"SWITZERLAND"
ADM.-ADULTS $1.00
BRUEN'S
Sundown
THEATRE

BRUEN'S SUNDOWN DRIVE-IN
Installation by B. F Shearer Co.,
Los Angeles. Calif

—and provides the most effective means of selling every attraction . . . panels and letters which combine the best in "point of sale" display. That's why more theatre owners install them than all other makes. Wagner window type panels are available in any size and readily serviced without removing frames. Economical Enduronamel panels comprise background and letter mounting arrangement.

You also have a wider selection of sizes and colors when you use Wagner changeable letters with the exclusive tapered slot. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better get the free Wagner catalog.

Send the coupon NOW!

WAGNER SIGN SERVICE INC
218 S. HOYNE AVE. CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Ave. **Chicago 12, Ill.**

Please send BIG free catalog on Wagner show-selling equipment.

NAME________________________

THEATRE________________________

STREET________________________

CITY & STATE________________________

LAYING IT *On The Line*

Reading For Improvement

Despite the fact that the eastern part of the nation was in the grip of a snow storm that compared with the immortal blizzard of '88 when Spring arrived last week, now is the time when housewives and theatremen should give serious consideration to the condition of their houses, and lay plans for cleaning and improvements.

With the increasingly heavy demands being made on boxoffice revenue, some reluctance on the part of exhibitors to add additional financial strain by investing in new equipment, and repairing and remodeling is understandable. However, the very fact that theatre operators are finding dollars harder to come by makes it almost mandatory that they make their establishments as comfortable, attractive, and efficient as possible. This does not necessarily have to mean spending a tremendous amount of money, if the program is well planned.

The first step in any well organized attempt to bring your house into top condition is to sit down quietly and make a list of the things that you already know have to be done, such as repairing those chairs in the back row, cleaning the screen, improving the marquee, etc. In most cases, if the theatre has not been allowed to run down completely, this will represent the great majority of the work to be done. Next, make a complete and thorough inspection of the property with your maintenance chief and make any additions to the list necessary.

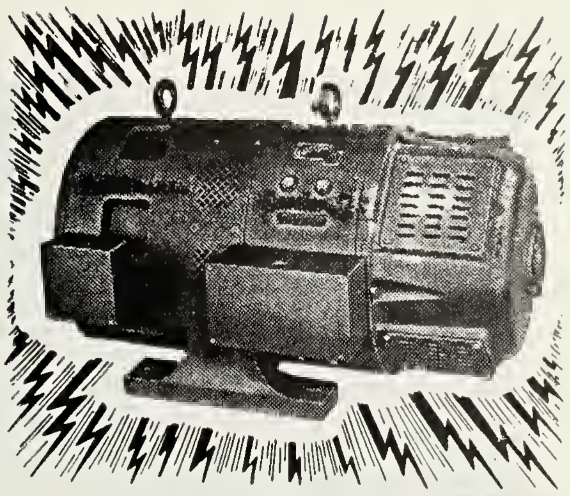
After you have completed your list of required improvements and replacements give careful consideration to what can be done by your own staff. There are literally thousands of products on the market today designed for "do-it-yourself" programs. Most of these items will be found at your favorite theatre supply dealer, who will probably be able to give you some good advice, as well as good merchandise. A substantial amount of cash can be saved by taking care of the small tasks yourself.

If major improvements are called for, employing a qualified and established expert will prove to be the smartest and most economical long-term investment.

Just as important as knowing what to do around your theatre is information about the products available, and who manufactures them. Theatremen are fortunate in that there are hundreds of reputable manufacturers who have spent many years serving the specific needs of the motion picture theatre industry. In order to keep the reader informed of who is making what, and where to get in touch with him, we are again publishing our Spring Market list, which has been brought up-to-date. Careful use of this list can very well mean better results at less expense.

Anyone who is thinking of doing any sort of major or minor remodeling or renovating job would do well to give our Market List careful study. It might turn out to be the most profitable bit of reading you do all year.

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



POWER *with a* PLUS!

"ROBIN-ESCO *Super-power*"

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

ROBIN-ARC' 3-Phase Selenium
RECTIFIER
For Wide Screen Projection

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide screen projection. Immediate Delivery.

"RO-RO" CONVERTER
for single-phase current

An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

Write, Wire or phone for details

Sold through independent supply dealers

J. E. ROBIN, INC. MARK OF QUALITY

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

"Want a light, mister?"

Want a really good light on your screen—

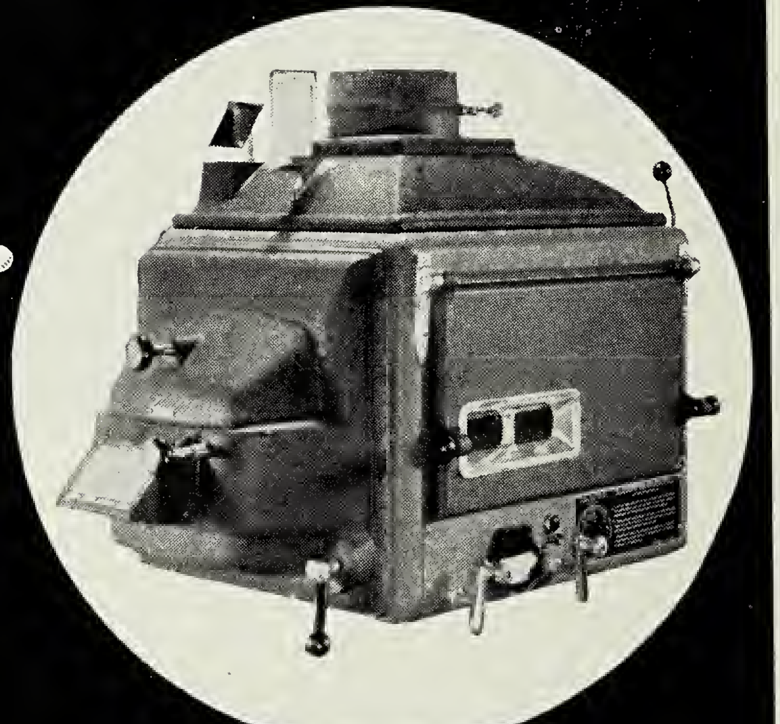
regardless of how big—

regardless of the projection process—

regardless of the film width?

EXCELITE "135"

PROJECTION ARC LAMPS



New conversion features ready for your adoption when you equip for wide film presentation include provision for burning 20-inch 13.6 mm carbons, a wider opening in the nose, a dowser which covers the bigger opening, and a new high magnification mirror. The Excelite "135" comes equipped with an 18" f 1.7 or 16-1/2" f 1.9 reflector and burns a choice of 9, 10, or 11 mm regular or 10 mm Hitex carbons, with single control amperage selection. Long-life positive carbon contacts. (Water-cooled carbon contacts optional.) Automatic Crater Positioning System prevents color change in screen light. Air jet arc stabilization keeps tail flame from reflector. Prevents deposit of soot and formation of heat absorbing scum which causes mirror breakage. Blower cooled removable Reflect-O-Heat unit for reducing aperture heat. Unit construction.

IT'S FROM NTS

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth Inc

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

"Selling" Stereophonic Sound To The Ticket-Buyers

WHILE the photographs and text presented herewith possess useful informative value concerning service procedures relating to optical and magnetic sound, and are published for the benefit of PHYSICAL THEATRE readers through special arrangement with Altec Service Corporation, they carry an additional significance to all concerned with the future well-being of the motion picture industry.

Public Information Campaign

This story marks the inauguration of the recently announced public information campaign by Altec to stimulate box-office interest by means of a series of newspaper features specifically designed to enlighten the regular and potential ticket buyer concerning the various present-day types of motion picture sound, and the manner in which this sound startles and amazes the patrons in their theatre chairs. Stressing the equipment in the theatre booth, together with the work of the projectionists and sound engineers, this commendable campaign by Altec was initiated at Loew's Grand, Atlanta, recently, under the direction of company publicity director Bert Ennis, receiving the interested cooperation of Loew's Theatres, and a leading Atlanta newspaper.

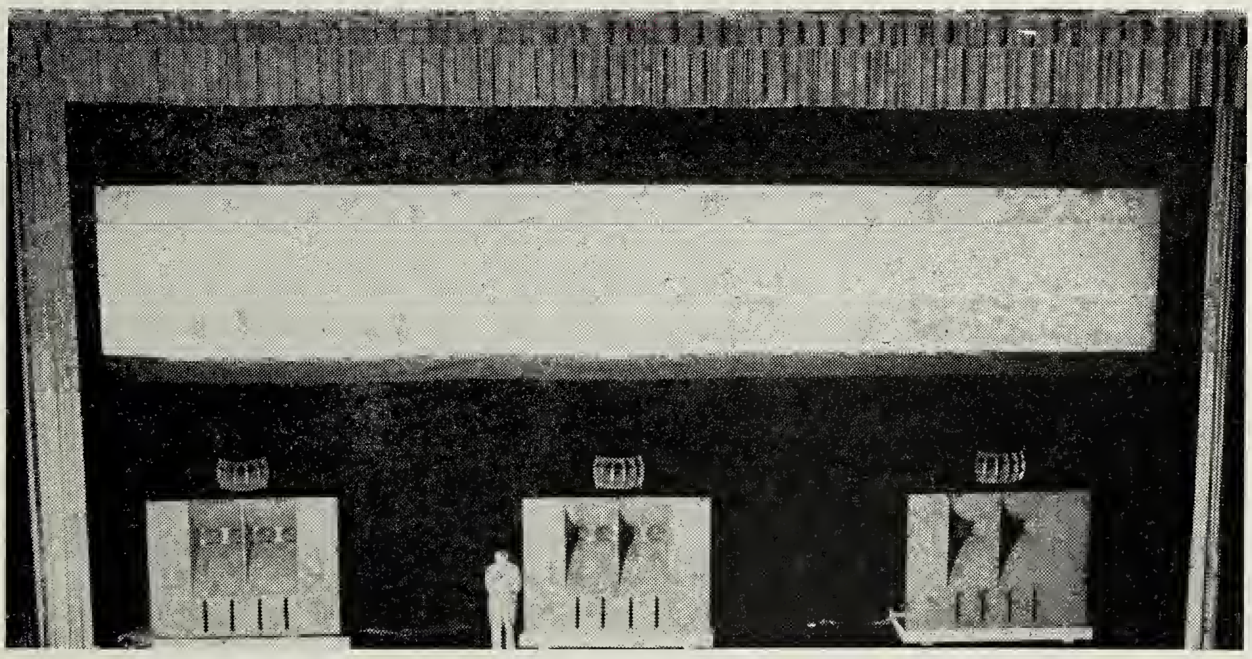
Full Page Treatment

Some of the numerous photographs offered herewith, together with a special feature story taking the reader into the booth and behind the screen of Loew's Grand, are now under consideration for publication by the Sunday Magazine of the Atlanta Constitution. Meanwhile, the Sumter Daily Item, well-known newspaper of South Carolina, has already accorded full page treatment of a similar type of story and photographs prepared by Ennis and the members of Altec's southern division in the Carolina Theatre, Sumter, S. C.

LOEW
"RANSOM"
GLENN FORD
DONNA REE

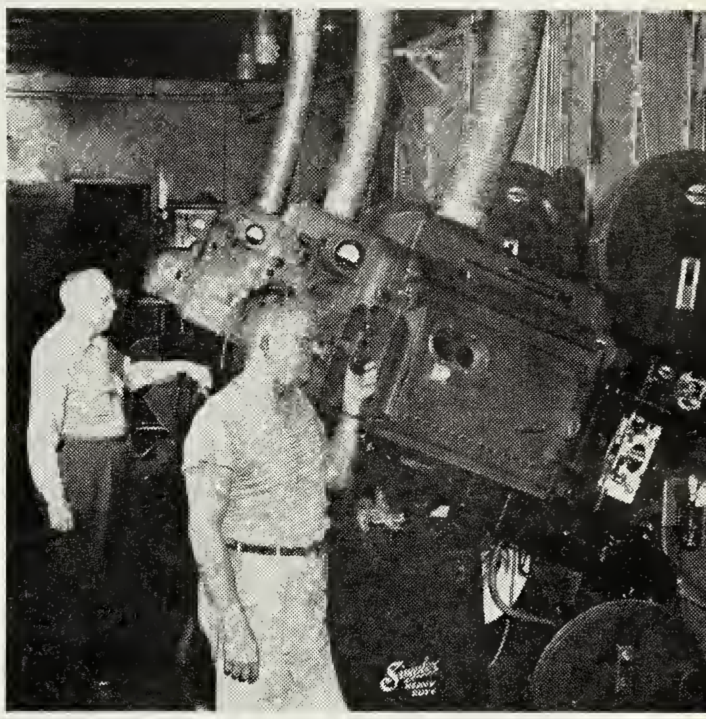
Seen in front of the Grand (left) is Boyd Fry, right, manager; M. G. Thomas, Altec southern division manager, and Charley Kauffman, field engineer with Marty Wolf, Altec sales manager.

PHYSICAL THEATRE
Vol. 11, No. 4 March 28, 1956



This unusual photograph shows the three giant Voice of the Theatre speakers used behind the screen. In addition to the three speakers seen, there are 14 surround speakers to provide stereophonic sound.

Grand's booth (below) one of the largest in the south, is 65 by 15 feet. Simplex XL projectors and Ashcraft arc lamps throw image 126.4 feet.



The accompanying story and pictures were prepared for PHYSICAL THEATRE under the technical supervision of M. G. Thomas, Altec southern division manager, through the cooperation of Boyd Fry, manager of Loew's Grand, Atlanta, and employed the services of Charles Kauffman, Altec field engineer attached to Thomas' division. Marty Wolf, Altec sales manager, was present to witness the inauguration of his company's public information campaign in Atlanta. Photography is by Ed Sullwan, well-known industry cameraman.

First Class House

The Grand, one of the most luxurious in the south in decor, appointment and comfort, has 2040 seats, 1220 on the lower floor and 820 upstairs, has a CinemaScope screen 21.6 feet high by 49.6 wide, inside a proscenium opening 56 feet wide by 32 feet high. The meticulously maintained booth, 65 feet long and 15 feet wide, is equipped for optical, optical-magnetic, Perspecta and stereophonic sound, with three Simplex XL projectors, Ashcraft super power high intensity lamp houses, Altec Lansing amplifiers, with an adjoining room housing two Hertner generators, with a capacity of 300 amperes, and three Ashcraft rectifiers, each 220 volts, for emergency use.

The booth crew of the Grand, responsible for a picture throw which carries 126.4 feet from the machines, and sound conveyed to three Voice of the Theatre speakers back of the screen and 14 Altec surround speakers throughout the 2040 seat house, comprise N. S. Liggett, Sr., B. A. (Barney) De Loach, B. J. Self, and H. S. Autrey, members of IATSE local 225.

Keep your carpet looking bright longer... with cleaners containing Du Pont LUDOX®

When Du Pont "Ludox" colloidal silica is properly formulated in your carpet cleaner, you give your carpet protection against dust and dirt . . . give it soil resistance.

As the cleaner is used, "Ludox" goes to work. Fiber crevices which entrap dirt particles are sealed. Dirt has no place to hide and is easily removed by ordinary vacuuming.

This means easier maintenance and brighter, fresher-looking carpet underfoot. Vacuuming removes more of the dirt which otherwise would be imbedded in the fibers.

DU PONT

REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

The next time your carpets are cleaned, specify a cleaner containing "Ludox." See for yourself how much it adds to easier maintenance. And if you're buying new carpet, be sure it's anti-soil treated by the maker. See your supplier or send the coupon to Du Pont.

E. I. du Pont de Nemours & Co. (Inc.)
Grasselli Chemicals Dept., Room N-2539
Wilmington 98, Delaware.

Please send me more information on "Ludox" as a soil retardant.

*Name*____________________________

*Firm*______________ *Position*____________

*Address*__________________________

*City*______________ *State*____________

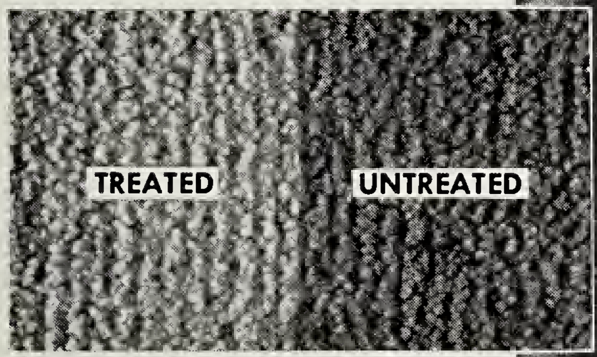
☐ Send me the names of manufacturers treating carpets at the factory with "Ludox."

☐ Send me more information about "Ludox" in anti-soil preparations on the market for applications to furnishings now in use.

duo-dellay

new double-action rug and upholstery cleaner

cleans AND retards soiling in one application



half of rug treated with Duo-Dellay, other half untreated. After 2 months at factory entrance, see startling proof of Duo-Dellay's ability to resist soiling!

See amazing results on upholstery! Duo-Dellay whisks away even hair-oil and perspiration stains.

Low-sudsing Duo-Dellay used on-location eliminates flying suds, dries fast so areas can be used almost immediately.

Keeping carpeting and upholstery clean and bright is a major maintenance job. Now you can have them cleaned and they will actually stay clean longer. The secret is Duo-Dellay, Artloom Carpet Co.'s amazing new cleaner and soil retardant.

It cleans more thoroughly than any rug cleaner available, AND retards soiling by depositing a smooth "invisible armor" of DuPont LUDOX® that repels dirt. You'll see "like-new" lustre, too, as the colorless fluorescent materials in Duo-Dellay "light up" dulled colors dramatically.

Whether you're having carpets cleaned for the first time, or they have years of service behind them, a Duo-Dellay cleaning will restore their maximum beauty, keep them bright and inviting.

Contact your regular professional rug cleaner for Duo-Dellay service, or your local cleaning products distributor can supply it for your own maintenance. Don't get just half the job with a cleaner that merely cleans. Duo-Dellay cleans AND keeps it clean . . . for more beauty, more service, longer wear.

ORDER DUO-DELLAY

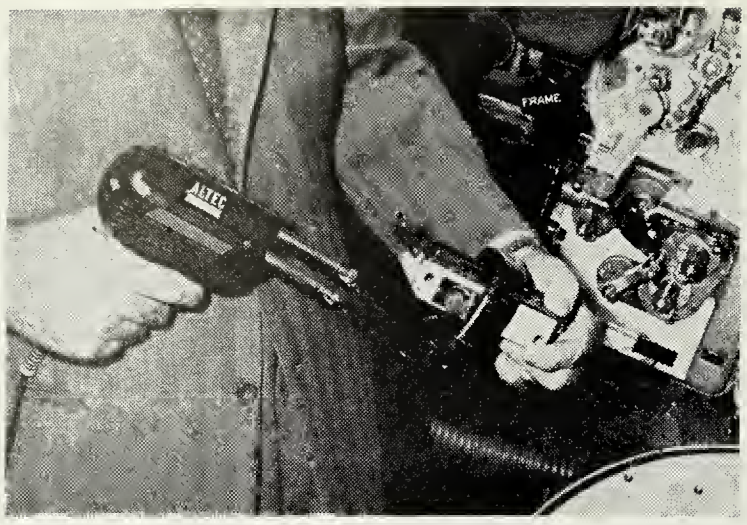
5 gallon pail	4.75 gal.
55 gallon drum	4.00 gal.
Case of 6 1-gal. bottles	4.75 gal.

authorized distributor

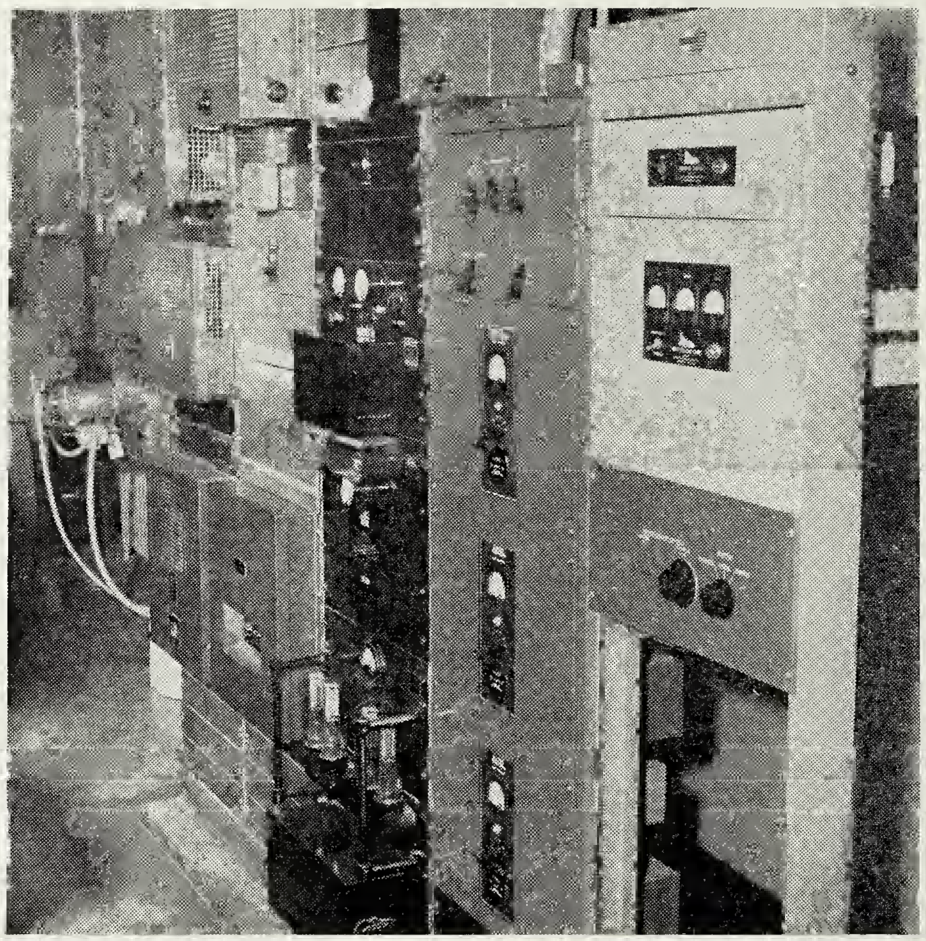
NATIONAL THEATRE SUPPLY

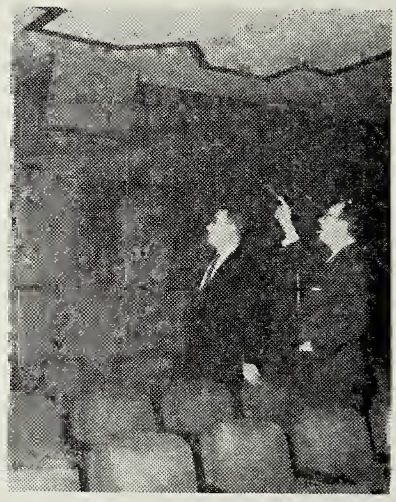
92 Gold Street, New York

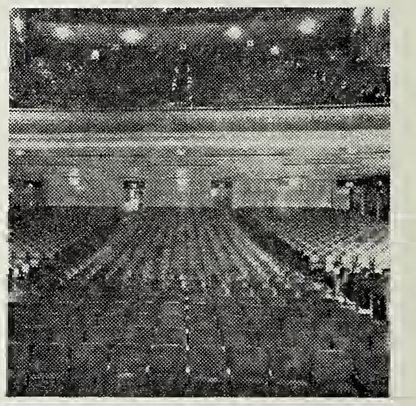
or contact local branch offices of National Theatre Supply for details



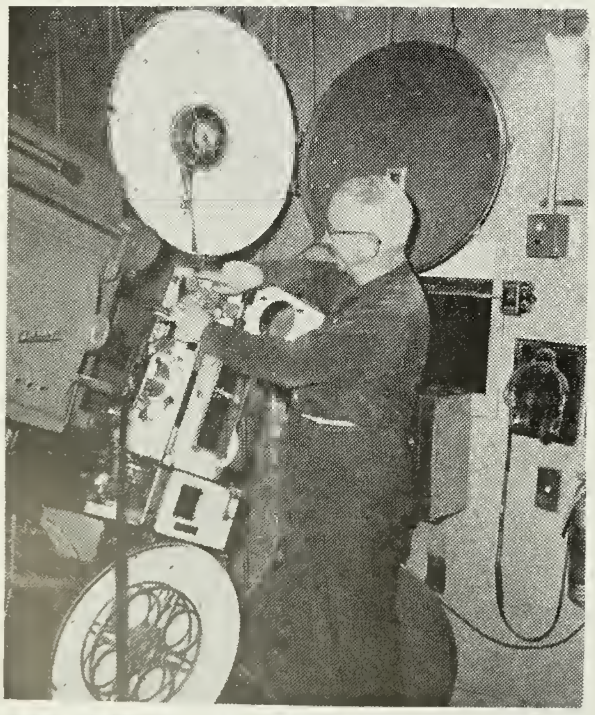
Seen (left) is one of the service techniques required in the use of the optical-magnetic prints now coming into use. A special filter, or screen, which approximates drop in level from regular optical print to that of optical-magnetic film is used. Seen (above, center) is closeup of DeGauser on the film gate to insure demagnetization. Thomas (above, right) helps Kauffman use Altec all-purpose meter to check condition of amplifiers in theatre.



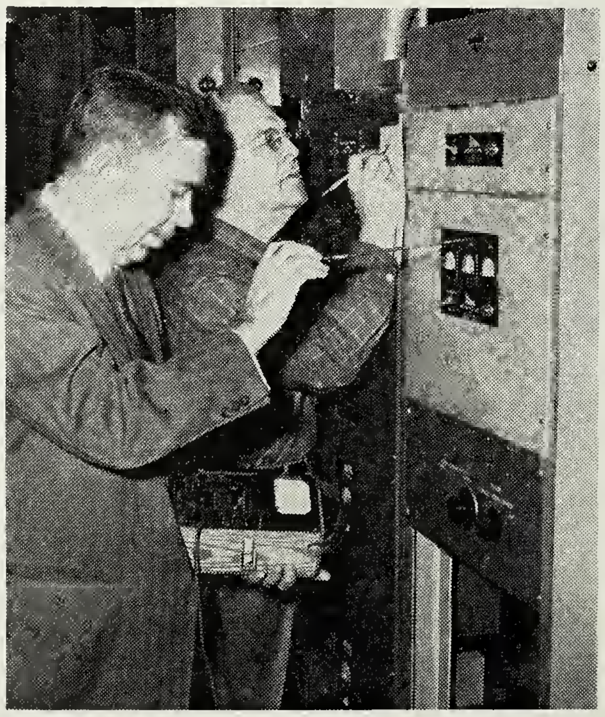




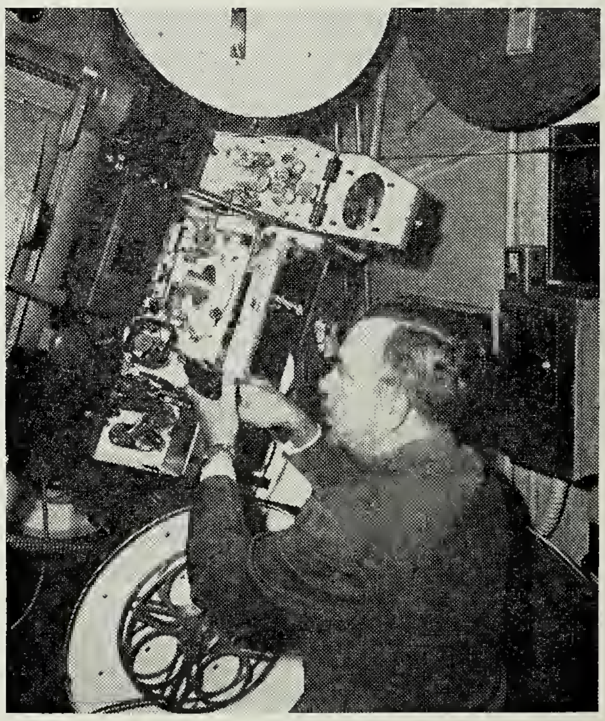
Seen (center) are the five sound equipment racks in the Grand's booth. From left to right, the first two racks contain optical amplifier equipment; the third, emergency optical system, the fourth, stereophonic amplifiers, and the fifth, a Perspecta unit. Grand manager Fry (upper, right) looks over the sites selected to achieve proper stereophonic sound distribution via surround speakers. Acoustics and seating capacity are two factors which must be taken into consideration. The auditorium (lower, right) has 1220 seats on the lower floor, and 820 in balcony, for 2040 total capacity.



A special Altec test reel is used in order to adjust the Perspecta Integrator unit to achieve the proper balance between the three channels.



Kauffman translates his findings, following the test reel, into an adjustment of the Perspecta unit, while projectionist B. A. DeLoach looks on.

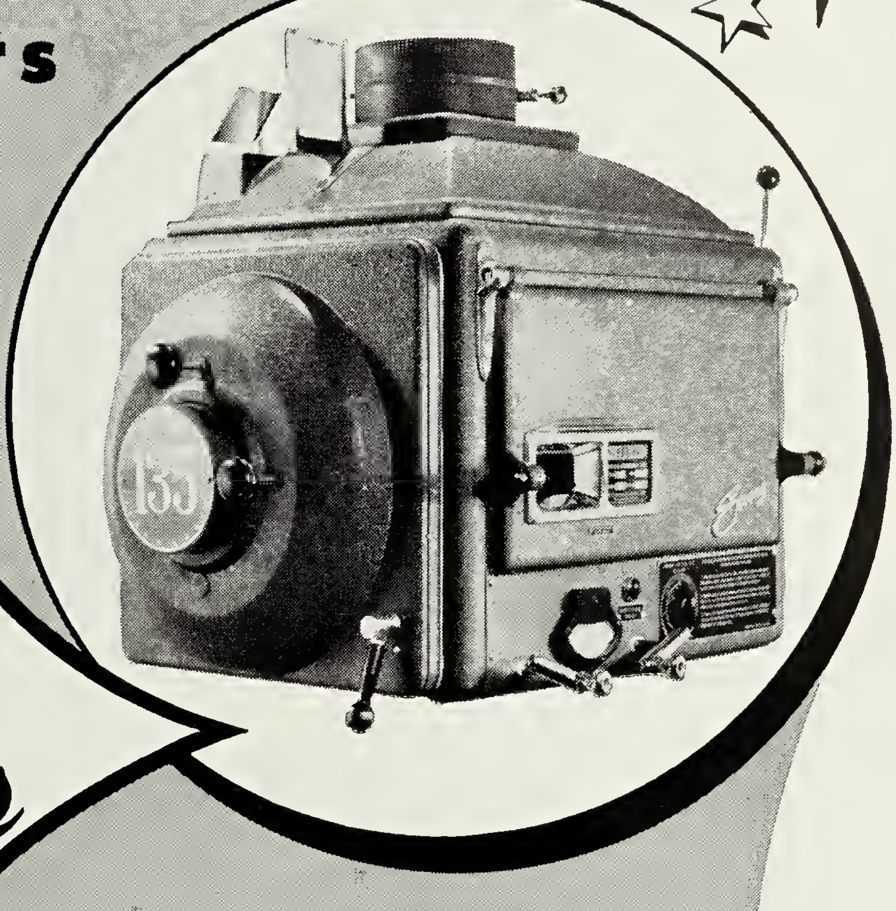


Another important service technique used to insure good stereosound is demagnetization of the sound heads, as demonstrated in picture seen.

Altec Publicity Caravan Helps Educate Public On Sound Service Procedures Illustrated Here

Why Proponents of the New Projection Techniques Are

Switching to Strong Lamps



Strong engineers, working with the developers of the various new projection processes, have been enabled to not only meet present screen lighting demands but to anticipate future requirements.

New conversion features engineered by Strong to fit into Super 135 projection arc lamps, to assure perfect screen lighting for the new 55, 65 and 70 mm wide film productions are now ready for your adoption. When you equip for any of these projection techniques, provision can be made for burning the 20-inch 13.6 mm carbons. A wider opening can be provided in the nose of the lamp, it can be fitted with a new dowser which fully covers the bigger opening, and a new high magnification mirror.

OUTSTANDING FEATURES OF THE STRONG SUPER 135 INCLUDE:

- ★ 18″ f 1.7 or 16-1/2″ f 1.9 reflector.
- ★ Infra Ban Beam Cooler. Diverts heat rays from aperture. Removable holder. Easy cleaning. Blower cooled.
- ★ Reflector and frame cooling device.
- ★ Exclusive Lightronic system controls the burning of both carbons. Automatically maintains positive arc crater at the EXACT focal point of the reflector. A perfect light, evenly distributed, of constant intensity and unchanging color value, is maintained WITHOUT MANUAL ADJUSTMENTS—exactly the same for both lamps. Changeovers cannot be noticed. Eliminating the need of hand feeding and correction of the carbon crater position, better enables the projectionist to render a good presentation of the more complicated techniques.
- ★ Burn a choice of four carbon trims, 9, 10, or 11 mm regular and 10 mm Hitex, to attain any desired degree of cost of operation, screen illumination, or burning time. Quick, simple changes attain the correct light requirements for VistaVision, CinemaScope, Cinerama, or any other presentation technique—even two or more on the same program. A TRULY ALL-PURPOSE LAMP!
- ★ Single control amperage selection.
- ★ The arc is stabilized by its own magnetic field (no magnets are required) and an air jet. Prevents deposit of soot on reflector.
- ★ Unitized component design.
- ★ Long-life positive carbon contact. Water-cooled carbon contact assembly (optional).

Impartial Foot-Candle-Meter Tests Will Prove that the Strong Super 135 Projects the Brightest Pictures Today.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

21 City Park Avenue • Toledo 2, Ohio

Please send free literature on Strong Projection Arc Lamps.

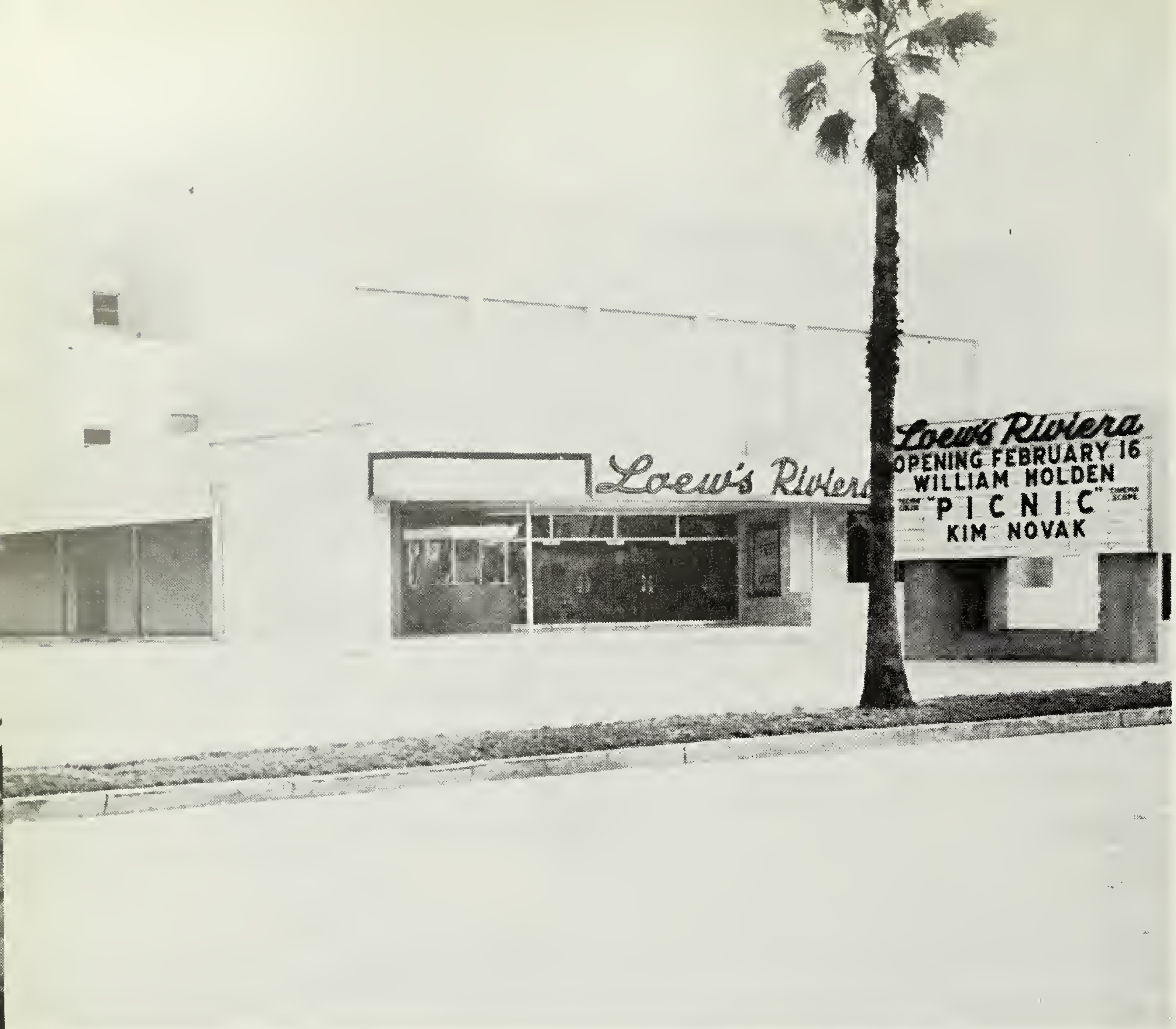
NAME______________________________

THEATRE____________________________

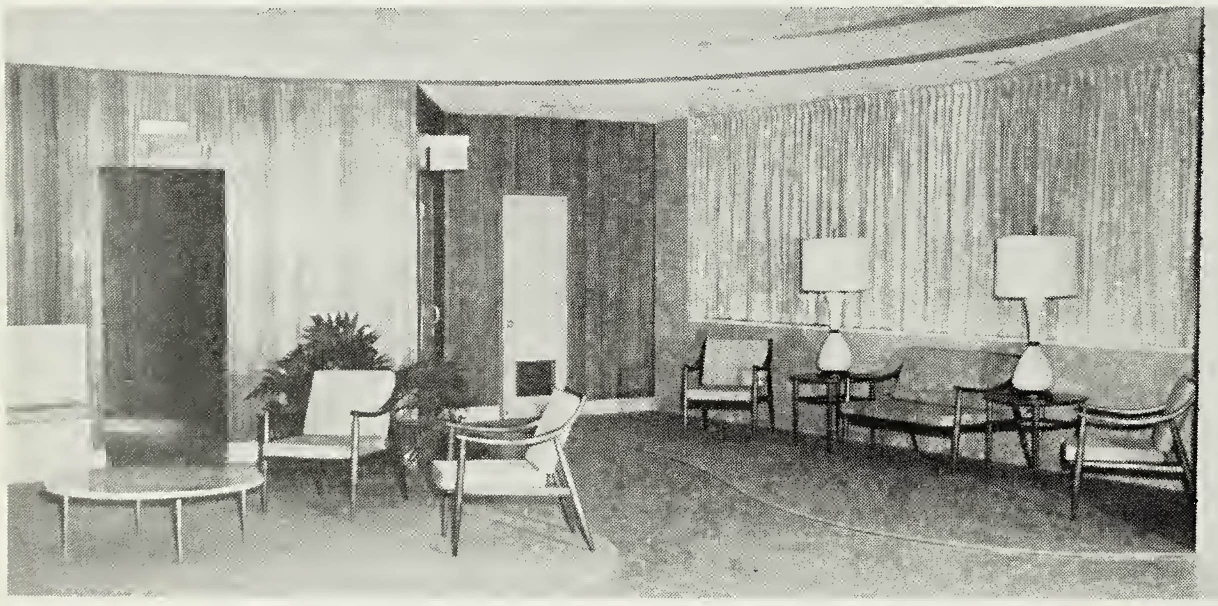
STREET_____________________________

CITY & STATE_______________________

The Riviera Comes To Florida



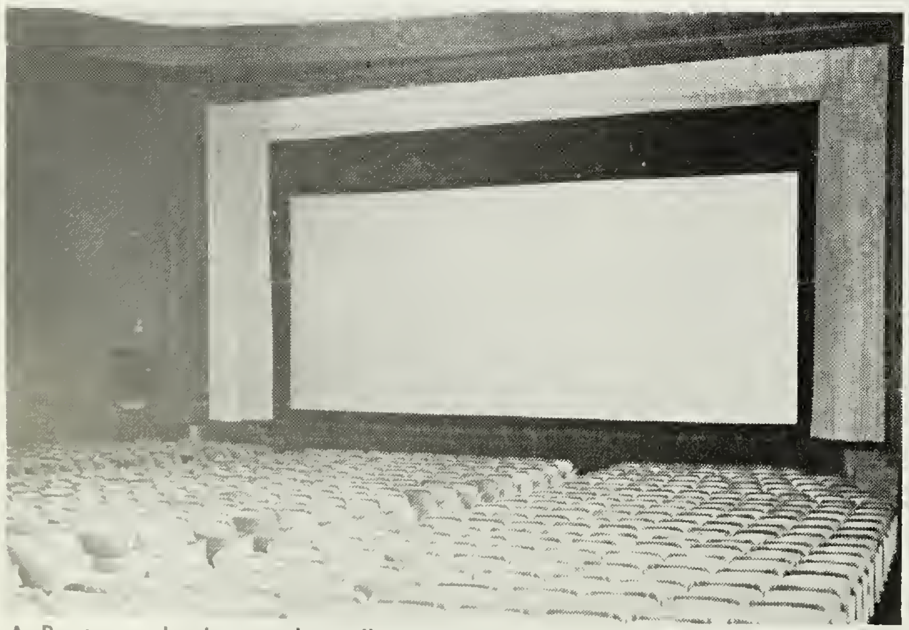
The Riviera, which opened in Florida last month, is located in a new shopping and residential center, and is the first conventional theatre opened by Loew's Theatres in 18 years. The building is made of structural steel, cement block, stucco, ornamental stone, terrazzo and marble, and is completely fireproof. There is free parking for 200 cars on a lot immediately adjacent to the theatre for the patrons.

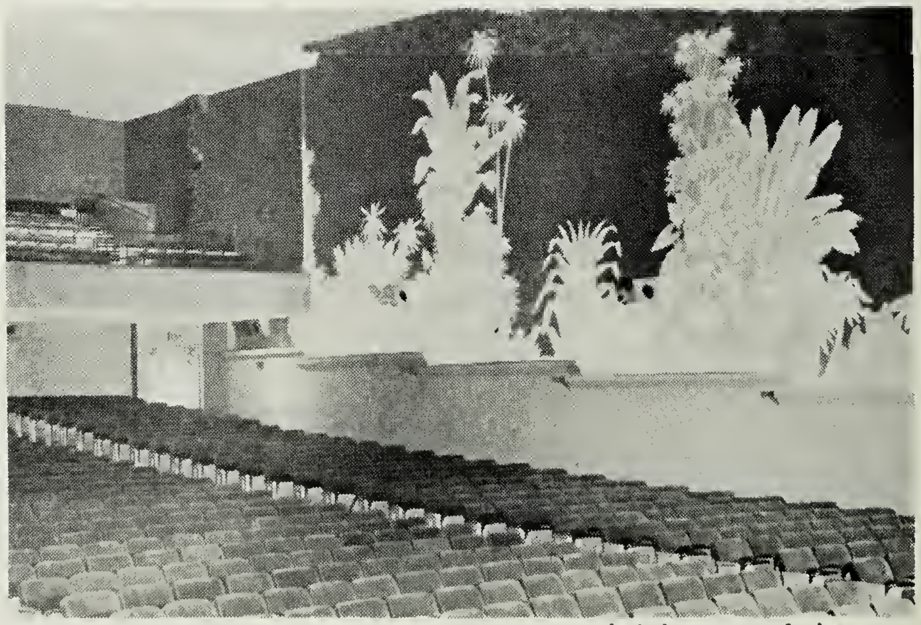


The lobby and lounge areas are comfortable and attractive. Lobby decoration features gold beige wallpaper, indirect neon cove lighting, cushioned terrazzo benches, a picture window, living greens and typical Floridian furnishings. The overall effect created is one of gracious and modern hospitality.

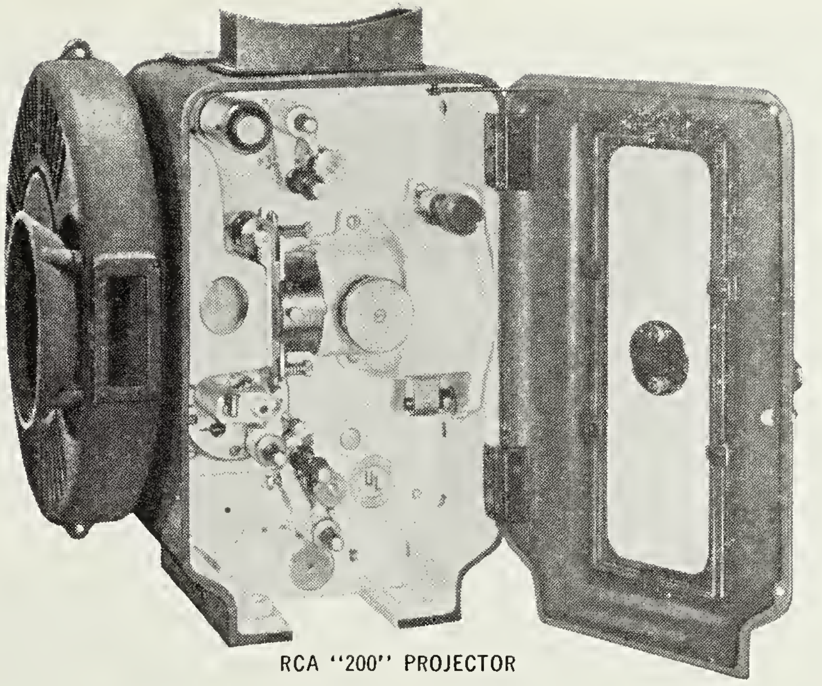
HOT Buttered POPCORN

The concession area is well equipped with a stand from the Confection Cabinet Company, and automatic drink dispensers for speedy service.



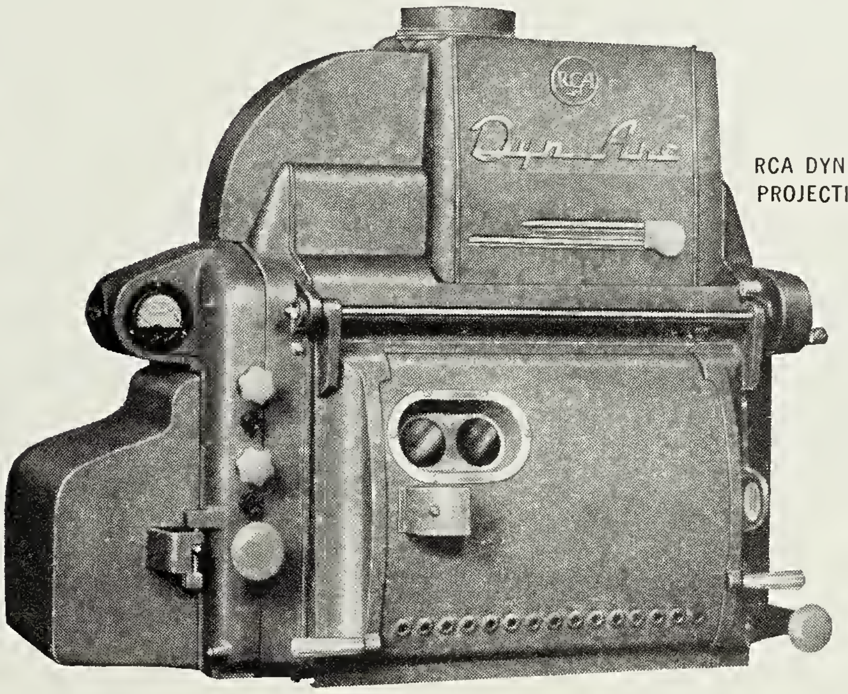


A Raytone plastic seamless silver screen, 21 by 48 feet (left) reflects the image received from the Century projectors and Ashcraft high intensity lamps in the booth 130 feet away. Sound is supplied by an RCA optical system plus an Altec stereophonic and Perspecta sound installation. The auditorium (right) holds 1241 seats, and is cooled by one of the most modern and efficient air conditioning systems used in a theatre. The booth equipment was installed by Joe Hornstein, Inc.; the architects were Peterson and Shufflin of Miami. American Seating Co. furnished the chairs.



RCA "200" PROJECTOR

2 for the show . . sharpest, steadiest show you ever rolled



RCA DYN-ARC PROJECTION LAMP

(that goes for drive-ins or regular houses!)

There's a clear advantage for you in this great show business team . . . RCA's "200" Projector and RCA's Dyn-Arc Projection Lamp. It's an advantage wise exhibitors recognize right away . . . pictures that stay sharp and clear.

Advance-engineering and precision manufacturing stand back of the rock-steady performance and smooth film travel of an RCA "200" Projector. Automatic loop setting aids easy threading. There's a minimum of moving parts, which means simplified maintenance and quietest operation. 4" lens mount supplied with adapter for Series II lenses.

A reflector-type lamp producing *high-level* light at ⅓ the operating cost of condenser-type lamps . . . that's RCA Dyn-Arc. It's thoroughly efficient with all of today's carbons, technically advanced for lighting needs of the future. High-speed reflector projects maximum light. Complete heat dissipation system keeps operating temperature low. Use Dyn-Arc with *f*1.9 or *f*1.7 lenses for screens up to 145 feet.

Drive-in or indoor . . . patrons come back for more of the quality performances you screen with this stand-out equipment team . . . the RCA "200" and Dyn-Arc. For a pleasant surprise, talk costs with your independent RCA Theatre Supply Dealer. He has the full story ready for you *today!*

the Line that builds Lines at Your Box-Office

RCA THEATRE EQUIPMENT

THEATRE EQUIPMENT SALES
RADIO CORPORATION of AMERICA
® CAMDEN, N. J.

The '56 Westrex Sound Equipment Features

Quality Up, Prices Down

Westrex Corporation, and its subsidiary companies with offices in 40 countries announced to motion picture exhibitors, recently, a complete new line of sound reproducing equipments to meet the requirements of the recent technical developments.

These multi-channel or single channel sound systems, whether for magnetic or photographic reproduction are composed of components engineered in the simplest way to assure fine performance at low cost, it was said. These Westrex sound systems are simpler, smaller, and from five per cent to 30 per cent cheaper than comparable 1955 equipment.

The Westrex single channel systems utilize the new major components of the multi-channel systems and are designed to give the best sound reproduction for theatres not yet ready to convert to stereophonic sound. These single channel systems can readily be expanded into multi-channel systems.

The Westrex multi-channel systems are composed of the following main units:

The Westrex R10 stereophonic reproducer operates with any modern projector to reproduce magnetic sound tracks. This "penthouse" or "button-on" reproducer has two impedance drums. An adjustable idler roller is provided to match the length of film path for different makes of projectors. A large 32-tooth sprocket controls the film on both sides of the magnetic head. A 4-track magnetic reproducer head is mounted on a separate plate which may be easily removed and replaced with a head assembly of fewer tracks if required. This reproducer is a film pulled mechanism which does not require any additional motor or drive. Ball bearings are used on the filter and guide rollers and impedance drums. No special lubrication or maintenance is required.

The Westrex R6 photographic sound reproducer features the special timing belts which are used in all high quality studio recording systems. These belts do not slip nor stretch and are noiseless in operation. The R6 has a longer optical path and an equilight diffuser, both of which assure the best reproduction from either variable area or density sound tracks. All the shafts in this reproducer are mounted in ball bearings.

The 51B multi-channel magnetic pre-amplifier cabinet is wall mounted and contains up to four pre-amplifiers, control amplifier, low pass filter, change-over and muting relays for multi-channel magnetic reproduction. The amplifiers are plug-in and are easily removed for servicing. Individual gain controls and equalizers are provided for balancing the three main channels. All connections are accessible from the front.

The 52A multi-channel control cabinet is wall-mounted and contains the control equipment for single and multi-channel as well as non-synchronous and emergency operation. A three-gang volume control is provided for the backstage channels and a single control for the auditorium surround channel. The cabinet also houses the regular-emergency photo-electric cell amplifiers and selector switch for non-synchronous, photographic, and multi-channel magnetic or photographic operation. All connections are accessible from the front.

The Westrex multi-channel floor cabinets house up to four 27 type 60 watt power amplifiers with their associated power supplies. These cabinets have self-contained monitoring, non-synchronous, and switching facilities. The Westrex switching includes facilities which enable the projectionist to test each channel independently and in the event of failure in one channel to operate through the other two channels behind the screen or, if desired, through the center single channel.

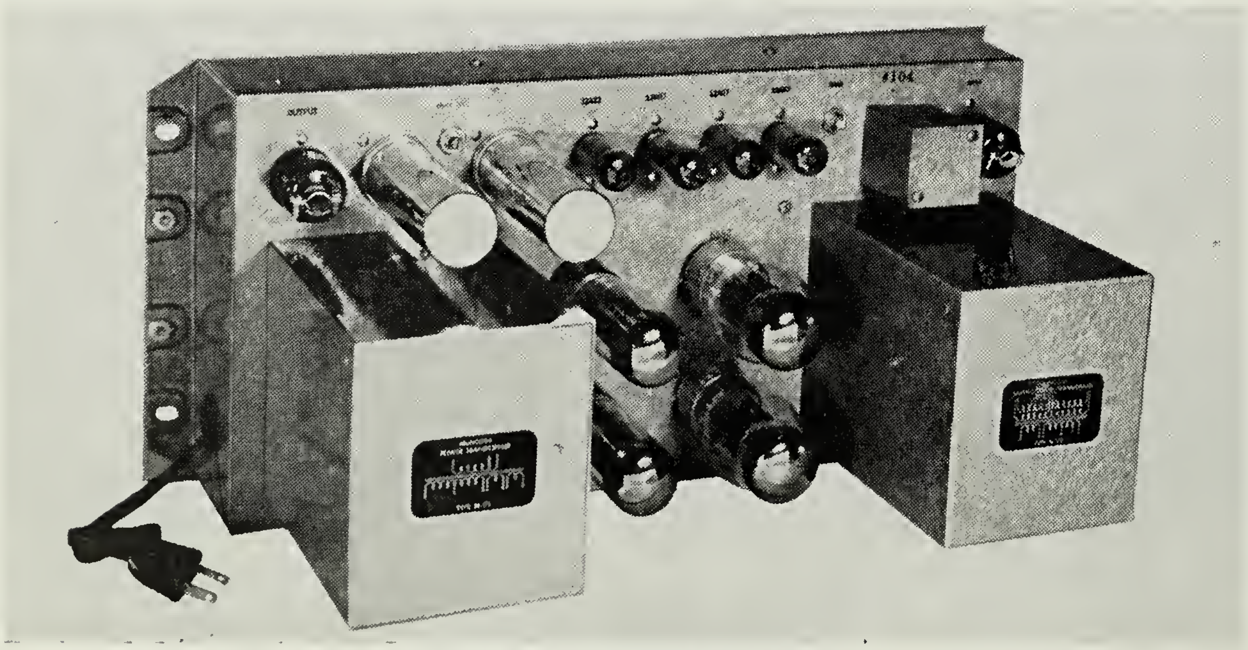
Servicing of this equipment is done either from the front of the cabinets (the mats are quickly removable) or from the back with its full length hinged door.

The Westrex 27 type 60 watt power amplifier with its new circuits and specially wound coils delivers more output with less distortion and with the use of less current with standard vacuum tubes than with any previous 60 watt amplifier. Tubes used in this amplifier are obtainable from ordinary commercial sources. These 60 watt amplifiers are smaller and weigh less than previous 50 watt amplifiers, are easier to install and maintain, and are cheaper to operate.

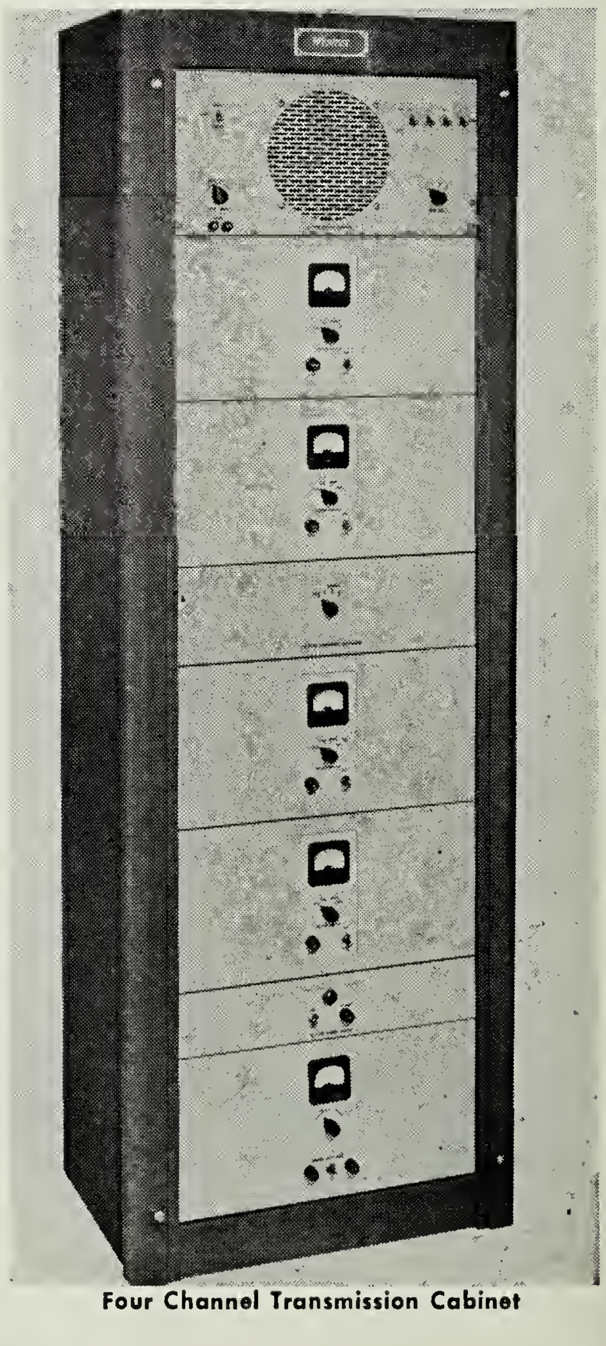
The 48A single channel control cabinet is small in size and may be wall-mounted where it is within easy access for more efficient operation. This cabinet houses the photoelectric cell pre-amplifier for the single channel photographic system and provides space for an emergency pre-amplifier. All controls are grouped on the main center panel and include a system level control with switching from film to non-synchronous reproduction or from the regular to the emergency system. The plug-in type pre-amplifiers are quickly removable for replacement or maintenance.

The Westrex 49 type transmission cabinet for the single photographic system

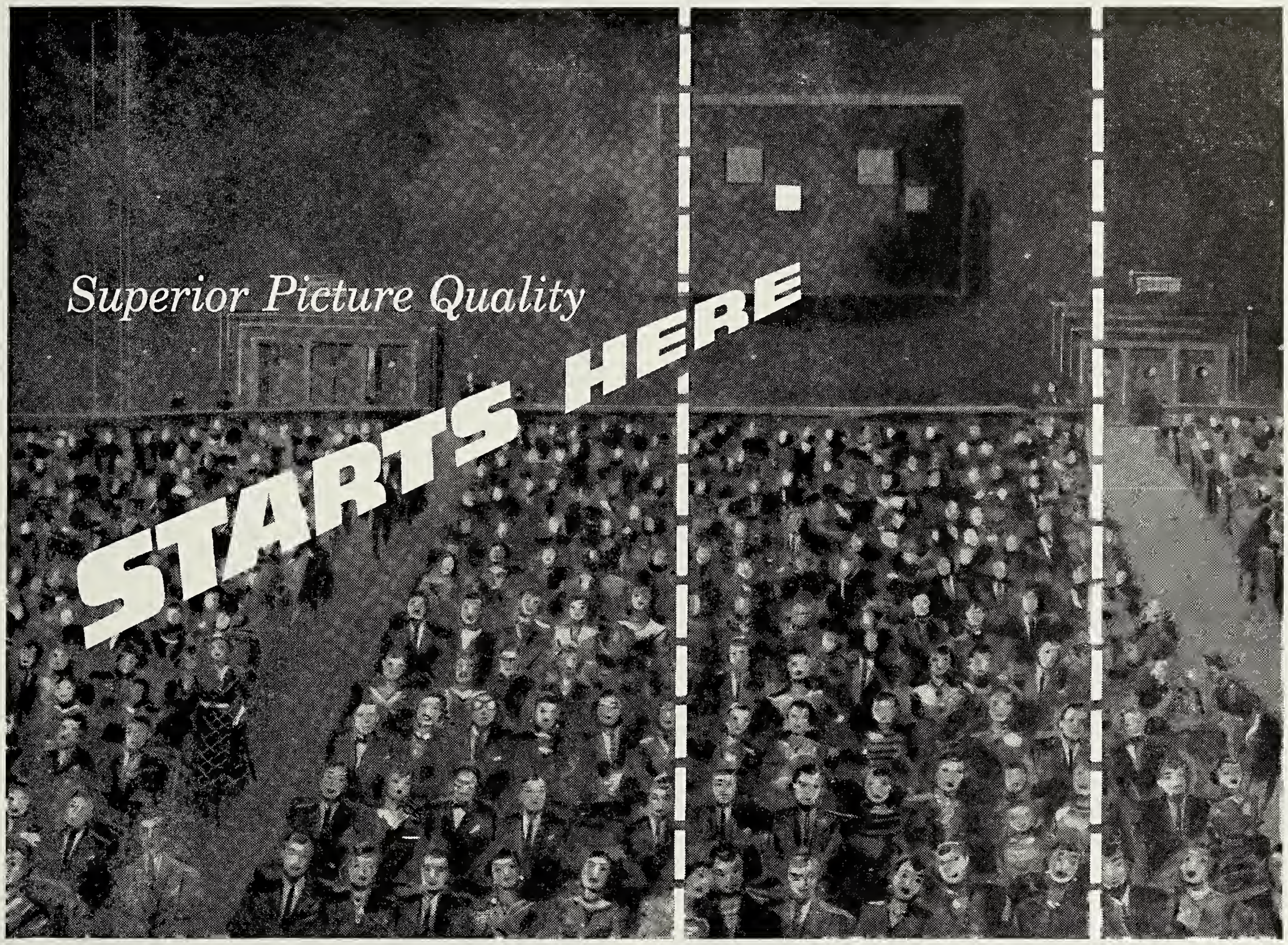
(*Continued on page PT-30*)



27 Type, 60 Watt Power Amplifier



Four Channel Transmission Cabinet



when you specify

NATIONAL

TRADE MARK

PROJECTOR CARBONS

FOR TWO GENERATIONS of movie-goers, the right carbons—"National" Carbons—have assured the finest possible picture on America's movie screens. And the advantages of "National" Carbons don't end there. This superior picture quality is delivered to the theatre owner at a cost per unit of light and length of carbon burned that is the *lowest obtainable anywhere!*

For highest quality at lowest cost, continue to specify "National" Carbons. It pays in customer-satisfaction *and* in economy of operation.

THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS

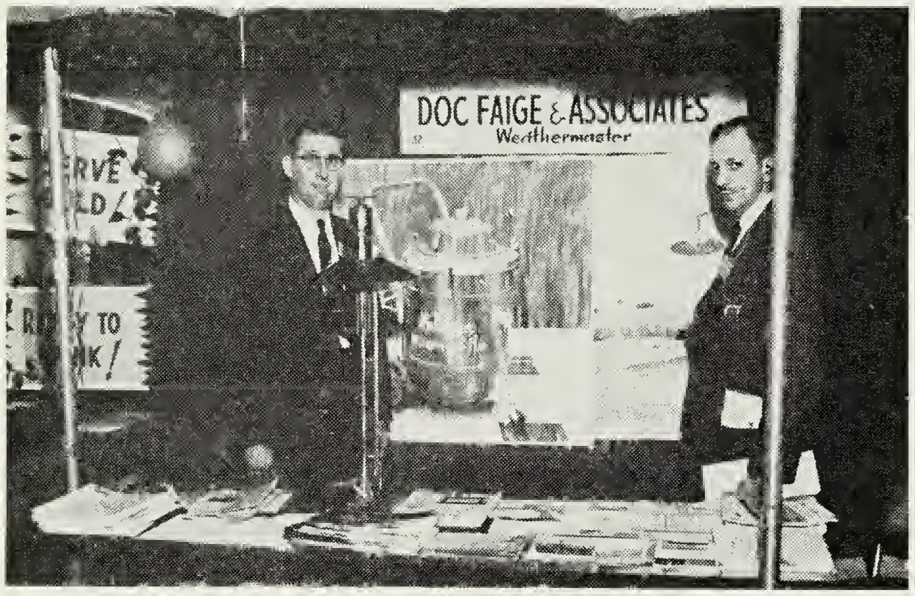
The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY • A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, New York
SALES OFFICES:
Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco
In Canada: Union Carbide Canada Limited, Toronto

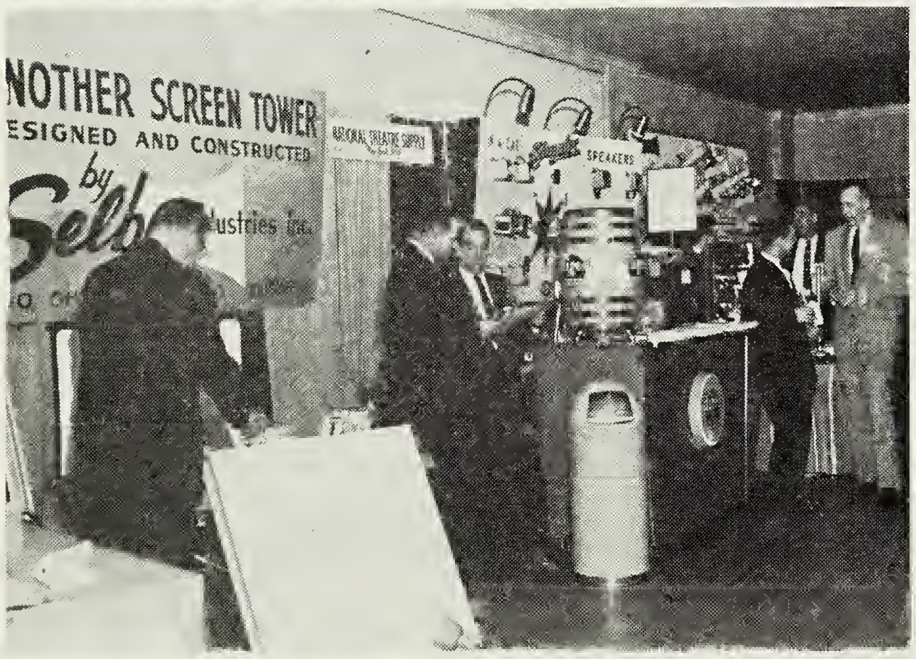
PROJECTION OPTICS CO. INC. RAYTONE SCREEN CORP.
R.J. REYNOLDS TOBACCO CO.
CINEMA SCREEN
CAMELS

NATIONAL CARBON COMPANY
PROJECTOR CARBONS
for Perfection in Projection ...
1000/ BRIGHTER
Give Your Patrons the Best - the Light from
NATIONAL HIGH INTENSITY CARB
HEATER

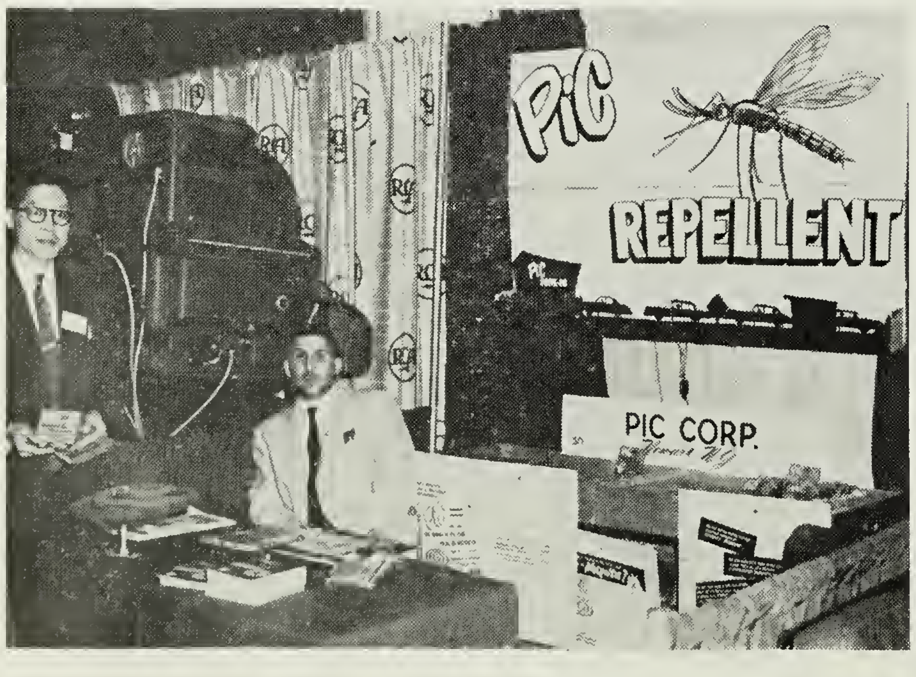
Seen (left) at Projection Optics-Raytone Screen booth are Fred Aufhauser, W. H. Hester and Milt Sherman. The National Carbon display is seen (right) with A. W. Wolf and J. R. Johnstone. Seen (below, left) are Joseph Derville and M. D. Faige at the Doc Faige & Associates equipment display.


DOC FAIGE & ASSOCIATES
Weathermaster

Drive-In Convention Views

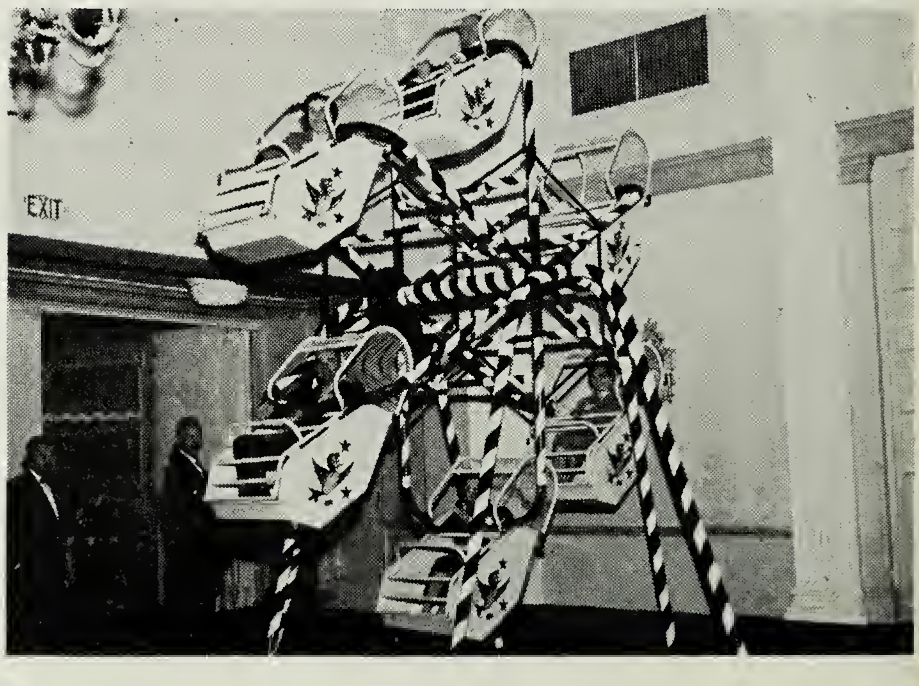

NOTHER SCREEN TOWER
ESIGNED AND CONSTRUCTED
by
Selby Industries Inc.
NATIONAL THEATRE SUPPLY
SPEAKERS

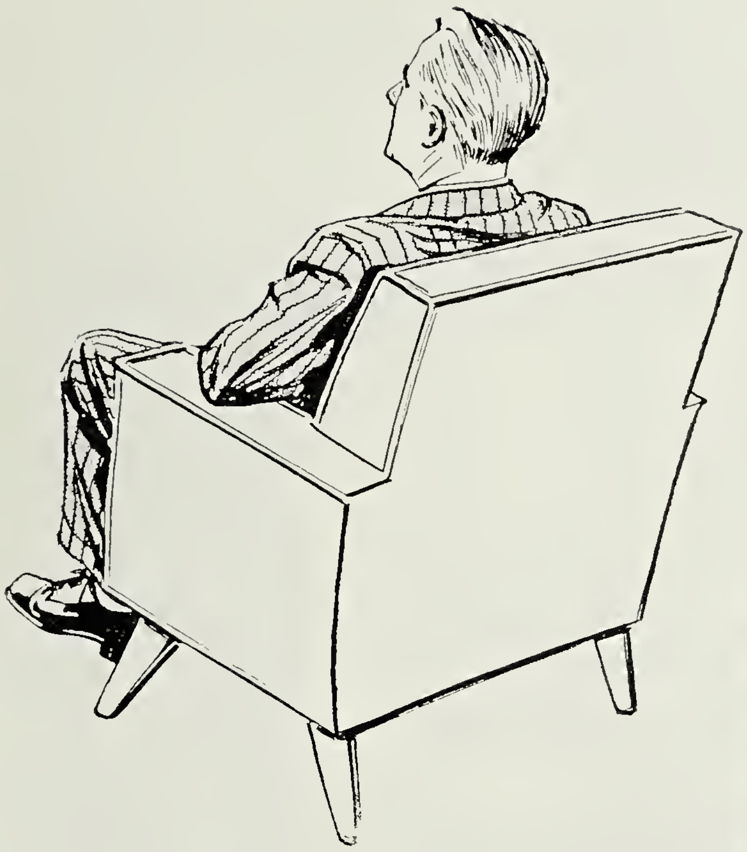
Seen (above) are three booths. Selby Industries, left; the Hires display, center, and the National Theatre Supply exhibit, right, with NTS vice-president John Currie. Seen (below) Ed von Winkler and Sol Weber at Pic booth.


PIC
REPELLENT
PIC CORP.

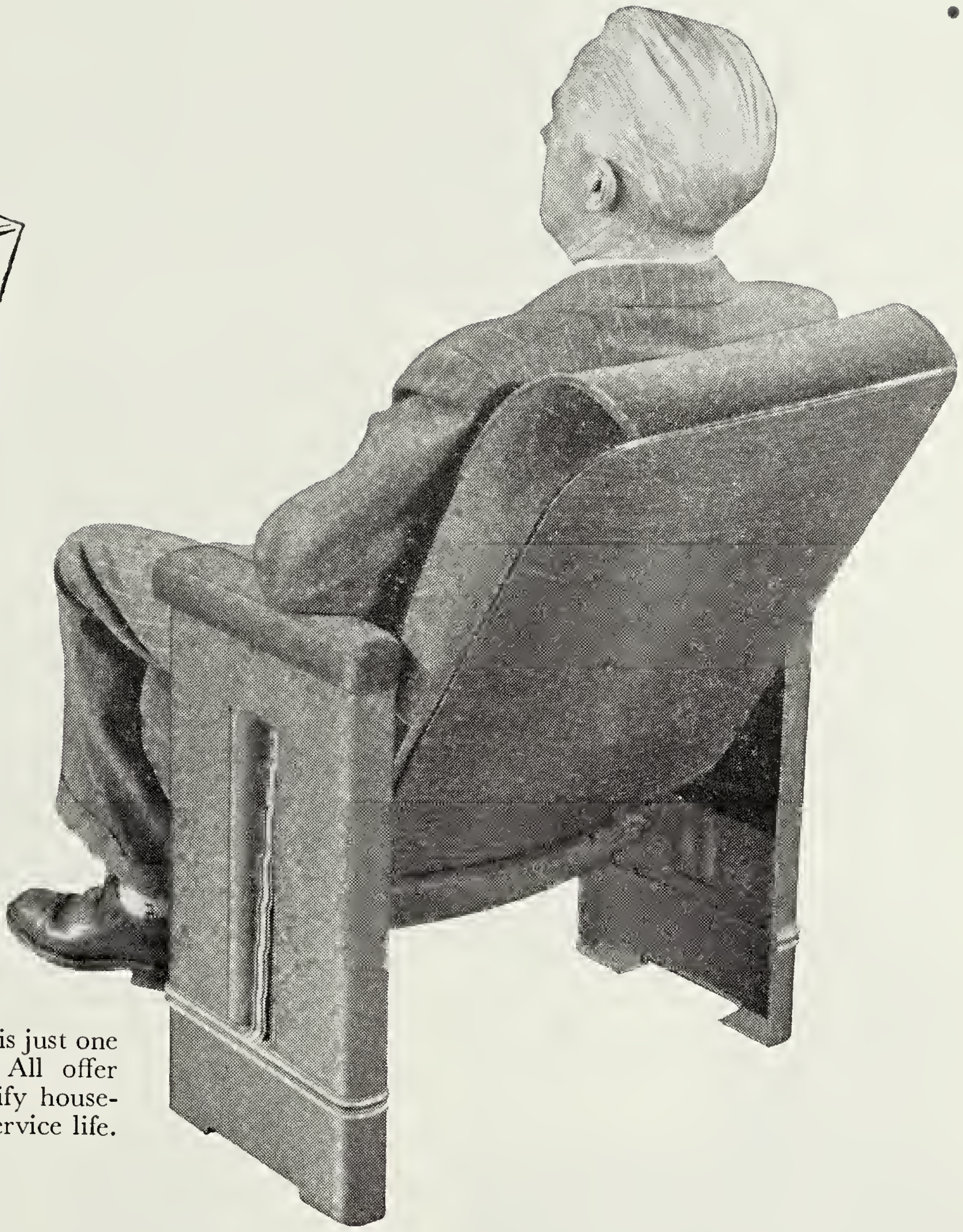
RADIO CORPORATION of AMERICA
RCA

Seen (above) is RCA exhibit, with company representative A. J. Platt talking to F. Firchle, Oliver Theatre Supply, and Stanley Kroll, Taller & Cooper. Seen (below) is Star Gazer ferris wheel exhibited by Miracle Equipment Co.



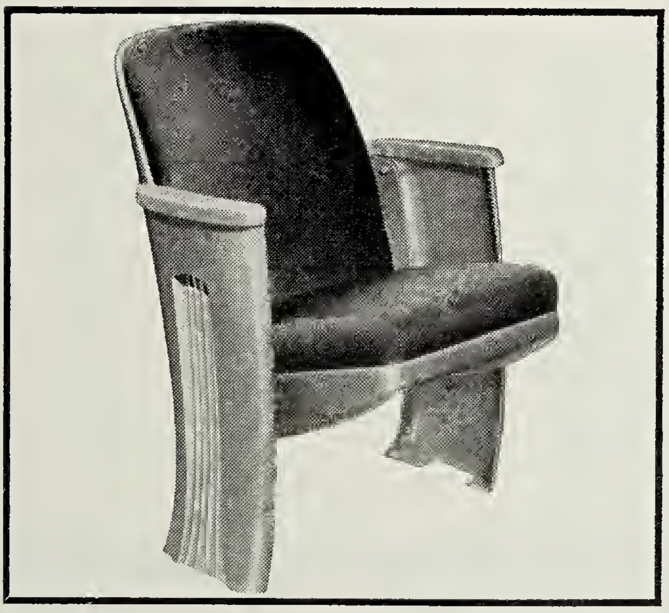


To lure patrons away from their homes and into your theatre, provide true *living-room* comfort with American Bodiform Chairs—finest achievement in theatre seating.



The American Bodiform No. 16-870 Chair is just one of many models you can choose from. All offer practical features which save space, simplify housekeeping, cut maintenance costs, lengthen service life.

Offer living-room comfort with American Seating Bodiform® Chairs



American Bodiform No. 16-001 Chair offers the "come again" comfort that has made it a favorite with patrons and theatre owners alike.

Luxurious comfort is part of the picture in theatres as well as in homes. Why not offer living-room comfort in *your* theatre—with American Bodiform Restful Chairs!

Bodiform backs are compound-curved . . . contoured like the backs of occupants: broad and shallow at shoulders, narrow and deep-curved at waist, vertically formed to the curve of spine.

Seats are full-upholstered, with soft fronts, and no-sag spring-arch construction. Foam-rubber cushions are optional. And there's a wide selection of chair styles, colors, and upholstery materials to blend with any interior-decoration scheme.

To offer living-room comfort in *your* theatre, call your American Seating man or National Theatre Supply—today!

AMERICAN SEATING

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating; Folding Chairs. Branch Offices and Distributors in Principal Cities.

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

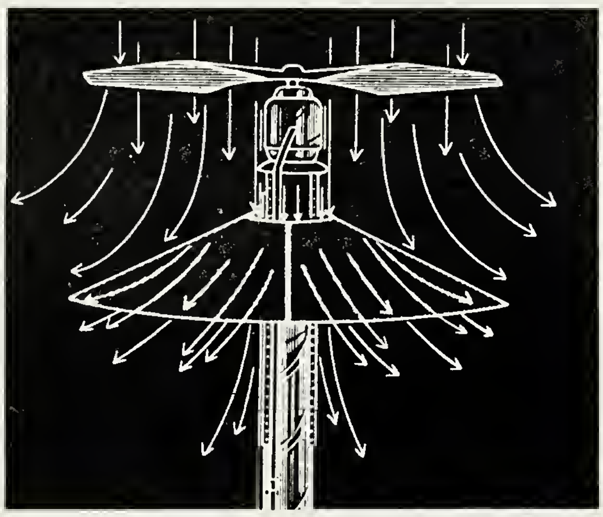
NEW PRODUCTS
. . . that have theatre interest

Fog Chaser

Operators of drive-in theatres located in areas where fog presents a problem will be interested in the Weather-Master unit being offered by "Doc" Faige and Associates.

Originally designed for frost control, the distributors state that this unit has proven to be an effective fog chaser. Employing the helicopter principle, the Weather-Master uses a specially designed propeller, that whirls at the rate of 1,200 rpm, to pull the warmer air down against the adjustable diffuser. The large opening at the top of the diffuser permits air to be driven directly from the shaft to protect the area immediately adjacent, while other air is driven against the top of the cone-shaped diffuser to spread out over a much largere area.

At a test installation in a drive-in, the distributor claims, a nearby stream was causing a fog condition that was clouding the picture almost every night, causing patrons to demand their money back. The Weather-Master unit was said to have completely removed this hazard to safety and business.



This rather unusual item is said to be able to dispel fog conditions in drive-in theatres. It accomplishes this by pulling the warmer air down.

Litter Collector

The Mid-East Sales Company is offering a unit called the "litter bug," which is designed to keep drive-in theatre fields free of bags, boxes, etc., with a minimum amount of effort and manpower.

Operating on a vacuum principle only, the litter bug is said to have no brushes or other attachments that will lift or stir up gravel or stone. Weighing less than 100 pounds, the unit is powered by a Briggs Stratton 2½ h.p. engine, capable of 3,600 rpm. Although the litter collecting machine is not self-propelled, the firm claims that it is equipped with pneumatic tires and ball bearing wheels, which makes it very simple to handle.

The width of the intake is 30 inches, and it is said that the litter bug will collect 90 per cent of all litter, including large popcorn boxes, paper cups, carry-out trays, ticket stubs, cigarette butts, wooden spoons, etc. Since there are no moving parts, other than the engine and the impeller, which is coupled directly to the engine crankshaft, maintenance is kept to a minimum.

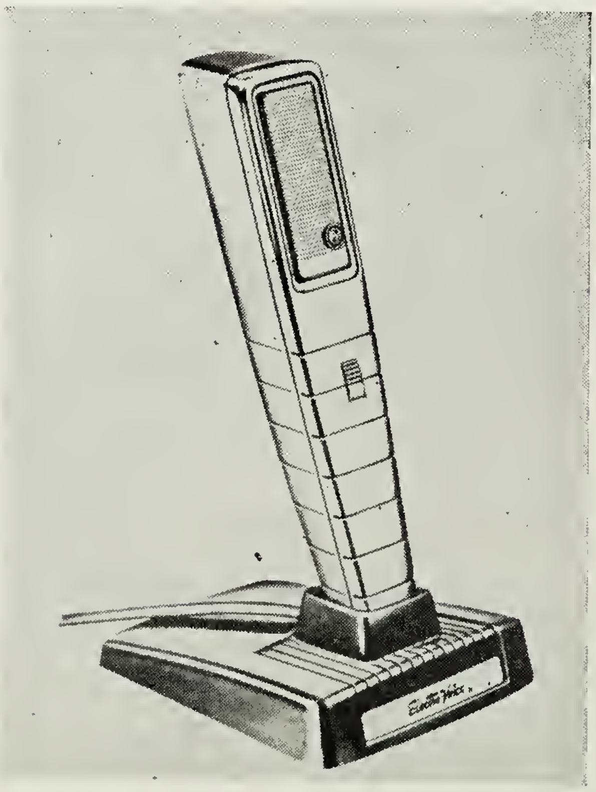
The problem of cleaning the litter usually found in drive-ins can be greatly reduced with a unit that operates on vacuum principle to clean field.

In order to get maximum efficiency it is suggested that the unit be operated at a "walking pace," and should not be operated too close to the ground.

Crystal Microphone

A new, slim-type crystal microphone, which can be used for indoor and drive-in theatre public address, call and paging systems, and other general-purposes applications was recently introduced by Electro-Voice, Inc.

The microphone combines advanced functional styling, improved performance and convenient operation in a smart, lightweight, easy-to-handle unit, it is claimed. It slips into or out of an integrated base for table-top or hand use, and is available with or without "on-off" switch.



An attractive and modern new crystal microphone for use with a theatre's public address, and call system is offered by Electro-Voice, Inc.

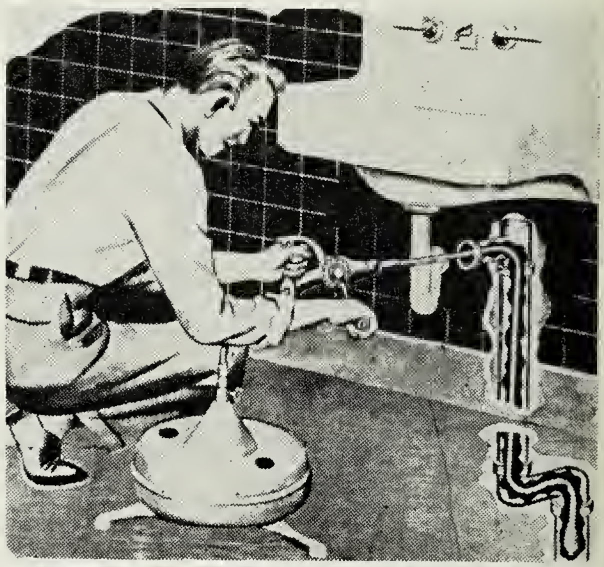
Unit is supplied with a five foot single-conductor, shielded, plastic jacketed cable, with internal strain relief. Net weight is 14 ounces, including cable.

Pipe Cleaner

A frequent and costly theatre problem is the clogging of toilets, wash basins, urinals and floor drains. The Miller Sewer Rod Company is offering a unit designed to clean out the most stubborn drain and sewer stoppages in a matter of seconds.

Called the Miller Rod House, the unit is said to operate simply with the turn of the speed handle, and will clean out rags, scale, sand, grease and other obstructions in pipes up to 100 feet in length.

The rod is made of genuine music wire, it is claimed, and has a patented bulb end that is guaranteed to make every bend. To use the unit you push the rod into the line until resistance is met, then slide the handle to within a few inches of the opening, tighten the set screw, apply a slight pressure, turn the handle, and the rod will go right through.



The Miller Rod House is designed to clean out rags, scale, grease, etc., from clogged toilets, wash basins and floor drains with minimum effort.

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS...
....
....
....
....

ISSUE OF MARCH 28

•

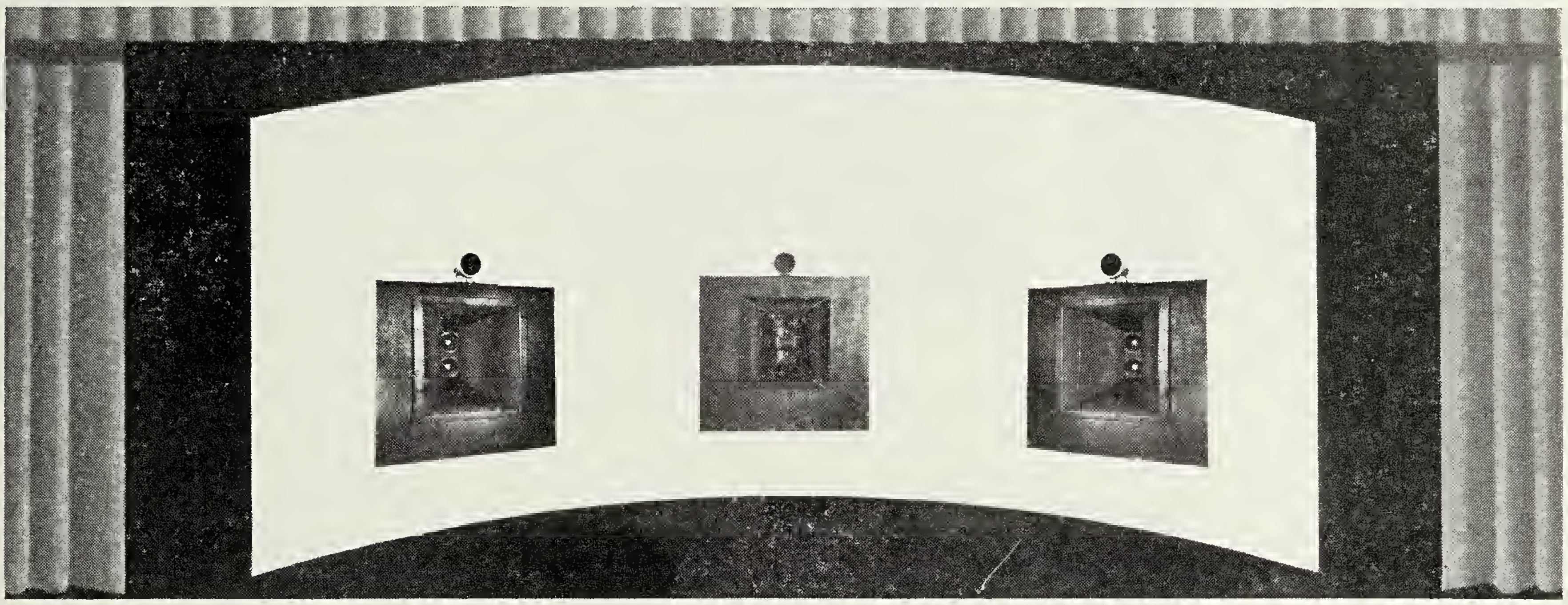
WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS.

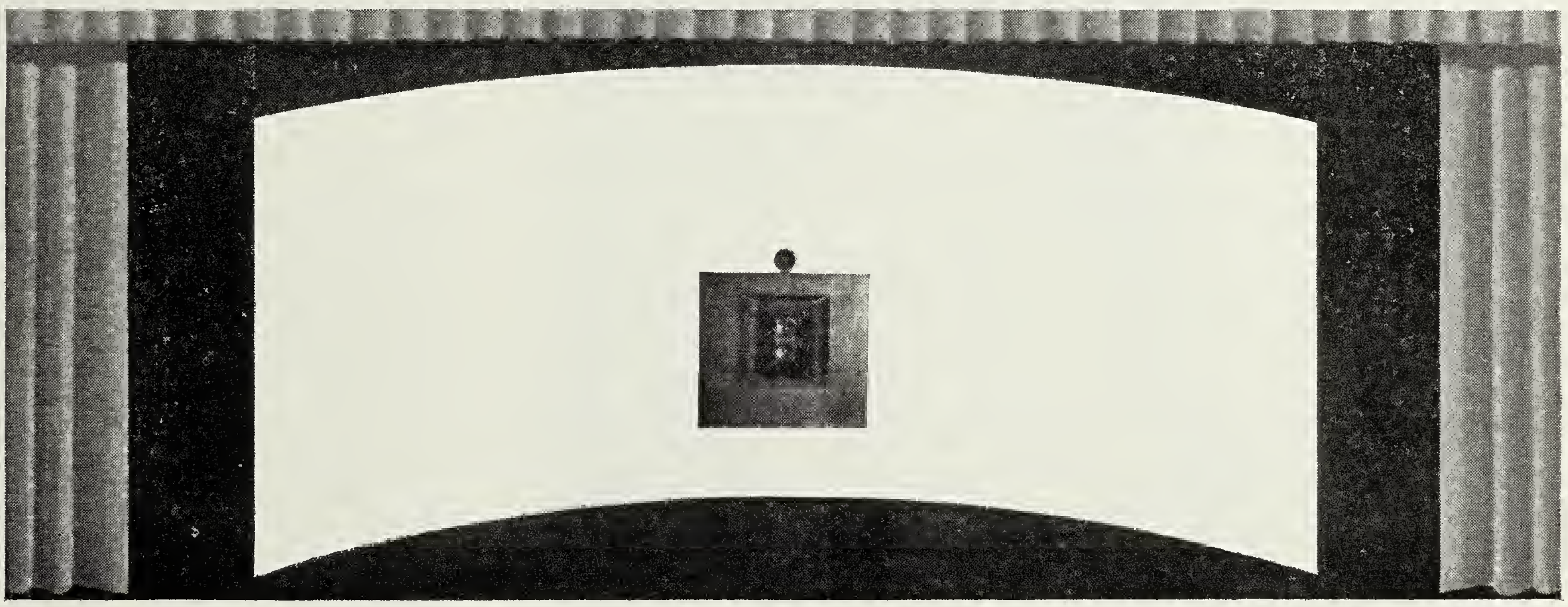
NAME...
THEATRE...
ADDRESS...
CITY, STATE...

MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA.

STEREOPHONIC SOUND* IS BETTER

THAN ANY SINGLE CHANNEL SOUND





Give your customers the best

Get the full dramatic brilliance of sound of today's top-rated motion pictures!

The new Westrex Stereophonic equipment reproduces the full range, tone and quality recorded on the film. This new equipment is simpler in design and cheaper to install and maintain. Prices are 5% to 30% lower than comparable 1955 equipment.

FOR THE BEST in multi- or single channel, magnetic or photographic sound systems ...buy

- **THE WESTREX**
- **WESTREX Standard**
- **WESTREX Economy**

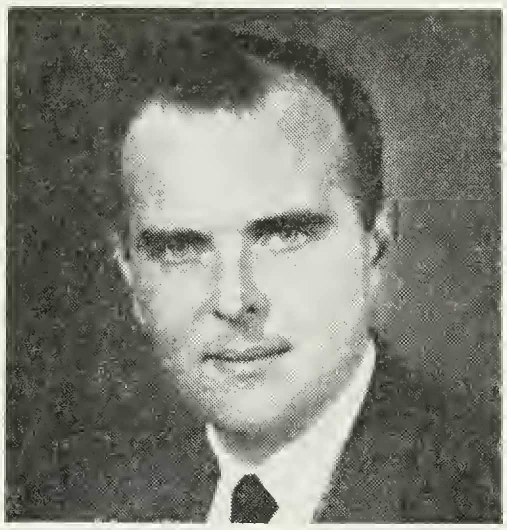
*Three channel, four channel, or six channel

Westrex

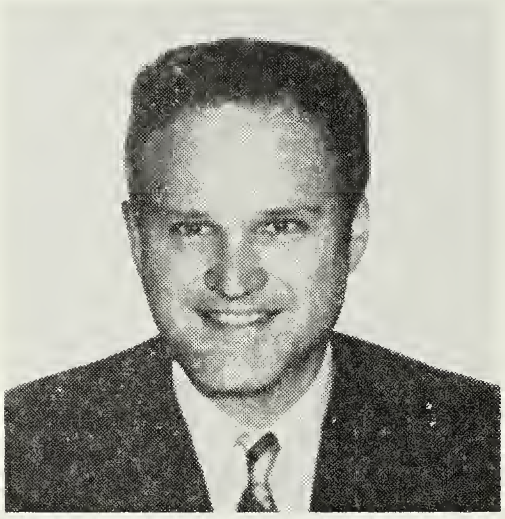
Westrex Corporation

111 Eighth Avenue, New York 11, N. Y.
Hollywood Division: 6601 Romaine Street, Hollywood 38, Calif.

NTS Distributing New Carpet Cleaner



James E. Scully, Jr.



Gordon Clausen

New York—The new rug and upholstery cleaner and soil retardant called "duo-dellay" is being distributed through the National Theatre Supply sales organization, it was announced jointly by James E. Scully, Jr., of NTS, and Gordon S. Clausen, of the Chemical Products division, Artloom Carpet Company, Philadelphia, developers of "duo-dellay."

This versatile product is made up of an effective detergent which cleans rugs and upholstery, colorless fluorescent materials which brighten carpet fibers, and Ludox, a chemical recently developed by Du Pont which has shown remarkable ability to retard soiling. "duo-dellay" is the first product of its kind using the Ludox chemical that has been made available to theatre maintenance staffs, Scully and Clausen reported.

One of the first users of "duo-dellay" has been Packer Cleaners, contract cleaners for the Stanley-Warner houses in the Philadelphia area. After using the product in a number of their theatres, Stanley-Warner has found that the soil retarding qualities now make it necessary to clean carpeting only once every 18 months, with between cleaning touch ups with "duo-dellay" to maintain the fresh appearance of the carpet.

Exhibitors can now purchase "duo-dellay" at their local NTS store in specially lined one gallon and five gallon cans. The one gallon can, it is claimed, will clean approximately 540 square feet of carpet, and the five gallon size will service about 2700 square feet. A 55 gallon drum is also available.

"duo-dellay" is said to be simple to apply and the low sudsing action and fast drying time make it unnecessary to use special equipment, or to take areas out of use for long periods.

For those theatres that do not do their own cleaning, Clausen reported, there are 750 professional rug and upholstery cleaners who are presently using "duo-dellay."

"duo-dellay" being used at Suburban Theatre, Ardmore, Pa.

Flashing Fluorescents Developed By G. E.

Cleveland—For the first time, 40-watt rapid-start fluorescent lamps are able to flash on and off like incandescent light bulbs have done for many years, it was announced by the General Electric Company. This new development was made practical by the design of a new circuit for indoor and outdoor signs using 40-watt rapid-start fluorescent lamps.

Also adding to the versatility of fluorescent light sources, a new, deep-blue 40-watt rapid-start fluorescent lamp has been developed by G. E. Other colors available for signs and decorative use are green, pink, blue, gold, red, and the standard de luxe whites.

Since the advent of enclosed plastic-faced signs, the problem of flashing hot-cathode lamps has existed, Robert T. Dorsey, G-E lighting engineer, said.

The first step toward the solution of the problem came with the 40-watt rapid-start lamp introduced by G. E. in 1952. Now the development of the new circuit and ballast for the lamp makes possible a variety of animated effects for plastic-faced signs, Dorsey declared.

Dramatic changes in color and patterns are possible, in addition to the conventional "on and off" action, he continued. As various colored fluorescent lamps are alternately flashed, parts of the sign can be made to disappear and other parts stand out in bold relief.

Basically, the 40-watt rapid-start flashing circuit involves continuous heating of the lamp cathodes while the lamp current is switched on and off, Dorsey stated.

Life of the lamp in laboratory tests has exceeded five million flashes with a cycle of one second on and one second off. This is equal to approximately one year of typical sign service, it was stated.

Laboratory tests also indicate satisfactory operation down to zero degrees, F., using outdoor type ballasts. On the indoor ballast, tests show that leaving a small current in the lamp during the "off" period appears to give better life than with no current.

Anti-Rust and Corrosion Paint

A thermoplastic, resin base paint, said to contain the most efficient inhibitor currently known to rust and corrosion has just been placed on the market by Corro-Vent, Inc.

According to the manufacturer, the qualities of this new paint make it ideal for use on drive-in screen towers, projection booths, concession buildings and display signs.

The Corro-Vent paint is easily applied by brush, spray, dip, or flow coat process. Under ordinary conditions a coat of this paint is said to be touch dry in 30 minutes, leaving a tough, durable high gloss adherent film that cannot crack, chip, peel, or blister. Corro-Vent can also be dried by baking in temperatures from 150 to 300 degrees fahrenheit. This paint is said to be resistant to acids, water, salt, greese, dirt, etc. Other plants can be applied over Corro-Vent without impairing the protective surface, it was pointed out. In addition, this paint cannot mildew, oxidize or saponify, is non-skimming and can be stored indefinitely.

Details of New Improved Technicolor Process Are Revealed by Kalmus

HOLLYWOOD—The details of an improved Technicolor process were revealed recently at a press conference and demonstration conducted by Dr. Herbert T. Kalmus, president and general manager, Technicolor Motion Picture Corporation.

DR. KALMUS

As explained by Kalmus the three component dye transfer imbibition process has been improved in the following ways: new matrix stock and new blank stock—both applicable for the manufacturing of all Technicolor imbibition prints—and improved optical printing procedure which is applicable for the manufacture of all Technicolor imbibition prints from specially treated negative.

All three improvements are said to be applicable for use with large area negatives with or without the use of anamorphic squeeze lens on the camera, printer, or both.

Five Features

This improved Technicolor process, Kalmus said, may employ one or more, or all of the above five features. The first three improvements or modifications are concerned entirely with the imbibition method of print manufacture and are handled entirely within the Technicolor laboratories.

Kalmus also reported that Technicolor was preparing prints employing the first three improvements, new matrix stock, new blank and improved optical printing procedure, "which should be valuable to our customers when no increased area negative is involved, and where imbibition prints of the highest quality are desired because of their color characteristics, their somewhat lower price, or for any reason," Kalmus said. Prints made this way will be ready for showing in the near future.

Large Area Negative

Going into more detail about large area negatives Kalmus said that, "any of the currently employed large area negatives, such as 65mm., 55mm., and eight-perforation double-frame 35mm., can be used. The use of an anamorphic or squeeze lens on the camera is entirely at the producer's discretion," Kalmus continued, "and Technicolor's use of an anamorphic or squeeze lens on the printer depends upon the kind of release prints the producer desires."

Approximate Costs

Kalmus revealed that approximate calculations indicated that for a picture employing 150,000 screen feet of negative stock, the cost of the stock and the negative developing, rush prints, protective separation masters and 35mm. answer print, would "run something as follows: with standard 35mm., about $55,000; for the double-frame eight sprocket 35mm., about $85,000; for the 65mm. five sprockets, about $105,000; and for the 55mm. eight sprockets, about $137,000."

Excellent visibility, definition, graininess and depth of focus, combined with Technicolor quality, were said to be the result when the improved Technicolor process was used with the large area negative, Technicolor imbibition prints.

The demonstration embodied all five steps of the improved process. An eight perforation double-frame negative was used, Kalmus stated, because it was available, required no special equipment in the laboratory since it operates entirely on standard 35mm. film, and does not require any special manufacturing demands of the raw stock manufacturer.

"Employing double-frame negatives," Kalmus pointed out, "or making a CinemaScope type print does not imply any particular association or connection of Technicolor with any one producer over and above any other. We have no special arrangements not open to all.

"There are tens of thousands of theatres equipped with CinemaScope projection equipment so we have made CinemaScope type prints. They are CinemaScope because they will project normally through any CinemaScope projection lens. We might equally well have used the VistaVision type print," Kalmus pointed out.

The improved process will probably simply be called Technicolor, and not given any specific name, which is in keeping with the standard policy of the organization.

KOLLMORGEN OPTICAL CORP. NORTHAMPTON, MASS.
SUPER SNAPLITE
f/1.7

. . . the SUPER SNAPLITE LENS for the clearest, sharpest, brightest pictures you have ever seen on your screen!

Your patrons will notice the difference — Super Snaplite gives greater contrast, better definition, more light on the screen where it really counts.

Ask your dealer for Bulletin 222.

KOLLMORGEN Optical CORPORATION

Plant: Northampton, Massachusetts
New York Office: 30 Church Street, New York 7, N. Y.

Prominent Manufacturers

Here's a Complete Market Guide To Filling the Needs of Your Theatre

ADVERTISING ACCESSORIES
Filmack Trailer Co., 1327 S. Wabash, Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.

AIR CONDITIONING DIFFUSERS
Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT
Air Cooling Eng. Co., 1119 Darrow St., Evanston, Ill.
Alton Mfg. Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Buensod-Stacey, Inc., 60 E. 42nd St., New York, N. Y.
Crysler Corp., Airtemp div., 1119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Me.
Fairbanks-Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
General Electric Co., air conditioning div., 3 Lawrence St., Bloomfield, N. J.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
Lessner, Benjamin Co., Inc., 6039 Orchard St., Philadelphia, Pa.
McQuay, Inc., 1600 Broadway, N. E., Minneapolis 13, Minn.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Reynolds Mfg. Co., 412 Prospect Ave., N.E., Grand Rapids, Mich.
Renair div. Martin-Perry Corp., 1455 W. Alexis Rd., Toledo 1, O.
Trane Co., 206 Cameron Ave., LaCross, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
U. S. Air Conditioning Corp., 2564 Como Ave., St Paul 8, Minn.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.
York Corp., York, Pa.
York-Shipley, Inc., York, Pa.

AIR PURIFICATION
Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B., Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Electro-Aire Corp., 41-38 37th St., Long Island City 3, N. Y.
National Ozone Machine Co., Inc., 715 5th St., Shelbyville, Ind.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS
ALTEC-LANSING CORP., 9356 Santa Monica, Blvd., Beverly Hills, Cal.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
Ballantyne Co., 1712 Jackson St., Omaha, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORP., 92 Gold St., New York, N. Y.
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.
RADIO CORP. OF AMERICA, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111th Ave., New York, N. Y.

BOOKKEEPING SYSTEMS
JAY EMANUEL PUBLICATIONS, INC., 246-248 N. Clarion St., Philadelphia 7, Pa.

BOXOFFICES
Lobby Display Frame Co., 519 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT
Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Acorn Sheet Metal Works, 625 W. Jackson Blvd., Chicago 6, Ill.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
American Fixture anl Mfg. Co., 2300 Locust Blvd., St. Louis 3, Mo.
Apex Brass and Bronze Works, Inc., 116 Walker St., New York 13, N. Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Butler Mfg. Co., 7400 E. 13th St., Kansas City, Mo.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
DRIVE-IN THEATRE MFG. CO., div. of DIT-MCO, Inc., 505 W. 9th St., Kansas City, Mo.
Electronic Signal, 630 5th Ave., New York 20, N. Y.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
Goldberg Bros., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
Money-Meters, Inc., 17 Warren St., Providence, R. I.
Nielsen, Hecht, 1322 Congress St., Chicago 7, Ill.
Perey Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

BROOMS AND BRUSHES
(See JANITOR SUPPLIES)

CARBONS
Carbons, Inc., 254 W. 44th St., Room 806, New York, N. Y.
Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.
NATIONAL CARBON CO., Inc., 30 E. 42nd St., New York 17, N. Y.
Western Mercantile Corp., 70 Pine St., New York 5, N. Y.

CARBON SAVERS
Cali Products Corp., 3719 Marjorie Way, Sacramento, Cal.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Droll Thea. Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles 7, Cal.

Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS
ARTLOOM CARPET CO., Allegheny and Howard, Phila. 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Clinton Carpet Co., 222 N. Bank Drive, Chicago, Ill.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Greater N. Y. Carpet House, Inc., 250 W. 49th St., New York 20, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Hotel and Theatre Carpet Co., 25 W. 32nd St., New York 1, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave. at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.
Waite Carpet Co., Oshkosh, Wis.

CARPET PADDING
American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS
ARTLOOM CARPET CO. (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT
(See BOXOFFICE EQUIPMENT)

CHAIRS
American School & Desk Co., Temple, Tex.
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids 2, Mich.
Chicago Used Chair Mart, 820 S. State St., Chicago 5, Ill.
General Chair Co., 1308 N. Elston Ave., Chicago 23, Ill.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
IDEAL SEATING CO., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E., Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
Theatre Seat Ser. Co., 160 Hermitage Ave., Nashville, Tenn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of America, New York 20, N. Y.

CHAIR REPAIR SERVICE
JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Theatre Seat Service Co., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS
American Leatherex Corp., 629 Broadway, New York, N. Y.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Atlantic Mercantile Co., 109 W. 64th St., New York 23, N. Y.

Market Guide—(Cont'd)

Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont. E. I. DeNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Foster, F. A. and Co., 38 Channey St., Boston 11, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich. B. F. Co., 500 S. Main St., Akron, O.
JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Hoenigsberger. H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabric Co., 114 E. 27th St., N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philalelphia 34. Pa.
National Plastic Products Co., Odenton, Md.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Theatre Seat Service Co., 160 Hermitage Ave., Nashville, Tenn.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.
Weymouth Art Leather Co., South Braintree, Mass.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS
(See BOXOFFICE EQUIPMENT)

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CONFECTION STANDS

Calumet Coach Co., 11575 S. Wabash Ave., Chicago 28, Ill.
Columbus Show Case Co., 850 W. 5th Ave., Columbus 8, O.
General Mfg. Co., 1209 Castle at Fort Worth Ave., Dallas, Texas.
Karl Hansen Co., 1600 Paydros St., New Orleans, La.
Master-Kraft Fixture Co., 434 N. Front St., Baltimore, Md.
Simplex Store Equip. Co., div., Grand Rapids Co., 25 Commerce St., S. W., Grand Rapids, Mich.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wisc.
Weber Showcase and Fixture Co., Inc., 5700 Avalon Blvd., Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Woodwork Corp. of America, 1432 W. 21st St., Chicago 8, Ill.

CROWD CONTROL EQUIPMENT

Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
Percy Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas

CUPS (Paper)

Dixie Cup Co., 24th and Dixie Ave., Easton, Pa.
Lily-Tulip Cup Corp., 122 E. 42nd St., Chanin Bldg., New York 17, N. Y.

CURTAINS
(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy. J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Jos. Vasconellos. Inc., 43-15 Dutch Kills St., Long Island City 1. N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1. Calif.

DECORATION

Battisti Studios, 1564 Broadway, New York 18, N. Y.
Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Blank, Frederic and Co., Inc., 230 Park Ave., New York 17, N. Y.
BRODSKY, DAVID E. ASSOC., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Greiwe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Gull Industries, Inc., 1024 Keith Bldg., Cleveland 15, O.
Hansen, Joseph C. Co., 423 W. 43rd St., New York 18, N. Y.
Houston Scenic Studios, 7026 Sherman Ave., Houston, Texas
Kenney, Charles H., Studios, Inc., 1440 Broadway, New York 18, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics Co., 247-213 Jamaica Ave., Bellrose, L. I., N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Harrtselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
National Studios, 145 W. 45th St., New York 19, N. Y.
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn.
Novelty Scenic Studios, Inc., 426-432 E. 91st St., New York 28, N. Y.
PARAMOUNT DECORATING CO., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Sebco, Inc., 1011 Curie Ave., Minneapolis, Minn.
Stevens, Frank W. Co., 544 Newbury St., Boston, Mass.
Synthetic Vision Corp., 9501 N. Main St., Dayton 5, O.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Theatre Production Service, 1430 Broadway, New York 18, N. Y.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS
(See EXTERMINATOR SUPPLIES AND SERVICES)

DESKS AND OFFICE EQUIPMENT

Remington-Rand, Inc., 315 4th Ave., New York 10, N. Y.
Yawman and Erbe Mfg. Co., 1039 Jay Street, Rochester 3, N. Y.

DIMMER EQUIPMENT
(See SWITCHBOARD)

DISPLAY FRAMES

Alto Mfg. Co., 1647 Wolfram St., Chicago 13, Ill.
Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Beach Co., The, Coshocton, O.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp, 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montebello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles. Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.

Let's Play Ball

Toss your worries to the wind and come and play ball with me. Wet, dry, hot or cold—whatever the weather—I'm always ready to perform beautifully.

You'll also find I'm very easy on your pocketbook. Besides costing very little to start with, my upkeep is practically nil.

I've been told I'm the prettiest, but I'm especially proud of my voice. But don't take my word for it! Ask the man who owns some EPRAD in-the-car speakers. See your favorite independent supply dealer.

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

"The Voice of the Drive-In"

1203 CHERRY STREET • TOLEDO 4, OHIO

Market Guide—(Cont'd)

Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp, 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co.. Stamford div.. 200 Henry St.. Stamford, Conn.

DRAPERIES
(See DECORATION)

DRAPERY AND WALL COVERINGS
(See DECORATION)

DRINKING CUPS
(See CUPS, PAPER)

DRINKING FOUNTAINS
Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp. of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

EMERGENCY LIGHTING
Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Fairbanks, Morse and Co.. 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St., Chicago. Ill.

EXTERMINATOR SUPPLIES AND SERVICES
American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave.. Indianapolis. Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Lundy, E. A., Inc., 420 Lexington Ave., New York 17. N. Y.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y. N. Y.
Welch Equipment Co., 224 S. Michigan Ave., Chicago. Ill.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FENCING
American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co.. 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

FILM CASES AND CABINETS
All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS
American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark 8, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING
Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS
Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS
(See LIGHTING FIXTURES)

FLOORING MATERIALS
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney. N. J.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Marble Institute of America, 108 Forster Ave., Mount Vernon, N. Y.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W.. Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLOOR AND TABLE LAMPS
(See LIGHTING FIXTURES)

FLUORESCENT PAINT AND LIGHTING
Black Light Products Co., 47 E. Lake St., Chicago 1. Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Stroblite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FOOTLIGHTS
(See LIGHTING FIXTURES)

FRONTS
Davidson Enamel Products Co., 450 E. Kibby St., Lima, O.
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Pohlecki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc.. 28-20 Borden Ave., Lond Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Snead Ave., Toledo, O.

FURNITURE
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co.. 175 N. Michigan Blvd.. Chicago 1, Ill.

GENERATORS
Automatic Devices Co., 114 N. 8th St., Allentown, Pa.
Ballantyne Co., The, 1707 Davenport St., Omaha, Neb.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, O.
Imperial Electric Co., 84 Ira Ave., Akron, O.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 8, N. Y.
RADIO CORPORATION OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E.. INC., 267 Rhode Island Ave., E. Orange, N. J.

GLASS, STRUCTURAL
Libbey-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Prest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS
(See CROWD CONTROL EQUIPMENT)

HEARING AIDS
Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATERS (IN-CAR)
Arvin Industries, Columbus, Ind.
Electromode, Inc., 45 Crouch St., Rochester, N. Y.
Thermolater Co., 1628 Victory Blvd.. Glendale, Calif.

HEATING SYSTEMS
American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.
Grinnell Co., Inc., 260 W. Exchange St.. Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit. Mich.

ICE CUBE MAKERS
Baker Refrigeration Corp., South Windham, Me.
York Co., York, Pa.

INSECT CONTROL SYSTEMS
Drtjen Corp., 303 W. 42nd St., New York.
Dyna Fog Corp., Dayton Municipal Airport. Dayton, O.
Magic Fog, Inc., Cissna Park, Ill.
PIC CORP., 837 Broad St., Newark, N. J.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y., N. Y.
Welch Equipment Co., 224 S. Michigan Ave., Chicago, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

INSULATION, ACOUSTICAL-THERMAL
Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York. N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3. Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATING TELEPHONES
MOTIOGRAPH, INC., Servus-Fome div. (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11. N. Y.

JANITOR SUPPLIES
Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
ARTLOOM CARET CO. (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.

Market Guide—(Cont'd)

Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co.. 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

American Ladder Co., 5235 S. Keeler Ave., Chicago, Ill.
Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 595 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sharlin Bros., 115 Ewing St., Trenton, N. J.
Sheldon Electric Co., Inc.. 76 Coit St., Irvington, N. J.
Sylvania Electric Products. Inc., 500 5th Ave., New York 18, N. Y.
Tung-Sol Lamp Works, Inc.. 95 8th Ave.. Newark 4. N. J.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co.. 19 Doat St.. Buffalo 11, N. Y.
BAUSCH AND LOMB OPTICAL CO.. 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago 14, Ill.
Walter Futter, 511 5th Ave., New York 17, N. Y.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.
KOLLMORGEN OPTICAL CORP., 30 Church St., New York 7, N. Y. (Plant, Northampton, Mass.)
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
PROJECTION OPTICS CO.. INC., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA THEATRE EQUIPMENT DIV., Camden, N. J.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave.. N., Chicago, Ill.
Black, M., Mfg. Co., 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc.. 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Grimes Mfg. Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3. Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Major Equip. Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scenic Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J. Park, Cleveland, O.
Westinghouse Electric Corp., lighting div.. Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc.. 2 W. 47th St., New York, N. Y.

LIGHTING (DRIVE-INS)

Ballantyne Co., 1712 Jackson, Omaha, Nebr.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Clancy, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Dawo Corp.. 145 N. Erie St.. Toledo 2, Ohio.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Drive-In Theatre Equip. Co., 630 Ninth Ave., New York, N. Y.
Federal Electric Products Co., Wm. Wurdack div., 50 Paris St., Newark, N. J.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 116 Walker St., New York 13, N. Y.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co.. P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St.. Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Cinematic Corp, 122 Washington St., Bloomfield, N. J.
Ballantyne Co., 1712 Jackson, Omaha, Nebr.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Goldberg Bros., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7. Ill.
MOTIOGRAPH, INC., 4431 W. Lake, Chicago. Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., N. Y. C., N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
RADIO CORPORATION OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cinn. 30, O.
Edw. H. Wolk, 1241 S. Wabash. Chicago, Ill.
Wenzel Projector, 2505 S State, Chicago, Ill.

MARQUEES

(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave.. Trenton, N. J.
Frabrook, A. N.. 424 Madison Ave., New York. N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle. Wash.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Goodyear Tire and Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Lorraine Rubber Engineering Corp., 286 Fifth Ave., New York 1, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave.. Akron. O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd.. Hollywood 38, Calif.

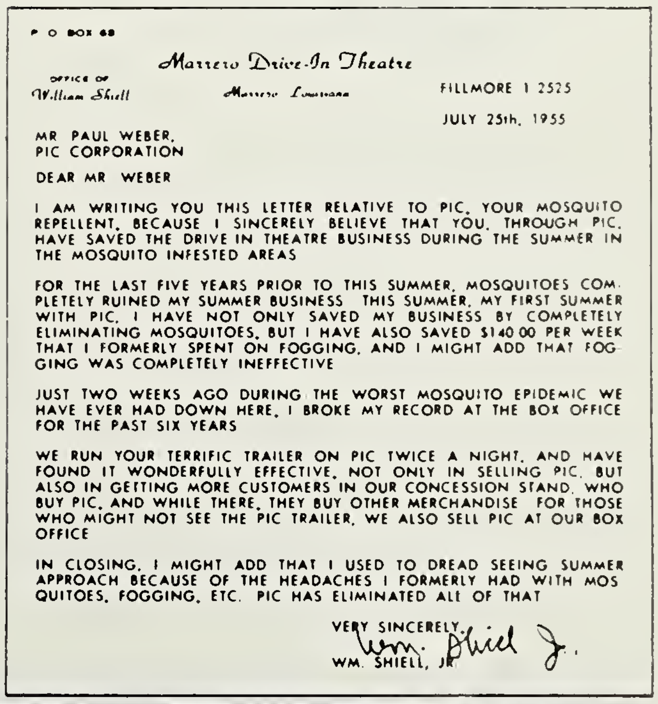
HOW MANY PATRONS DO YOU LOSE BECAUSE OF *Mosquitos?*

WILL ELIMINATE YOUR MOSQUITO COMPETITORS.
WITH PIC YOU CAN BETTER YOUR BUSINESS AND MAKE MONEY BESIDES!

PIC saved many Drive-In businesses last summer; it will save yours, too. PIC is already serving more than 300 satisfied Drive-In Theatres.

SIMPLY LIGHT IT and MOSQUITOES DISAPPEAR HARMLESS — FRAGRANT

A 25¢ pack will last for 12 hours or approximately 4 full shows. Costs you only 15¢ plus postage. We will supply Free of Charge advertising materials and a sound trailer for use during intermission.



P O BOX 68

Marrero Drive-In Theatre

OFFICE OF
William Shiell

Marrero Louisiana

FILLMORE 1 2525

JULY 25th, 1955

MR PAUL WEBER,
PIC CORPORATION

DEAR MR WEBER

I AM WRITING YOU THIS LETTER RELATIVE TO PIC, YOUR MOSQUITO REPELLENT, BECAUSE I SINCERELY BELIEVE THAT YOU, THROUGH PIC, HAVE SAVED THE DRIVE IN THEATRE BUSINESS DURING THE SUMMER IN THE MOSQUITO INFESTED AREAS

FOR THE LAST FIVE YEARS PRIOR TO THIS SUMMER, MOSQUITOES COMPLETELY RUINED MY SUMMER BUSINESS THIS SUMMER, MY FIRST SUMMER WITH PIC, I HAVE NOT ONLY SAVED MY BUSINESS BY COMPLETELY ELIMINATING MOSQUITOES, BUT I HAVE ALSO SAVED $140.00 PER WEEK THAT I FORMERLY SPENT ON FOGGING, AND I MIGHT ADD THAT FOGGING WAS COMPLETELY INEFFECTIVE

JUST TWO WEEKS AGO DURING THE WORST MOSQUITO EPIDEMIC WE HAVE EVER HAD DOWN HERE, I BROKE MY RECORD AT THE BOX OFFICE FOR THE PAST SIX YEARS

WE RUN YOUR TERRIFIC TRAILER ON PIC TWICE A NIGHT, AND HAVE FOUND IT WONDERFULLY EFFECTIVE, NOT ONLY IN SELLING PIC, BUT ALSO IN GETTING MORE CUSTOMERS IN OUR CONCESSION STAND, WHO BUY PIC, AND WHILE THERE, THEY BUY OTHER MERCHANDISE FOR THOSE WHO MIGHT NOT SEE THE PIC TRAILER, WE ALSO SELL PIC AT OUR BOX OFFICE

IN CLOSING, I MIGHT ADD THAT I USED TO DREAD SEEING SUMMER APPROACH BECAUSE OF THE HEADACHES I FORMERLY HAD WITH MOSQUITOES, FOGGING, ETC. PIC HAS ELIMINATED ALL OF THAT

VERY SINCERELY,
Wm. Shiell Jr.
WM. SHIELL, JR.

PIC CORPORATION
837 Broad St., Newark, N. J.
Tel.: MItchell 2-0639

Market Guide—(Cont'd)

Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19. Pa.

MURALS
(See DECORATION)

ORNAMENTAL METALWORK
Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis. Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus. O.
International Nickel Co., Inc., 67 Wall St.. New York 5. N. Y.
Reliance Art Metal Co.. 601 W. McMicken St., Cincinnati, O.
Universal Corp.. 6710 Denton Drive. Dallas 9, Tex.

PAINT
First American Products. Inc., 1717 Wyandotte St., Kansas City 8. Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7. N. Y.
Pabco Products. Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries. Inc.. 5237 Manchester St., St. Louis 10. Mo.
Tnemec Co.. Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLAYGROUND EQUIPMENT (Drive-Ins)
Allan Herschell Co., North Tonawanda, N. Y.
AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Bally Mfg. Co., 2640 Belmont, Chicago 18, Ill.
Burke. J. E.. Co., Fond du Lac, Wis.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Everwear Mfg. Co., Springfield, Ohio.
Ewart. H. E.. Co., 707 E. Greenleaf St., Compton, Cal.
Exhibit Supply Co., 4218 W. Lake St., Chicago 24, Ill.
General Playground Equipment Co., 1133 S. Courtlandt, Kokomo. Ind.
Gunyon Enterprises, N. Columbus St., Frankfort, Ind.
Hill Playground Equipment Co., Grand Prairie, Texas.
Jill Gym Co.. 410 Missouri Ave., Ft. Worth, Texas.
King Amusement Co., Mt. Clemens, Mich.
MINIATURE TRAIN CO., Renssalaer, Ind.
Miracle Equip Co.. Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
National Amusement Device Co., 39 Hatfield Ave., Dayton 7, O.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7. N. Y.
Recreation Equipment Co., 724 W. 8th St., Anderson, Ind.
Standard Kiddie Ride Co., 201 E. Broadway, Long Beach, L. I.. N. Y.
Standard Playground Equipment Co., Anderson, Ind.

PLUMBING FIXTURES
American Radiator and Standard Sanitary Corp., P. O. Box 1226. Pittsburgh 30, Pa.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1. Wis.
Crane Co.. 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co.. Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5. N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn.
Standard Art. Marble and Tile Co., 117 "D" Street, N. W.. Washington, D. C.

POPCORN MACHINES
ABC Popcorn Co., 3441 W. North Ave., Chicago 47, Ill.
American Popcorn Co.. Sioux City 6, Iowa.
Atkins Popcorn Co., 1014 S. Lamar St., Dallas, Tex.
Auto-Vend. Inc., P. O. Box 5998, Dallas, Tex.
Blevins Popcorn Co., P. O. Box 278, Nashville 3, Tenn.
CRETORS. C. AND CO., 630 W. Cermak Rd., Chicago, Ill.
Dunbar and Co., 2652 W. Lake St., Chicago 12, Ill.
Farmer Boy Corn and Equip. Co., Liberty Ave. at 180th St., Jamaica 5. L. I., N. Y.
Geisler. J. R. and Assoc. 8804 Hollywood Blvd., Hollywood. Cal.
Gold Medal Products Co., 318 E. 3rd St., Cincinnati 2. O.
J and N Popcorn Specialties, 1451 W. 69th St., Chicago, Ill.
Krispy Kist Korn Machine Co., 120 Halsted St.. Chicago 6, Ill.
Long-Eakins Co.. 27 Primrose Ave., Springfield. O.
MANLEY. INC.. 1920 Wyandotte St.. Kansas City 8. Mo.
NATIONAL THEATRE SUPPLY. 92 Gold St., New York 7. N. Y.
Pronto Popcorn Sales, Inc., 702 Beacon St., Boston, Mass.
Salkin. M. A., 1325 Wabash St.. Chicago, Ill.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Supurdisplay, Inc., 1324 Wisconsin Ave., Milwaukee, Wis.
Viking Popcorn Machines, Inc., 1001 N. Vermont Ave., Los Angeles 27, Calif.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles. Calif.

POPCORN SUPPLIES
Best Foods, Inc., 1 East 43rd Street, New York 17, N. Y.
American Popcorn Co., Sioux City 6, Iowa
Capital City Prods., West 1st and Perry, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew & Co., Inc., 15 E. 26th St., New York 19, N. Y.
Farmer Boy Corn & Equipment Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.
MANLEY, INC., 1920 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Rex Specialty Bag Corp., 21-09 Borden Ave., L. I. I, N. Y.
C. F. SIMMONINS SONS, INC., Belgrade and Tioga Sts., Philadelphia, Pa.

POPCORN WARMERS
(See POPCORN MACHINES)

PRE-FAB FRONTS
(See FRONTS)

PREMIUM DISTRIBUTORS
Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS
Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
MOTIOGRAPH, INC., 4431 W. Lake Sts., Chicago 24, Ill.
Murch Electric Co., Franklin, Me.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTOR INTERLOCKS
Ballantyne Co., 1712 Jackson Ave., Omaha, Nebr.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hollywood Calif.

PROJECTORS, 35mm.
Ballantyne Co., 1712 Jackson St., Omaha, Nebr.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.
LaVezzi Machine Works, 4635 W. Lake St., Chicago 66, Ill.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Phillips Projector Co., Eiadhoven, Holland.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
RADIO CORP. OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
S.O.S. Cinema Supply, 602 W. 52nd St., New York 19, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 16mm.
Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS
American Selectifier div., Doc Faige and Assoc., 630 Ninth Ave., New York 36, N. Y.
Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
McColpin-Christie Corp., Ltd., 4922 S. Figueroa St., Los Angeles 37, Calif.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio.
J. E. ROBIN, 267 Rhode Island Ave., E. Orange, N. J.
Sheldon Electric Co., Inc., 76 Colt St., Irvington, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REELS
Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Cal.
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS
Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.
Heyer-Shultz, Inc., 89 Orange Rd., Montclair, N. J.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REFRIGERATION UNITS (FOOD, CANDY, ICE CREAM)
Baker Refrigeration Corp., South Windham, Me.
General Electric Co., air cond. div., 5 Lawrence St., Bloomfield, N. J.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Mills Industries, 4110 W. Fullerton Ave., Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.
Reco Products Corp.. refrigeration engr. div., 2020 Naudain St., Philadelphia, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

REVERSIBLE COLLARS
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
Troy Novelty Co., 5 Union St., Troy, N. Y.

REWINDS
(See REELS)

SAFES
Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT
(See JANITOR SUPPLIES)

SCREENS (INDOOR)
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.

Market Guide—(Cont'd)

Da-Lite Screen Co., Inc., 2723 N. Crawford Ave., Chicago 39. Ill.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange. N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6. Mo.
WILLIAMS SCREEN CO., 1620 Summitt Lane Blvd., Akron, O.

SCREEN FACINGS (DRIVE-INS)

Ballantyne Co., 1707 Davenport St., Omaha, Neb.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St.. Kansas City 5, Mo.
EPRAD. 1206 Cherry St., Toledo. O.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Manco Vision. Box 8, Butler, Wis.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
Ballantyne Co.. 1707 Davenport St., Omaha. Nebr.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2. Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5. N. Y.
Unistrut Products Co.. 1013 W. Washington Blvd., Chicago 7, Ill.

SCREEN RESURFACERS (INDOOR—DRIVE-INS)

DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St.. Kansas City 5, Mo.
EPRAD. 1206 Cherry St., Toledo, O.
National Theatre Screen Resurfacing, 129 Zenner St., Buffalo. N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Open-Air Development Corp. of America, 2 Newbury St., Boston 16, Mass.
Protective Coatings, 807 N. Freemont. Tampa, Fla.
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.
Tnemec Co., 124 W. 23rd St., North Kansas City, Mo.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, Ohio.
VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt. N. Y.

SCREEN TOWERS (DRIVE-INS)

Ballantyne Co.. 1707 Davenport St., Omaha, Nebr.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St.. Kansas City 5, Mo.
Drive-In Construction, Inc., 475 5th Ave., New York, N. Y.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8. Mo.
Kawneer Co.. 1105 Front St., Niles, Mich.
Mesker, George L., Steel Corp., Evansville, Ind.
Poblocki & Sons Co.. 2159 S. Kinnickinnic Ave.. Milwaukee 7. Wisc.
Rilco Laminated Products. Inc., 332 Minnesota St.. St. Paul 1. Minn.
Selby Industries. 1350 Ghent Rd., Medina, O.
Signs, Inc.. 48 Geneva St., Boston 21, Mass.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Ore.

SIGNS, ADMISSION
(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L., Co., 123 W. Canton St., Boston 18, Mass.
Beach Co., Coshocton, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway. Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Signs, Inc., 48 Geneva St., Boston 21, Mass.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Sola Electric Co., 4613 16th St., Cicero 50. Ill.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Cal.
WAGNER SIGN SERVICE, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

SLIDES

NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.

SOUND EQUIPMENT

Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, O.
Bishop-Greene, 1028 Industrial Blvd., Dallas, Tex.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Dayton Acme Co., 930 York St., Cincinnati 14, O.
EPRAD, 1206 Cherry St., Toledo, O.
Fairchild Recording Equipment, Motion Picture Sound div., Whitestone 57, N. Y.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp, 122 Washington St., Bloomfield, N. J.
INTERNATIONAL PROJECTION CORP., 55 La France Ave., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasync Mfg. Co., 5517 Satsuma Ave., N. Hollyood, Calif.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Cal.
Operadio Mfg. Co., St. Charles, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47. Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 330 W. 42nd St., New York 13, N. Y.
S.O.S. Cinema Supply, 602 W. 52nd St, New York, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Stelma Electronics, 389 Ludlow St., Stamford, Conn.
Weber Machine Corp, 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

ALTEC SERVICE CORP., 161 6th Ave., New York 13, N. Y.
RCA SERVICE CO., Camden, N. J.

In Time to Show "Carousel"

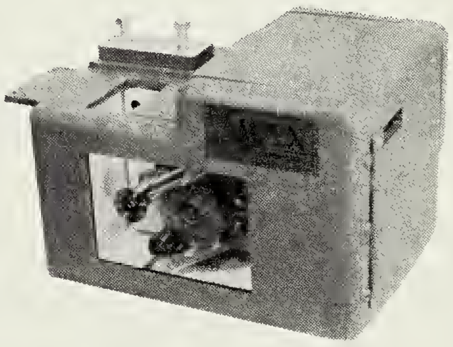
AMPEX
"Triumph"
SINGLE CHANNEL
MAGNETIC
SOUND SYSTEM

$785.
F.O.B. Redwood City, Calif.

Compact! The entire system is controlled by the new Ampex control unit which measures only 9" x 13" x 5¾" and mounts on the booth front wall. This compact control station contains ALL the electronic components of the system—there are no odd parts to get in your way!

AMPEX REPRODUCER

The heart of every Ampex magnetic sound system from single channel to full stereophonic sound.



You get two of these reproducers in the new Ampex **TRIUMPH** single channel system—a complete magnetic sound system for only **$785**, f.o.b. Redwood City, Calif.—less than the cost of the two reproducers when purchased separately!

REMEMBER—the Ampex reproducers have built-in facilities for expansion to 3 or 4 channel stereophonic sound.

AMPS is headquarters for
- 3, 4, AND 6 CHANNEL STEREOPHONIC SOUND SYSTEMS
- REPLACEMENT PARTS
- ASSOCIATED EQUIPMENT

Call Collect or Write

AMPS American Motion Picture Supply Co.

Dept. E, 1310 Bedford Ave. • Brooklyn 16, N. Y. • MAin 2-6662

Market Guide—(Cont'd)

SPEAKER CORDS, CABLES

General Electric Co., Electronic Dept., Syracuse, N. Y.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Koiled Kords, Inc., 1565 Dixwell Ave., New Haven, Conn.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Insulated Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake, Box K, Hamden, Conn.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPEAKERS (IN-CAR)

Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
Diecast Aluminum Speakers, Inc., 2027 S. 2nd St., St. Louis 4, Mo.
Drive-In Theatre Equip Co., 630 Ninth Ave., New York, N. Y.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
G. E. Electronic div., Syracuse, N. Y.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.
Jensen Mfg. Co., 6601 S. Laramie, Chicago 38, Ill.
Minneapolis Speaker, 2312 Cedar Ave., Minneapolis, Minn.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflux Corp., 4900 W. Grand, Chicago 39, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Quam Nichols, 33rd Place and Cottage Grove, Chicago 16, Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 330 W. 42nd St., New York 18, N. Y.
Tarrytown Metalcraft Corp., Tarrytown, N. Y.
Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland 14, O.
WESTREX CORP., 111 8th Ave., New York.

SPEAKER POSTS (DRIVE-IN)

DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

TICKET CHOPPERS

GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
Fleetwood Corp., 1037 Custer Drive, Toledo, O.
General Precision Labs., 63 Bedford Rd., Pleasantville, N. J.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Asbury Park, N. J.

WILLIAMS
ALL-PURPOSE SILVER SCREENS
"You Can't Buy Better"
WILLIAMS SCREEN COMPANY
1678 SUMMIT LAKE BLVD., AKRON, OHIO
ORIGINATORS OF ALL-PLASTIC & SEAMLESS PLASTIC SCREENS

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Electric Products Co., Wm. Wurdack div., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N.Y.

STEREOPTICONS

GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.

STAIR TREADS

American Mat Corp., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

STAGE RIGGING

(See STAGE HARDWARE)

STAGE LIGHTING

(See LIGHTING FIXTURES)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Vasconcellos, Joseph, Inc., 43-15 Dutch Kills St., Long Island City 1, N. Y.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

SPEAKER RECONING

Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Dawo Corp., 145 N. Erie St., Toledo 2, Ohio.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Minneapolis Speaker Reconing Co., 2312 Cedar Ave., Minneapolis, Minn.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Keller Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa
American Tile and Rubber Co., Perrine Ave., Trenton, N.J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, FEATURE AND SPECIAL

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.
Welgot Trailer Service, 630 9th Ave., New York 19, N. Y.

TURNSTILES

Perey Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.

UNDERGROUND CABLE (DRIVE-INS)

Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Crest Wire, 113 W. 42nd St., New York, N. Y.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St.,
Western Insulated Wire Co., 1001 E. 62nd St., Los
Kansas City 8, Mo.
Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney-Blake Co., New Haven, Conn.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

TOA Members Receive Wide Screen Information

NEW YORK—The Theatre Owners of America has distributed to its entire membership the booklet, "Wide-Screen Motion Pictures," prepared by the Society of Motion Picture and Television Engineers, and describing the several new methods of motion picture production and exhibition that have come into use since 1952.

This booklet, which was originally prepared to familiarize foreign exhibitors with the latest in American wide-screen techniques, has had extensive distribution both in the United States and abroad. The current issue brings up-to-date the projector aperture dimensions for Todd-AO.

Trade Show Planned For SMPTE Meet

New York—A display of the latest developments in professional equipment for motion picture production and for television studio use has been arranged by the Society of Motion Picture and Television Engineers. To include film processing and editing machines, motion picture and high-speed cameras, lenses, sound and animation equipment, and TV color cameras and projectors, this exhibit will be held in conjunction with the Society's 79th semiannual convention at the New York Statler, April 30-May 4.

Everett Miller, exhibit chairman, announced that the 32 booths originally planned for this exhibit have been sold, and that as much additional space as the hotel can provide is now available to accommodate other manufacturers and distributors interested in participating.

In addition to exhibits all other arrangements are nearing completion for what promises to be a record SMPTE convention. Sixteen technical sessions have been scheduled, as well as the usual get-together luncheon, banquet and meetings of all SMPTE engineering and standards committees. The Association of Cinema Laboratories will also meet during SMPTE convention week.

Technical sessions to be held at the Statler will offer papers and discussion on laboratory practice, motion picture production and viewing, TV studio lighting, TV commercials, high-speed photography, motion picture screen brightness and educational TV. Sessions away from the Statler include a tour of the DuMont Telecenter, a screening of "Oklahoma!" in Todd-AO at the Rivoli, a TV studio lighting symposium at the NBC Colonial theatre and sound recording sessions at the Fine Sound Studios.

The list of exhibitors is as follows: Andre Debrie of America, Animation Equipment Corporation, Audio Instrument, Auricon division of Berndt-Bach, Bell & Howell, Camera Equipment, Camera Mart, Cinekad Engineering, Fairchild Camera & Instrument, Florman & Babb, General Precision Laboratories, Harwald, Hollywood Film, Houston Fearless, Kling Photo, Magnetic Sound, Motion Picture Printing, Neumade Products, Peerless Film, Precision Labs, Pretoseal Manufacturing, Radio Corporation of America, Reeves Soundcraft, S.O.S. Cinema Supply, Strong Electric, W. M. Welch, Westrex and Zoomar.

TESMA, TEDA Set Plans For Sept. International Trade Show

New York—Final details of agreement have been worked out between Theatre Equipment and Supply Manufacturers Association (TESMA) and the Theatre Equipment Dealers Association (TEDA) for participation in the forthcoming Motion Picture Industry's International Trade Show at the New York Coliseum, starting Sept. 20, according to a joint announcement by Lee Jones, TESMA president, and Tom L. Shearer, TEDA's chairman of the board.

Also sponsoring the International Trade Show with TESMA and TEDA are the Popcorn and Concessions Association, and the Theatre Owners of America.

Initial Transistorized Amplifier For Cinemiracle

Camden, N. J.—RCA stereophonic film-recording equipment—including the film industry's first transistorized seven-track mixer amplifier—has been leased by Cinemiracle Corporation for use with its new wide-screen motion picture process, it was announced recently by Elmer Rhoden, president of the Los Angeles film firm, and D. H. Bradbury, manager, Film Recording, Theatre and Sound Products department, Radio Corporation of America.

The newly-revealed RCA transistorized amplifier is only a fraction of the size and weight of conventional recording amplifiers and requires 25-times less power, Bradbury said. It represents a significant advance in equipment portability and promises film studios greater efficiency, economy, and flexibility in both stage and location operations. The transistorized amplifier also makes possible sound recording over a wider frequency range.

RCA expects to begin delivery of the amplifier and associated location recording equipment early this year, he reported. Cinemiracle's stereophonic sound recording system also will include RCA seven-track stereophonic playback equipment, and equipment to transfer daily sound recordings to magnetic tape for editing. The recorder and playback equipment will be installed in a Cinemiracle truck, since production plans for the film company's first picture emphasize outdoor scenes, it was said.

"RCA's transistorized amplifier equipment," according to Bradbury, "will introduce new simplicity and flexibility in film recording because its compactness, convenient weight, and low power requirements add up to maximum portability.

"The successful application of transistors makes it possible to build seven-track equipment into a package which is as small and light as single-track equipment using electron tubes. The transistorized amplifier is smaller than overnight bag, compared with the trunk-line dimensions of tube-type multi-channel stereophonic equipment.

"Contributing importantly to the new mixer amplifier's portability and economical operation," he said, "are the extremely low power needs of its transistors. The transistorized mixer amplifier requires 25-times less power than would be needed for similar tube-type equipment—an advantage which also makes possible a reduction of more than 10 times in the size and weight of power supplies which must be transported by production crews on location trips."

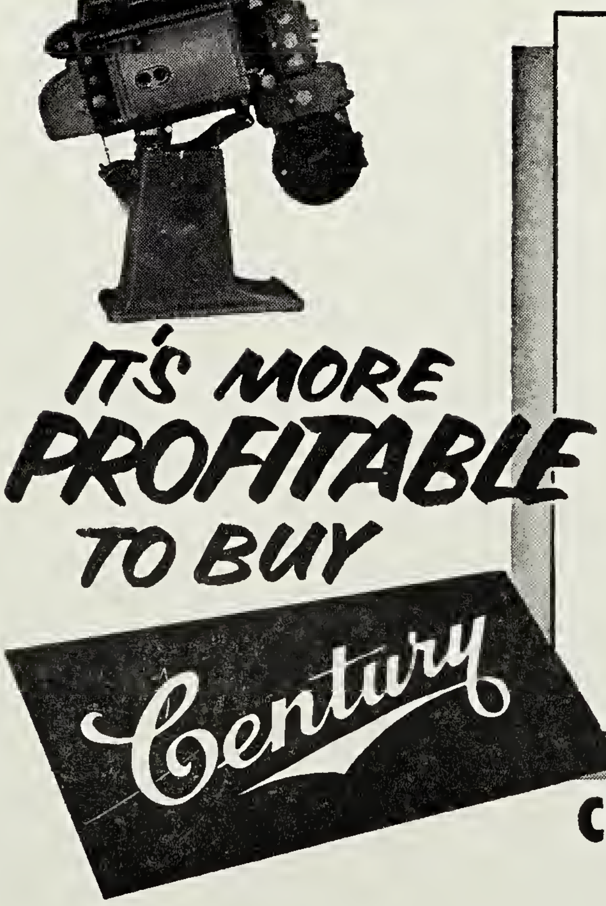
Rhoden pointed out that the combination of RCA's transistorized amplifiers with seven-track stereophonic recording and Cinemiracle's high film speed—146.25 feet per minute—can be expected to introduce new realism and fidelity in motion picture sound recording and reproduction as well.

Cinemiracle Corporation, he said, expects to introduce its new motion picture film process early this year. An ultra-wide screen system, Cinemiracle utilizes three cameras on a single tripod for film production, and three projectors in a central booth for film projection. A newly developed, electronically controlled system of lenses makes possible a composite merging, with maximum precision, of the three separate films on a single wide theatre screen.

Filter Prevents Print Damage

As a tip to drive-in operators and projectionists, Allied Artists Distributing Corporation's Philadelphia branch has issued a letter pointing out that black and white prints are damaged by excessive heat, and that the principal cause of the damage is failure to insert a heat filter in front of the projector arc lamp.

CENTURY PROJECTION & SOUND EQUIPMENT



. . . . for proof look at the terrific picture CENTURY puts on any screen under any conditions.

Then realize what this means in customer satisfaction and repeat business.

You'll like the low maintenance and ease of operation for which CENTURY holds the highest score in the industry today.

CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

In other words, see and hear CENTURY to see what we mean.

See your CENTURY dealer or write:

CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

Screen And Equipment On Loanout For New 3½ : 1 Wide Screen System

DALLAS—A new wide screen process, Thrillarama, capable of photographing and projecting film in a 3½ to 1 aspect ratio, has been announced by Albert H. Reynolds, president of Thrillarama Productions, Inc., developers of the system. The special deeply curved screen, and all necessary booth attachments will be made available on a loan basis, it was stated, making it unnecessary for an exhibitor to make any alterations or purchase new equipment.

The basic principles of the dual-camera process were conceived by Reynolds, a well-known Texas theatreman, and Dowlen Russell, Thrillarama vice-president.

As explained in a release from the company, two cameras, scientifically mated on a special base mechanism, and using a special optical system of mirrors and lenses, are necessary. This camera setup is said to be capable of covering an area more than twice that of a normal camera. The scene is filmed in two parts on separate film strips, using the full aperture on both. The sound track is recorded and played on a separate reel. The two films are joined on the screen as one and shown at approximately a 3½ to 1 ratio. It is claimed that close-ups and long shots are photographed without distortion. The cameras used are made in France, but the photographic system was engineered and built by the Raphael C. Wolff organization, Hollywood. Patents have been applied for.

In order to show Thrillarama in a theatre two standard projectors are locked together and two films are projected simultaneously with crossed beams, each covering one-half of the screen's surface. A special patented device "dove tails" the two scenes where they meet in the center of the screen. Another patented device is attached to the base of the projector for horizontal adjustments on the screen. Five thousand foot magazines are used, and there is a short intermission period in the middle of the program for the change-over. No alterations are required in the regular booth, it is said, and all needed booth attachments will be supplied on a loan basis by Thrillarama, Inc.

A special deeply curved specular vinyl plastic screen, together with an erector type screen frame will also be provided on a loan basis by the company. It is quickly erected *outside* the stage arch, and the regular screen is not disturbed. The frame was designed by Tom Pauken, local engineer and architect, and the screen made by the Raytone Screen Company, Brooklyn, N. Y.

The first production using this system, "Thrillarama Adventure," has been made by the Raphael G. Wolff Studios in Eastman Color, and is scheduled to be premiered in Texas early in May, it was reported. According to present distribution plans Thrillarama will be launched in foreign countries shortly after it has been introduced in the United States.

Quality Up

(*Continued from page PT-14*)

has all controls specially mounted and designed for easy access. The meters for the amplifier and exciter lamp power supplies are illuminated so that they may be easily seen in the dimmed light of a projection booth. All the circuits are metered by means of a selector switch. The booth monitoring loudspeaker is located within the cabinet, making it unnecessary to run it at an excessively high level. It can be easily heard throughout the booth. The Westrex 27 type 60 watt amplifier contains its own power supply and is designed for easy front service by removal of the mat. The input and output circuits are the plug-in type.

The Westrex type 16 loudspeaker assembly with associated high and low frequency units, baffles, and dividing networks were designed for increased efficiency and smoother performance to meet the present and future exacting requirements of the multi- or single-channel sound. Only the best quality speaker units, as used by Westrex, can deliver the feeling of intimacy, presence, and realism.

The Westrex sound systems feature the acoustic lens high-frequency horn. This acoustic lens assures an even distribution of sound throughout an auditorium with an absolute minimum of interference patterns. The high-frequency horns are available for either 50 degrees or 80 degrees horizontal coverage. The Westrex low-frequency unit is designed with its special baffle to produce smoothly and effectively the powerful low-frequency range.

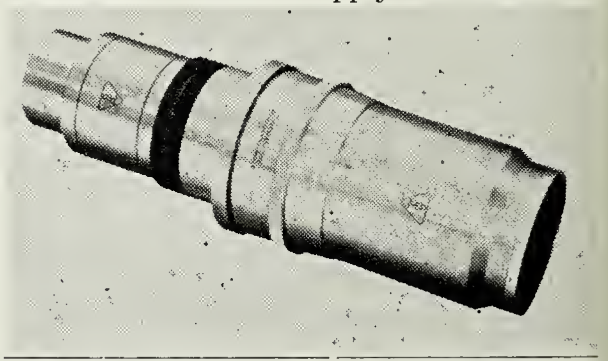
B & L Reverse Lens Aids D-I Projection

NEW YORK—One of the items of interest exhibited at the recent National Allied Drive-In Theatre Convention in Cleveland was the Bausch and Lomb reverse CinemaScope attachment at the National Theatre Supply booth.

The Bausch and Lomb reverse CinemaScope attachment is designed for use in drive-ins where it becomes necessary to use a prime lens having a focal length in excess of 7.00 inches. This condition arises in those instances where the screen size is limited or where the projection room is located a great distance from the screen. It goes without saying that such installations need all the lens speed they can get. Beyond 7.00 inches the lens speed decreases and available illumination from the arc lamp is wasted in the prime lens. With the Bausch and Lomb reverse CinemaScope Attachment it is possible to use a standard high speed prime lens of exactly one-half the focal length the table calls for—a 4.00 inch instead of an 8.00 inch or a 5.00 inch instead of a 10.00 inch, etc., it was stated.

The modification consists of several minor internal alterations to the standard CinemaScope attachment and is based on sound optical design principles. It does not provide anything extra in those situations where existing high speed prime lenses can be used, but for the drive-ins requiring focal lengths above 7.00 inches, it does permit, at very little added cost, the use of high speed projection lenses with all of their top quality, top efficiency performance.

The Bausch and Lomb reverse CinemaScope attachments are available through all National Theatre Supply branch stores.



CLARITY! BRILLIANCE!
LONG-LASTING ECONOMY!

WALKER
High Intensity
SCREENS

You Can See the Difference!

SOLE DISTRIBUTOR FOR WALKER SCREENS

N.T.S

Your Guarantee
OF CONSISTENT QUALITY AND OUTSTANDING SERVICE!

Drive-In and Indoor Theatre Owner

How's YOUR CONTROL?

Let us check your theatre for operating efficiency, cleanliness, honesty, patron comforts, and appeal.

You will be surprised how little it costs to build up patronage, good will and big grosses.

For further information—Call, Write, Wire

ACME INVESTIGATIONS, INC.
Suite 1266, Commercial Trust Building
Philadelphia 2, Pa.
(Telephone LOcust 8-2467)

Branches in principal cities

Simplex
T.M. REG. U.S. PAT. OFF.

X • L

PROJECTION and SOUND SYSTEMS

The Finest Ever Made

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION
DISTRIBUTED BY NATIONAL THEATRE SUPPLY
SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

Firms Contribute New C'Scope To Hospital

NEW YORK—As a means of adding to the patients' entertainment and rehabilitation, a group of firms have contributed, as in industry service, equipment and installation of new optical CinemaScope at Will Rogers Memorial Hospital. Installation has been completed, and was inaugurated last month.

"An important part of our program at Will Rogers is the weekly showing of motion pictures to help put patients' minds at ease, to bring them relaxation, and thus make them more responsive to medical treatment," said A. Montague, president of Will Rogers, "and this new CinemaScope will enhance the quality of program material for the patients."

Montague extended the thanks of the board of directors, and acknowledged the contribution of equipment from: Radio Corporation of America, Camden, N. J., for the RCA Dynalite screen; to Radiant Manufacturing Corporation, Chicago, for the tubular aluminum screen frame; Capitol Theatre Supply, Boston, for Snaplite lenses; Goldberg Brothers, Denver, for eight 2,000 foot reels; the Ballantyne Company, Omaha, for two projector bases and equipment for soundheads; Wenzel Projector Company, Chicago, for magazines, splicer, lenses and apertures; and Neumade Products, Inc., for Neumade re-winder and Griswold film splicer.

Stanley Warner Management Corporation, and Altec Service Company, New York, supplied the installation, which was engineered by Si O'Toole and Lou Greene, installation engineers of Stanley Warner, and I. F. Johnson, of Altec Service. Altec's Albany office will service the equipment.

GPE Reports '55 Theatre Equipment Sales Sag 30% From All-Time High

NEW YORK—A decline of 30 per cent in sales of motion picture theatre equipment from their all-time high in 1954, together with a number of other important factors, adversely affected the 1955 net earning of the General Precision Equipment Corporation, it was revealed last week by Hermann G. Place, GPE president in a preliminary report to stockholders.

Consolidated net profit for 1955 was $2,530,758, equal to $2.05 per share on 1,031,644 shares of common stock outstanding at the yearend. For 1954, consolidated net profit amounted to $5,488,090, equal to $5.54 per share on 934,174 common shares outstanding.

Consolidated sales of GPE for 1955, however, were eight per cent higher than in the previous year, reaching the record figure of $133,337,819.

Commenting on the drop in profits, Place said earnings were cut by lengthy strikes at two subsidiaries, one of which affected adversely the production of motion picture equipment (International Projector Corporation). The IPC strike was settled last January.

Place declared an appraisal of the very constructive achievements of the GPE companies in 1955 and the character of the work they are doing, "justify continued confidence in the growth and development of the business."

TESMA Committees Swing Into Action

NEW YORK—Committees of TESMA, named to promote the welfare of that organization were released by president Lee Jones.

The Motion Picture Industry's International Trade Show, to be presented at The New York Coliseum, Sept. 20-24, through the joint efforts of TESMA, Theatre Owners of America, the Popcorn and Concessions Association, and the Theatre Equipment Dealers Association, will be the target of all of the committees, according to Jones.

The Department of Commerce of the United States has been of great assistance in promoting the international aspect of the forthcoming Trade Show, Jones declared, stating that Nathan D. Golden, director of Scientific. Motion Picture and Photographic division of the Department had volunteered to work through the Foreign Service Offices of the United States to invite participation in the Trade Show of foreign manufacturers of theatre equipment.

The Theatre Owners of America has invited representatives of all theatre organizations throughout Europe to attend its convention which takes place simultaneously with the Trade Show.

Names of TESMA's committee members follow:

Trade Show—1956

Oscar F. Neu—Chairman, Neumade Products Corporation; Joseph Fetherston, Kollmorgen Optical Corporation; Edward Altman, Capitol Stage Lighting Company; Larry Davee, Century Projection Corporation; V. J. Nolan, National Carbon Company.

Membership

Ben Adler—Chairman, Adler Silhouette Letter Company; Fred Aufhauser, Projection Optics Company; George Marchev, Gordos Corporation; M. D. Paige, Norpat Sales, Inc.; Al Boudouris, Eprad Company; Ed Lachman, Carbons, Inc.; Fred Matthews, Motiograph, Inc.

Advertising

Arthur Hatch—Chairman, Strong Electric Corporation; Harold Wendt, Wendt Advertising Company; Bob Hoff, Ballantyne Company; Larry Davee, Century Projector Corporation; Leonard Satz, Raytone Screen Company.

Dealers Liaison

W. A. Gedris—Chairman, Ideal Seating Company; Tom La Vezzi, La Vezzi Machine Works; M. H. Stevens, Bausch and Lomb Optical Corporation; Jack O'Brien, Radio Corporation of America; Lee Jones, Neumade Products Corporation; Merlin Lewis, Executive Secretary.

Membership Acceptance

Tom La Vezzi—Chairman, La Vezzi Machine Works; Emil Kern, J. E. Robin, Inc.; A. E. Meyer, International Projector Corporation; F. W. Keilhack, Drive-In Theatre Manufacturing Company; Hal Huff, Hal I. Huff Manufacturing Company.

Theatre Liaison

Larry Davee—Chairman, Century Projector Corporation; Jack O'Brien, Radio Corporation of America; A. A. Ward, Altec Lansing Corporation; A. E. Meyer, International Projector Corporation; Bob Hoff, Ballantyne Company; Fred Matthews, Motiograph, Inc.

President Lee Jones and Executive Secretary Merlin Lewis, are members ex-fficio of all committees.

★ *Are You Ready?* ★

DRIVE-IN OPENING DAY

is just around the corner!

Call us for **IMMEDIATE DELIVERY**

UNIVERSAL SPEAKERS 4"
AMBASSADOR SPEAKERS 3½"
DELUXE SPEAKERS 5"

Replacement Units for every type of SPEAKER

Also

NEW CORDS—STRAIGHT OR KOILED • VOLUME CONTROLS FOR ANY SPEAKER • TRANSFORMERS FOR ANY MAKE JUNCTION BOX

These necessities are as close as your telephone

CALL YOUR FAVORITE DEALER!

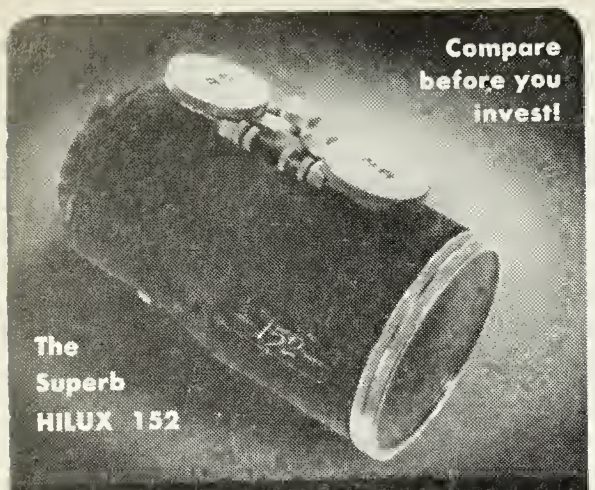
Before You Buy

Check with us for

IN-A-CAR SPEAKERS
STANDEE SPEAKERS
CONCESSION SPEAKERS
DIRECTIONAL LIGHTING
RAMPLIGHTS
AISLE LIGHTS
STEEL SCREEN TOWERS
SCREEN PAINT
UNDERGROUND CABLE
AUXILIARY LAMPHOUSE AND PORTHOLE BLOWERS

DRIVE-IN THEATRE MFG. CO.

505 W. 9th Street HArrison 1-8006 Kansas City, Mo.



STILL the lowest...
and one of the finest...
HILUX
264 & 152
FIXED & VARIABLE
ANAMORPHIC LENSES
$197.50 EACH
$395.00 PER PAIR
See your Theatre Supply Dealer
or write us directly . . . NOW
PROJECTION OPTICS CO.
ROCHESTER, NEW YORK

THE WORLD FAMOUS
SILVERLITE
ALL-PURPOSE SILVER SCREEN
and the NEW ULTRAWHITE
HI-LITE SCREEN
100% VINYL PLASTIC MOLD and FUNGUS PROOF
Theatre screens with a world-wide reputation since 1927.
VOCALITE
SCREEN CORPORATION
ROOSEVELT, N. Y., U.S.A.

N.T.S
Your Guarantee
of Consistent Quality
and Outstanding Service
For Every Theatre Need!
NATIONAL THEATRE SUPPLY
29 Branches Coast to Coast

Insuffficent Exits Pose Chief Fire Hazard

Boston—Insufficient exits, plus exits not properly marked and lighted in theatres have been the principal factors in the large loss of life fires that have occurred in theatres throughout the world in the past century.

This and other findings are contained in a special study of 100 motion picture theatre fires, Fire Record Bulletin FR 56-1, just published by the National Fire Protection Association.

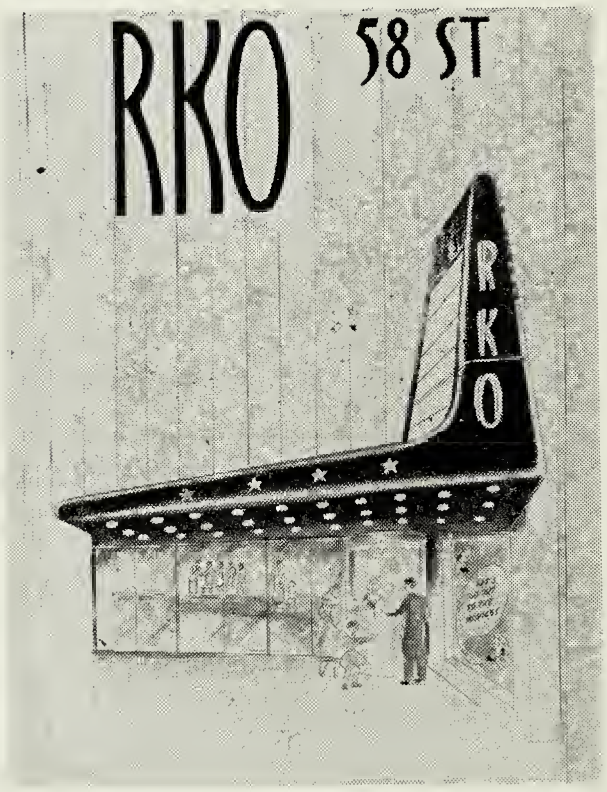
The study is illustrated and cites specific case summaries of fires in both indoor motion picture theatres and drive-in theatres from 1949 through 1955.

Typical loss of life theatre fires dating back as far as 1808 are listed. The 16-page report also reprints an article from the April, 1951 NFPA Quarterly on "Fire Safety For Drive-In Theatres."

There is a tabulation of the factors which contributed to the spread of fire in the 100 theatre fires studied; also, their point of origin as well as additional tabulations on theatre sprinkler performance and on the known causes of motion picture theatre fires.

Copies of this special occupancy fire record may be obtained from the NFPA Publication Department, 60 Batterymarch Street, Boston. Price is 50 cents per copy.

RKO 58th St. Gets Face Lifting



New York—In keeping with the rejuvenation of Third Avenue, the RKO 58th Street, will undergo extensive alterations, according to William W. Howard, vice-president of RKO Theatres. To conform with the Avenue's "new look" since the removal of the "El," John McNamara, noted theatre architect, has submitted plans that include the new marquee and upright currently being erected on the theatre's Third Avenue entrance.

This will be augmented by modern glass doors, a new boxoffice and attractive signs, giving the entrance a more elaborate and more attractive appearance. The inner lobby which leads to the ticket-taker is to be entirely redecorated and made more inviting and luxurious.

This and That Around the Trade

Miles A. Goldrick will be transfered to the Westrex Corporation's Hollywood division to assume the duties of public relations administrator. Prior to this change Goldrick had been located in Hong Kong as supervisor of Westrex activities in the Far East . . .

. . . The subject of proper and efficient methods of sweeping and cleaning is covered in latest bulletin issued by the National Sanitary Supply Association, Chicago. A copy may be obtained from a member sanitary supply dealer, or by writing directly to the Association at 139 N. Clark St., Chicago 2, Ill . . .

. . . Projection Optics Company, Rochester, N. Y., has produced a special adaptation to use the Hilux-Val as a reversed anamorphic projection lens in drive-ins requiring a focal length beyond 7.00 inches. The inversed unit can be used with any standard projection lens. Due to the special adaptation, it was pointed out, the Hilux-Val then becomes a fixed anamorphic lens . . .

. . . Henry J. Hood, Eastman Kodak Company, Rochester, N. Y., was recently honored by the American Standards Association in recognition of his accomplishments in the development of American Standards. Hood represents the Society of Motion Picture and Television Engineers on the Standards Council, which is responsible for the technical program of the American Standards Association . . .

. . . An increase of 32 per cent over 1954's sales was reported by Hewitt-Robins, Inc., Stamford, Conn., in the firm's 1955 annual report, recently released. The firm, which produces foam rubber and flooring products used in theatres, also revealed net profits, after taxes, to be at an all-time high . . .

. . . Problems of assuring the adhesion of paint films to smooth surfaces, such as galvanized drive-in fences, aluminum sheets, sign boards, and neon display signs, can be handled satisfactorily, it is claimed, through the use of Metal Bond, now being offered by the Wilbur & Williams Company, Boston. This clear metal coating is applied by brush or spray and acts as an adhesive for the usual paints used.

. . . A four lane automatic ticketless admission control system has been purchased by Associated Prudential Theatres, Inc., New York, for installation in its Massapequa, Long Island drive-in, it was announced by Ed Seider, of APT, and A. J. Platt, manager, theatre equipment field sales, RCA theatre and sound products division . . .

. . . United Theatres, New Orleans, recently signed a contract with Altec Servcie Corporation for that firm to provide sound service for 17 theatres in the circuit . . .

. . . A new anamorphic lens for taking and projecting CinemaScope 16mm. pictures was recently introduced in Los Angeles by the Radiant Manufacturing Corporation, Chicago, and Panavision, Inc., Hollywood.

MOTION PICTURE EXHIBITOR
SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 22

MARCH 28, 1956

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)

TO BE REVIEWED OR IN PRODUCTION

ATOMIC MAN—Gene Nelson, Faith Domergue—78m. (5612)

CANYON RIVER—George Montgomery, Marcia Henderson.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

HOLD BACK THE NIGHT—John Payne, Mona Freeman.

INDESTRUCTIBLE MAN, THE—Lon Chaney, Jr., Marian Carr—Leg.: B. (5613)

INTRUDER, THE—Edmund Purdom, Ida Lupino, Ann Harding.

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made In Spain). (5604)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—78m.—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

Associated

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

TO BE REVIEWED OR IN PRODUCTION

BLONDE BAIT—Beverly Michaels, Jim Davis, Joan Rice. (5506)

THREE OUTLAWS, THE—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)

WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray. (5505)

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 Issue—(Made in Germany)—(English dubbed).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

KEY

Leg. Is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles Indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

SECRETS OF LIFE—True Life Adventure—CinemaScope In part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 Issue. (804)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue—Leg.: B. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines In action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made).

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 Issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HELL'S HORIZON—AD—John Ireland, Maria English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 Issue—Leg. B—(Made in England). (822)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 Issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made In England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glenn Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue. (838)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 Issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made In Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, Interesting entry—93m.—see Nov. 2 issue—(Filmed In Japan). (820)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names ta help—97m.—see April 6 issue. (728)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields—76m.

EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

HARDER THEY FALL, THE—Humphrey Bogart, Rod Steiger, Joe Walcott, Max Baer.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

JUBAL—Glenn Ford, Rod Steiger, Ernest Borgnine—(Technicolor)—(CinemaScope).

NIGHT BUS—Jack Lemmon, June Allyson—(Print by by Technicolor).

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made In Africa).

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant.

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

SECRET OF TREASURE MOUNTAIN, THE—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale.

SHAKEDOWN ON BISCAYNE DRIVE—Lee J. Cobb, Patricia Medina.

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

STORM OVER THE NILE—Laurence Harvey, Anthony Steel, Mary Ure—(Technicolor)—(CinemaScope)—(Made in Africa).

WEREWOLF, THE—Don Megowan, Joyce Holden, Steve Ritch.

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding — (Technicolor) — (CinemaScope) — (Made In Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittoria De Sica, Marisa Merlini—Amusing Import has selling possibilities—98m.—see Nov. 16 Issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 Issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal far art houses and sophisticated audiences—98m.—see Aug. 10 Issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 Issue—(Deluxe color)—(CinemaScope)—(Made In Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior Import for the art spots—106m.—see Feb. 23, 1955, Issue—Leg.: B—(French-made)—(English titles).

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

JEDDA, THE UNCIVILIZED—Charles Chauvel production—(Color)—(Made In Australia).

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay explaitation entry—71m.—see June 15 Issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Gaod documentary—Produced by Leonardo Bonzl on his South American expedition—85m.—see May 4 Issue—(Ferraniacolor)—(Filmed In South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 Issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly explaitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: B.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 Issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Gaad Import far the art spats—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed In English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name ta help—91m.—see April 20 Issue—Italian-made)—(Dubbed In English)—Leg.: B.

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed In English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Padesta, Cosetta Greco, Aldo Fabrizi—(Dubbed In English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets Indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 Issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly In Africa). (5421)

TO BE REVIEWED OR IN PRODUCTION

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 Issue—(Eastman Color)—(CinemaScope). (603)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 Issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spats—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastmon Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 Issue—Leg.: B. (615)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names ta assist—78m.—see July 27 Issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 Issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged autdoar drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 Issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made In England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 Issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revalution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 Issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue af standout entry should repeat okay—125m.—see Feb. 22 Issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)
TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)
WILDFIRE—see Bar Sinister, The
WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 Issue—(Technicolor). (530)
YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made In Pakistan and England).
CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.
FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.
GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope). (627)
HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby —(Color)—(CinemaScope).
INVITATION TO THE DANCE—Gene Kelly, Igor Yousekevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).
JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.
LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).
LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).
OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(Color)—(CinemaScope).
RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.
SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.
SOMEWHERE I'LL FIND HIM—James Cagney, Barbara Stanwyck.
SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness —(Eastman Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)
ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)
CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—Leg.: B—(Technicolor). (5407)
COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)
DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)
FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m. —see June 1 issue—(Technicolor)—(VistaVision). (5412)
GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)
HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)
LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor) —(VistaVision). (5504)
MAMBO — MD — Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—Leg.: B—(Made in Italy). (5406)
ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)
RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor) —(VistaVision). (5410)
SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)
STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)
TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)
TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision) —(Made in France). (5502)
ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made In Italy)—(English-dubbed). (5503)
WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 Issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS — CMU — Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 Issue—(Technicolor)—(VistaVision). (5429)
YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolar)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).
GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(CinemaScope).
LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence.
MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision) —(Made in Maracco).
PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).
PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).
MAVERICK, THE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).
MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made In France).
SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).
TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).
THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey — (Technicolor) — (VistaVision).
VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).
WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)
BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—B6m.—see April 20 issue. (574)
BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)
BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen —Import meller for the lower half—B2m.—see Feb. 22 issue—(English-made). (609)
BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m. —see May 18 issue. (575)
CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)
CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)
ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—B7m.—see April 20 issue—(Technicolor)—(SuperScope). (512)
GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)
HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 Issue—(Technicolor). (508)
I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)
INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okay —92m.—see April 20 issue. (573)
MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 Issue—(Technicolor)—(Disney). (641)
NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 Issue—(Color). (604)
ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 Issue.
PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)
POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m. —see Feb. 8 issue—(English-made). (606)
SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)
SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 Issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)
TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)
TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)
TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer —96m.—see Oct. 5 Issue—(Technicolor)—(SuperScope) —(Made in Mexico). (601)
WAKAMBA—OD—Edgar M. Queeny African Documentary —Off beat entry for the art spots and for the lower half In regular houses—65m.—see July 27 Issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Robert Ryan, Anita Ekberg, Rod Steiger.
BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—90m.—(Superscope). (5612)
BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor) —(CinemaScope).
FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).
GREAT DAY IN THE MORNING—Virginia Maya, Robert Stack, Ruth Roman—92m.—Leg.: B—(Technicolor)—(Superscope). (5613)
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).
PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).
TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Color).
WAY OUT, THE—Gene Nelson, Mona Freeman—90m.—(Made in England) (5611)
WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino—100m.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)
CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m. —see June 29 issue. (5436)
COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue —(Trucolor). (5505)
CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 2B issue—(English-made). (5441).
DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art hause offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)
DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)
DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)
DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue —(Italian-made)—(Dubbed in English). (5435)
DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m. —see July 27 Issue. (5437)
ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)
FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)
FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)
GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)
HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)
HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue. (5534)
I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)
LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and Interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)
LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery —Fair programmer—71m.—see Sept. 7 issue. (5438)
MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)
MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)
NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5445)
ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 Issue—(Truecolor). (5406)
SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry —90m.—see May 18 issue—(Trucolor). (5404)
SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)
TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)
TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)
VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)
WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Millar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO STORY, THE—Ralph Meeker, Janice Rule, Paul Henreid.
ADVENTURES OF DANIEL BOONE—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

JAGUAR—Sabu, Chiquita, Barton MacLane—66m.—(5531)

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made In Portugal).

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made In Germany). (5503)

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—90m.—(Trucolor)—(Naturama).

MURDER ON PAROLE—Dane Clark, May Wynn, William Talman.

STRANGER AT MY DOOR—Macdonald Carey, Patricio Medina, Skip Homeier—87m. (5507)

SUDDENLY YOU RUN—Scott Brady, Joan Vohs, Frank Faylen.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—73m.—(English-made). (5533)

WHITE NIGHTMARE—Joan Ryan, Ben Cooper, Marla English.

ZANZABUKU—African adventure documentary—71m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama Is slow golng, even far art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;

1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Glngold—Satlsfactory Britlsh comedy for the art spots—BBm.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okay programmer—81m.—see May 11 Issue—Leg.: B—(Filmed in Italy). (511)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertalning entry headed far hlgher grosses—126m.—see May 11 Issue—(Color by De Luxe)—(CinemaScope). (515)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic Import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemoScope)—(Made in England). (527)

GIRL IN THE RED VELVET SWING, THE—BiD—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stock, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly Interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed In Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerle Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxaffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BiD—Richard Todd, Jean Peters, Marjorie Rambeau—Hlghly Insplratlonal film wlll need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly Interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help relssue af carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (40B)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, Interesting adventure yarn—103m.—see Sept. 21 Issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing camedy should do better business—105m.—see June 15 Issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(ClnemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosay, Dennis Urice—Costume meller wlll need plenty af push—100m.—see June 1 Issue—(Print by Technicolor)—(CinemaScope)—(Made In Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Relssue). (545)

VIEW FROM POMPEY'S HEAD, THE—D—Rlchard Egan, Dana Wynter, Cameron Mitchell—Highly Interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIOLENT SATURDAY—MD—Vlctor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davls, Richard Todd, Joan Collins, Jay Robinson—Highly Interestlng entry—92m.—see Aug. 10 Issue—(Color by Technlcolor)—(CinemaScope). (519)

TO BE REVIEWED OR IN PRODUCTION

BUS STOP—Marilyn Monroe, Don Murray—(Color)—CinemaScope).

DAY THE CENTURY ENDED, THE—Robert Wagner, Joan Collins, Cameron Mitchell—(Color)—(CinemaScope).

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, George Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemaScope). (611)

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).

MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)

MOHAWK—Scott Brady, Rita Gam, Neville Brand—79m. (Color). (609)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Mode in Europe).

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemoScope).

REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii). (608)

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attentlan—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-mode)—(Angel)—(1.66-1).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—B2m.—see Feb. 22 issue—(Bel-Air).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okay programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

COMANCHE—OD—Dana Andrews, Kent Smith, Llnda Cristol—Indian-cavalry saga will please action fans——88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennls O'Keefe, Margaret Sherldan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 Issue—(Engllsh-made)—(Pallos)—(1.66-1).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Alr).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technlcolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 Issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for yaunger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 Issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawklns, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 Issue—(English-made)—(Rank)—(1.66-1).

MAN WHO LOVED REDHEADS, THE—ROMC—Molra Shearer, John Justin, Roland Culver—For the art and specialty spots—B9m.—see July 27 Issue—Leg.: B—(Eastman Color)—(Lopert).

MAN WITH THE GOLDEN ARM, THE—D—Frank Slnatra, Eleanor Parker, Kim Novak—Off-beat drama an narcotics theme Is packed wlth power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterllng, Henry Hull—Well-made Interestlng entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Mlnclottl Hlgh ratlng heartwarmlng drama—89m.—See Aprll 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wlnd up in the better maney—135m.—see June 29 Issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made In Italy)—(Welles).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made, Interesting entry—100m.—see April 6 issue—(Technicolor)—(Filmed in Burma)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 1B issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, isa Miranda—Stage play filmization has angles——99m. — see June 15 Issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made In Italy)—(Lopert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technlcolor)—(indian-made)—(Modi).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Falr programmer—90m.—see May 4 Issue—Leg.: B—(Baird-Foster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(ClnemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott — (Eastman Color) — (ClnemaScope)—(Made in Mexico)—(Bandido).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made In Mexico)—(Nassour).

BLACK SHEEP, THE—8asil Rathbone, Akim Tamiroff, Lon Chaney—(Bel-Air).

BLOOD BROTHERS—8uster Crabbe, Ann Robinson, Neville Brand—(Grant).

CREEPING UNKNOWN, THE—8rian Donlevy, Margia Dean, Jack Warner—(Hinds).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).

FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

GHOST TOWN—John Smith, Marian Carr—(Sunrise).

GUN THE MAN DOWN—James Arness, Angie Dickison, Robert Wilke—(Morrison-McLaglen).

HOT CARS—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air).

HUK—George Montgomery, Mona Freeman—(Made In The Philippines)—(Pan Pacific).

JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

KILLING, THE—Sterling Hayden, Vince Edwards, Marie Windsor—(Harris-Kubrick).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).

LONELY GUN, THE—Anthony Quinn, Katy Jurado—(Jacks).

LUCKY KID—Celia Johnson, Diana Dors, David Kossoff—(Eastman Color)—(London Films).

NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

PISTOLERO—Jack Palance—(Philip Waxman).

QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(8el-Air).

RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

SEA SHALL NOT HAVE THEM, THE—Michael Redgrave, Dirk Bogarde—(Angel).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, 8urt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okay western—80m.—see April 20 issue—(Eastman color). (525)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation autlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex 8arker—Average meller—79m.—see March 21 issue. (5618)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.ı 8. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

WORLD IN MY CORNER—D—Audie Murphy, 8arbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.

CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).

FRANCIS IN THE HAUNTED HOUSE—Mickey Rooney, Virginia Welles.

GENTLE WEB, THE—Esther Williams, George Nader.

GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

ISTANBUL—Errol Flynn, Cornell 8orchers—(Technicolor)—(CinemaScope).

JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

RAW EDGE—Yvonne DeCarlo, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

STAR IN THE DUST—John Agar, Mamie Van Doran—(Technicolor).

TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren 8acall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles ta sell—115m.—see Sept. 21 issue—Lég.ı B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph 8ellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made In Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 Issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okay in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 Issue—Leg.: B—(WarnerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediacre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama af juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.

BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd 8ridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

8URNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FIVE GUNS WEST—W—John Lund, Dorothy Molone, Touch Connors—Better than average western—78m.—see May 4 issue—(PotheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eostmon Color by Pathe)—(Made in Mexico)—(Gibroltar).

LIFE AT STAKE, A—MD—Angela Lonsbury—For the lower half—78m.—see Aug. 24 issue—(Gibroltor).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Laplond)—(Arlon).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenyo)—(Brenner).

MOBS, INC.—MD—Reed Hodley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastmon Color)—(Union).

OKLAHOMA!—MU—Gordon MocRoe, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eostman Color)—(Todd-AO)—(Mogno-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Irelond, Jone Randolph—For the lower half—67m.—see June 15 issue—(Morothon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Toylor, Cothy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Not "King" Cole, Leonord Dornell, Dinoh Woshington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andreo King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltor).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TOWARD THE UNKNOWN—Williom Holden, Lloyd Nolon, Virginia Leith—(WornerColor).

WIRETAPPER—MD—Bill Willioms—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betto St. John, Alexonder Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Dione Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominont).

APPOINTMENT IN LONDON—MD—Dirk Bogorde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(Pocemoker).

COURT MARTIAL—D—Dovid Niven, Morgoret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: (Kingsley International).

EDGE OF DIVORCE—D—Volerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richord Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

FRONT PAGE STORY—MD—Jack Howkins—Fair meller for the art spots—95m.—see May 18 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portmon, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eostmon Color)—(Methodist Church-Rank).

LADY-KILLERS, THE—C—Alec Guiness, Cecil Parker—Highly amusing import—94m.—see March 21 issue—(Continental).

MIDNIGHT EPISODE—MYC—Stonley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(Continentol).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Rolph Richordson, Sir Cedric Hordwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(Vista-Vision)—(Lopert).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Morgoret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogorde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(Continentol).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue — Leg.: C — (French-made) — (English titles)—(Continentol).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Closs-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Mortine Corol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eostman Color)—(German-made)—(English titles)—(Cosino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grond Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GATE OF HELL—D—Mochika Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastmon Color)—(Horrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continentol).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferroniocolor)—(Italian-made)—(English titles) (Continentol).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastmon Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michoel Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continentol).

IN A GIRL'S DORMITORY—MY—Jean Marois—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realort).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol Import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue — (German-made) — (English titles) — (Grand Prize).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Dorrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Dovis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Von Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastmon Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernondel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Tota—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meodow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constontine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

UMBERTO D.—D.—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Dovidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven		16m.	
8415	(Mar. 22)	Army Daze		16½m.	
8416	(Apr. 26)	Andy Goes Wild			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	
8435	(Apr. 12)	Flung By A Fling		16m.	
		CINEMASCOPE MUSICAL TRAVELARKS (Technicalor)			
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal			
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape		15ep.	
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps		16m.	
8406	(Apr. 5)	Flagpole Jitters			
		CANDID MICROPHONES (6) (Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	

COLOR FAVORITES (15)
(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	
8610	(Apr. 5)	Phoney Baloney		7m.	
8611	(Apr. 19)	Pickled Puss		6½m.	

CINEMASCOPE MAGOOS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8752	(Mar 8)	Magoo's Canine Mutiny		6½m.	
8753	(Apr. 19)	Magoo Goes West			

MR. MAGOO (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nev. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry			
8857	(Mar. 22)	Hollywood, City of Stars			

THRILLS OF MUSIC (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.		10m.	

UPA ASSORTED CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics		9m.	
8805	(Mar. 15)	Navy All American		9m.	
8806	(Apr. 26)	Turf Play			

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (16)

CINEMASCOPE CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)		7m.	

GOLD MEDAL REPRINT CARTOONS (14)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)
(Technicolor)
(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES
(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gandér	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051
		(1955-56) (6)			
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hat and Cald Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052
		(1955-56) (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Mar. 23)	Carolina Court Champs		10m.	

HERMAN AND CATNIP CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051
		(1955-56)			
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126

NOVELTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	Na Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051
		(1955-56)			
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth For Sure		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051
		(1955-56) (8)			
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVision Visits Japan	E	17m.	4075
		1955-56			
V15-1	(Mar. 2)	Bing Presents Oreste	E	10m.	4126

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air		15m.	
63104	(Mar. 23)	The Golden Equator		13m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036
		1955-56			
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Hanor, The Nurse	G	8m.	4126
64206	(Feb. 3)	Fartune Seekers		8m.	
64207	(Mar. 2)	We Never Sleep		8m.	
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	4126
64307	(Feb. 17)	Ski-Flying	G	8m.	
64308	(Mar. 16)	Canadian Lancers		8m.	

WALT DISNEY CARTOONS
(Technicolor)

C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (D) (Reissue)	E	7m.	3939

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
54106	(Mar. 11)	Contrasts in Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (D) (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (G) (Reissue)	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil (D) (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (D) (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (D) (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115

WILDLIFE ALBUM
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
	(.............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
	(Apr.)	Adventures Of Frank And Jesse James	G	13ep.	4114

20th Century-Fox

CINEMASCOPE SPECIALS
(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Carioca Carnival (DeLuxe)		9m.	
7524	See 1955-56, 7601				
7525	(Dec.)	Queen's Guard (Tech.)		17m.	
		1955-56			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)		9m.	
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(May)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	
	(............)	Land Of The Bible	E	18m.	4114

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat		7m.	
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	
		1955-56			
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Two Reel

MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2561	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 25)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(...........)	Tennessee Plowboy	F	14m.	4103

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115

WALTER LANTZ CARTUNES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Two Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3213	(Apr. 7)	Hero On Horseback			

SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3910	(Jan. 1)	24 Hour Alert	E	31m.	4074

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade			
3105	(May 26)	Once Over Lightly			

One Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		(1954-55)			
1223	(Feb. 1)	Sportsman's Holiday	E	9m.	4114
		(1955-56)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)
(Reissues)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3275	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch			

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Racket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz-z-z-z-z-z-z			
3717	(May 19)	Tree Cornered Tweety			

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier			
3505	(May 19)	Facing Your Danger			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			

Miscellaneous

Title	Rating	Running Time	Page Reviewed in Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
Operation Noah—U. S. Army Engineers	G	28m.	4125
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067
Towers Above The Sand—(Color)—U. S. Army Engineers	F	14m.	4125

releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	At Gun Point (CS-TC) Fred MacMurray, Dorothy Malone Bobby Ware Is Missing Neville Brand, Arthur Franz Shack Out On 101 Terry Moore, Frank Lovejoy Sudden Danger Bill Elliott, Beverly Garland Paris Follies Of 1956 (DC) Forrest Tucker, Margaret Whiting Dig That Uranium Bowery Boys The Deadliest Sin (English-made) Sydney Chaplin, Audrey Dalton Invasion Of The Body Snatchers (SS) Kevin McCarthy Dana Wynter	Hell's Horizon John Ireland, Marla English The Last Frontier (CS-TC) Anne Bancroft, Victor Mature Walk A Crooked Mile (RE) Louis Hayward, Louise Albritton The Crooked Web Frank Lovejoy, Mari Blanchard Inside Detroit Dennis O'Keefe, Tina Carver Picnic (CS—TC) William Holden, Rosalind Russell, Kim Novak The Houston Story Gene Barry, Barbara Hale Battle Stations John Lund, William Bendix Fury At Gunsight Pass David Brian, Lisa Davis	30 Seconds Over Tokyo (RE) Van Johnson Billy, The Kid (RE) Robert Taylor Honky Tonk (RE) Clark Gable Diane (CS—EC) Lana Turner, Pedro Armendariz Ransom! Glenn Ford, Donna Reed Guys and Dolls (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) I'll Cry Tomorrow Susan Hayward, Richard Conte Forever Darling (CS—EC) Lucille Ball, Desi Arnaz	Artists And Models (VV—TC) Dean Martin, Jerry Lewis The Trouble With Harry (VV—TC) Edmund Gwenn, Shirley MacLaine The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	Texas Lady (SS—TC) Claudette Colbert, Barry Sullivan Music Land (RE—TC) (Disney) Naked Seo (TC) Allen H. Miner (Documentary) Glory (SS—TC) Margaret O'Brien, Walter Brennan Postmark For Danger (English-made) Terry Moore, Robert Beatty	Mystery Of The Block Jungle Lex Barker Jane Maxwell No Man's Women Marie Windsor, John Archer The Vanishing American Scott Brady, Audrey Totter Flame Of The Islonds (Trucolor) Yvonne DeCarlo, Zachary Scott Secret Venture (English-made) Kent Taylor The Fighting Chance Rod Cameron, Julie London Jaguar Sabu Hidden Guns Bruce Bennett, Angie Dickinson	The View From Pompey's Head (CS—DC) Richard Egan, Dana Wynter The Deep Blue Sea (CS—DC) (English-made) Vivien Leigh, Kenneth More Good Morning, Miss Dove (CS—DC) Jennifer Jones, Robert Stack The Rains Of Ranchipur (CS—DC) Lana Turner, Fred MacMurray The Lieutenant Wore Skirts (CS—DC) Tom Ewell Sheree North Bottom Of The Bottle (CS—DC) Van Johnson, Margaret Hayes The Man Who Never Was (CS—DC) Clifton Webb,	Man With The Gun (Goldwyn, Jr.) Robert Mitchum Jan Sterling The Indian Fighter (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli Heidi and Peter (Praesens) (Swiss made) (TC) Storm Fear (Theodora) Cornel Wilde, Jean Wallace The Man With The Golden Arm (Preminger) Frank Sinatra, Kim Novak Three Bad Sisters (Bel-Air) John Bromfield, Mala Enalish Top Gun (Fame) Sterling Hayden, Karen Booth Manfish (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	Tarantula John Agar Mara Corday The Second Greatest Sex (CS—TC) Jeanne Crain, George Nader Kiss The Blood Off My Hands (RE) Burt Lancaster Johnny Stool Pigeon (RE) Howard Duff The Spoilers (TC) Jeff Chandler, Anne Baxter The Square Jungle Tony Curtis, Pat Crowley All That Heaven Allows (TC) Jane Wyman, Rock Hudson There's Always Tomorrow Barbara Stanwyck, Fred MacMurray	I Died A Thousand Times (CS—WC) Jack Palance, Shelley Winters Sincerely Yours (WC) Liberace, Joanne Dru The Court Martial Of Billy Mitchell (CS—WC) Gary Cooper, Ralph Bellamy Target Zero Richard Conte, Peaaie Castle Hell On Frisco Bay (CS—WC) Alan Ladd, Edw. G. Robinson Helen Of Troy (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas The Lone Ranger (WC) Clayton Moore, Bonita Granville	Song Of The South (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll The Littlest Outlaw (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia Dance Little Lady (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan The Phantom From 10,000 Leagues Kent Taylor, Cathy Downs (American Releasing) The Day The World Ended (SS) Richard Denning, Lori Nelson (American Releasing)
PROMISED FOR EARLY RELEASE	No Place To Hide (DC) David Brian, Marsha Hunt Thunderstorm (Spanish-made) Linda Christian, Carlos Thompson The Four Seasons (Pathe Color) David Wayne, Marcia Henderson The Wicked Wife (English-made) Nigel Patrick, Moira Lister World Withou tEnd (CS—TC) Hugh Marlowe, Nancy Gates The Come On (SS) Anne Baxter, Sterling Hayden Crashing Las Vegas Bowery Boys Screaming Eagles Tom Tryon, Jan Merlin	Joe Macbeth (English-made) Paul Douglas, Ruth Roman The Prisoner (English-made) Alec Guinness, Jack Hawkins Hot Blood (CS-TC) Jane Russell, Cornel Wilde Uranium Boom Dennis Morgan, Patricia Medina Over-Exposed Cleo Moore The Harder They Fall Humphrey Bogart, Jan Sterling Blackjack Ketchum, Desperado Howard Duff, Maggie Mahoney Rock Around The Clock Hill Haley and Comets The Platters	The Last Hunt (CS—EC) Stewart Granger, Robert Taylor Meet Me In Las Vegos (CS—EC) Dan Dailey, Cyd Charisse The Yearling (RE-TC) Gregory Peck Northwest Passage (RE) Spencer Tracy The Stratton Story (RE-TC) James Stewart The Three Musketeers (RE-TC) Lana Turner, Gene Kelly Gaby (CS-EC) Leslie Caron, John Kerr	The Court Jester (VV—TC) Danny Kaye, Glynis Johns Anything Goes (VV—TC) Bing Crosby, Jeanamire, Donald O'Connor The Birds And The Bees (VV—TC) George Gobel, Mitzi Gaynor The Scarlet Hour (VV) Carol Ohmart, Tom Tryon The Man Who Knew Too Much (VV-TC) (Made in Morocco) James Stewart, Doris Day	Cash On Delivery Shelley Winters, John Gregson Slightly Scarlet (SS—TC) John Payne, Rhonda Fleming The Brain Machine (English-made) Patrick Barr, Elizabeth Allan The Conqueror (CS—TC) John Wayne, Susan Hayward The Bold And The Brave (SS) Wendell Corey, Mickey Rooney One Minute To Zero (RE) Robert Mitchum, Ann Blyth Great Day In The Morning (SS-TC) Virginia Mayo, Robert Stack The Way Out Mona Freeman, Gene Nelson	When Gangland Strikes John Hudson, Raymond Greenleaf Magic Fire (Trucolor) Yvonne De Carlo, Carlos Thompson Doctor At Sea (TC) (English-made) Dirk Bogarde, Brigitte Bardot Come Next Spring (Trucolor) Ann Sheridan, Steve Cochran Track The Man Down Kent Taylolr, Petula Clarke Man In The Road Ella Raines, Dereck Farr Stranger At My Door MacDonald Carey, Patricia Medina Suddenly You Run Scott Brady, Joan Vohs	Carousel (CS—DC) Gordon MacRae, Shirley Jones On The Threshold Of Space (CS—DC) John Hodiak Virginia Leith The Mon In The Grey Flannel Suit (CS—DC) Gregory Peck, Jennifer Jones The Revolt Of Mamie Stover (CS-DC) Jane Russell, Richard Egan 23 Paces To Boker Street (CS-DC) Van Johnson, Vera Miles Hildo Crone (CS-DC) Jean Simmons, Guy Madison Mohawk (Color) Scott Brady, Rita Gam	The Killer Is Loose (Crown) Joseph Cotton, Rhonda Fleming Let's Make Up (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle The Shadow Of The Eagle (Valiant) Richard Greene, Valentine Cortesa Patterns (Harris-Myerberg) Van Heflin, Everett Sloan Comanche (CS—EC) (Krueger) Dana Adrews, Nester Paiva Ghost Town (Sunrise) Kent Taylor, Marian Carr The Sea Shall Not Have Them (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick	The Benny Goodman Story (TC) Steve Allen, Donna Reed World In My Corner Audie Murphy, Barbara Rush Never Say Goodbye (TC) Rock Hudson Cornell Borchers Red Sundown (TC) Rory Calhoun, Martha Hyer Backlosh (TC) Richard Widmark, Donna Reed The Kettles In The Ozorks Marjorie Main, Arthur Hunnicut The Creature Walks Among Us Jeff Morrow, Rex Reason, Leigh Snowden	The River Changes (Made in Germany) Rosanna Rory Harald Moresch Our Miss Brooks Eve Arden, Gale Gordon The Steel Jungle Perry Lopez, Beverly Garland Miracle In The Rain Van Johnson, Jane Wyman Serenade (WC) Mario Lanza, Joan Fontaine Good-bye, My Lady Walter Brennan, Phil Harris The Seorchers (VV-TC) John Wayne, Vera Miles	Wild Dakotas Bill Williams, Coleen Gray (Associated) Blonde Bait Beverly Michaels, Jim Davis (Associated) Please Murder Me Angela Lansbury, Raymond Burr (DCA) The Three Outlaws (SS) Neville Brand, Alan Hale (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

...the one and onl trade paper the whol trade is talking abou ...because it is the onl "really different" one

You may
PAY more
but you'll never
BUY better
in trade paper
SERVICE!

JAY EMANUEL PUBS., INC.
246 N. Clarion Street
Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

ESTABLISHED 1918 · And a Truly Independent Theatreman's Paper ever since

The INDUSTRY'S
MOST "Theatre-Wise
WEEKLY . . .

MOTION PICTURE

EXHIBITOR

APRIL 4, 1956 VOLUME 55 NUMBER 23
IN TWO SECTIONS • THIS IS SECTION ONE

Senate Hits Film Brutality

(page 8)

ITOA Favors Exhibitor Poll

(page 8)

AND FEATURING: EXTRA PROFITS

← Alex Harrison was promoted last week to the post of 20th-Fox general sales manager from his former position as the firm's western division sales head.

THE LOVE STORY OF A PRINCESS

M-G-M presents

GRACE KELLY · ALEC GUINNESS
LOUIS JOURDAN
in

THE SWAN

CINEMASCOPE · COLOR
with
AGNES MOOREHEAD · JESSIE ROYCE LANDIS
BRIAN AHERNE · LEO G. CARROLL
ESTELLE WINWOOD · VAN DYKE PARKS
Screen Play by JOHN DIGHTON
From the Play "The Swan" by FERENC MOLNAR
Photographed in EASTMAN COLOR
Directed by CHARLES VIDOR · Produced by DORE SCHARY

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WASHINGTON, D. C.

The editorial ("OUR PROBLEMS ARE THESE, MR. SENATOR!"—March 21, 1956) was very interesting and provided me with some additional insights into this problem, in which I have been vitally interested.

You can be sure that these views will receive the fullest consideration by the members of the Subcommittee, and I am hopeful that the recommendations of the group will receive action by the appropriate Senate Committee, so that this problem can be remedied.

BARRY GOLDWATER (ARIZ.)
United States Senate

EDITOR'S NOTE: MOTION PICTURE EXHIBITOR is happy to have been of service to the entire industry by providing clarifying data. While we had nothing to do with starting this Subcommittee study, we certainly want it to be a fair one.

From NORTH LITTLE ROCK, ARK.

We enjoy your MOTION PICTURE EXHIBITOR every week.

JACK D. BRAUNAGEL
United Theatres Corp.

EDITOR'S NOTE: Thank you, Mr. Braunagel!

M.P.E. Editorial Merits Congregational Record

Loyal subscribers to **MOTION PICTURE EXHIBITOR** will be interested to know that, as the recent two-day hearing before the Senate Small Business Committee neared its close, Senator Wayne Morse of Oregon directed that the editorial, **"OUR PROBLEMS ARE THESE, MR. SENATOR!"** (March 21, 1956) should be made part of the hearing records.

Summarizing what might be the thoughts of the small independent theatreman, this editorial attempted to simplify and reduce current problems to the two basic questions of: (1) ever increasing film prices, and (2) less and less films. It was Senator Morse's statement that all other members of the committee had read and discussed it, and that it merited place in the permanent record for future consideration.

Naturally, **MOTION PICTURE EXHIBITOR** is proud of the practical, down-to-earth knowledge of its business, and the problems of its business, that this interest indicates. It seems to prove once again that **MOTION PICTURE EXHIBITOR** continues to be "the only really different trade paper in the industry!"

From PARSONS, KAN.

I read MOTION PICTURE EXHIBITOR regularly and always with a great deal of interest. I always enjoy its contents.

L. E. STEIN
Stein Theatres, Inc.

EDITOR'S NOTE: Thank you, Mr. Stein! It's nice to have you aboard!

From CARRIZO SPRINGS, TEX.

I have just received my third copy of MOTION PICTURE EXHIBITOR and already feel that my subscription price has been repaid.

Your reviews of short subjects are particularly excellent and I am contemplating a collection of shorts on the U.S.A. to use as a vacational tour program. For instance, your latest review on "WAVE OF THE FLAG" (Warners) is just the type I have in mind, and your review tells me exactly what to expect.

I can get more information from your reviews than I can from the salesmen.

Winter Garden Drive-In
ANDY MAJEK

EDITOR'S NOTE: And via air mail, too! Thanks very much Mr. Majek! If you'll take a still closer look you'll find that MOTION PICTURE EXHIBITOR is the only trade paper that reviews all short subjects. Most others just list them, or carry a synopsis from the press sheet.

From BEAVER, PA.

Please renew my subscription to MOTION PICTURE EXHIBITOR. I use it and enjoy reading through it. It is the perfect way to stay abreast of pictures and running times. Thank you for a pleasant association.

HENRY W. NORTON
Beaver Theatre

EDITOR'S NOTE: Thank you, too, Mr. Norton! You will be happy to learn that more and more theatremen are subscribing to M.P.E. each day. It is now established as "the one and only *really* different *trade paper."*

From ORWIGSBURG, PA.

I may be wrong, but according to my records you have not published a PHILADELPHIA EXCHANGE LISTING for years. The one I now use was taken from an August, 1954, issue, and with the numerous address and personnel changes it is all scribbled up and worn out. In my humble opinion a new list would be gratefully received by all subscribers.

I also want you to know that I look forward to your TIP-OFF ON BUSINESS. It is reliable.

The TOA, Allied, and ITOA organization stories and articles are really dull and uninteresting. COMPO is the only one that has ever done anything for the theatreman. They fought for the removal of admission taxes, and, believe me, that is the one reason why I am still in business!

A. H. EDWARDS
Orpheum Theatre

EDITOR'S NOTE: A new and expanded FILM EXCHANGE AND DEALER LISTING for the Philadelphia Territory will be run in the issue of April 11, and will be followed at weekly intervals by each of the other 31 Exchange Territories. Many theatremen across the country have never had this service. Think they'll like it?

Thanks for your comment on the TIP-OFF. But we aren't going to get into that discussion of industry organizations. That's like putting your head into a meat grinder!

ONE CIGAR—(7½ in. long)

Among the many letters from subscribers across the country commenting on the **MOTION PICTURE EXHIBITOR** editorial of March 21, 1956 (**"OUR PROBLEMS ARE THESE, MR. SENATOR!"**), was one so unusual that it demands acknowledgement. Taped to an arrow, and rolled around it feathers and all, was a tear-sheet of the editorial page itself, altered with such additions as: "It's a hit!", "Something that has needed saying!", "I love you for it!", etc. And, inside of everything, was a big, black 7½ inch long cigar, titled a **PARTAGAS** and imported from Havana.

While the brand name may disclose the sender's identity to his friends, there is a reason why we won't! But we would like to point out that we smoke **POR LARRANAGA CETROS.**

From NEW YORK, N. Y.

I have read your editorials in the past and have been impressed by their everpresent sense of fairness and balance. Should there be any problems that you think I could help out with, please feel free to write or call me.

JOHN E. FITZGERALD
Entertainment Editor,
Our Sunday Visitor

EDITOR'S NOTE: This is a most pleasant reaction from the regular entertainment columnist of "The Most Widely Circulated Catholic Weekly in the World." May our editorials always be fair and well balanced. That will always be our objective!

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

APRIL 4, 1956
VOLUME 55 NUMBER 23

NOSE THUMBING THAT HURTS

A NEW LOW in industry dignity was reached on Wednesday, March 21, 1956!

It was bad enough to need to sit glued to a TV set in order to follow the annual designations of our motion picture industry's greatest achievements. That was a matter of electronics, and there are no other means to do it graphically.

It was bad enough to realize as you sat there that in the various time cycles, from 7:30 p.m. on the west coast to 10:30 p.m. on the east coast, the motion picture industry, while enjoying its one biggest of all TV audiences, was committing a form of suicide by killing off its own theatre income that night.

It was bad enough to see the technical "brains" and creative "artists" of the motion picture industry signal their own shortcomings by their own selection of a little $300,000 remake of a TV show as the "Best Picture of the Year," when every major studio, staffed by the supposed best of these same "brains" and "artists," spent between $1,000,000 and $2,000,000 per for a dozen or more pictures, only to spawn ones which they themselves admit fall short of their own "Best" objectives.

It was bad enough to need to sit through mile after mile of Oldsmobiles, being driven into and out of scores of tunnels and bridges, making like a cross between West Point cadets and a line of Rockettes. After all, while this industry of ours is too poor to pick up the TV "tab," and while an automobile company is willing to put up the "gelt" for the air time, we suppose they are justified in the "commercials," even though Oldsmobiles are far afield from "Oscars."

BUT . . . when the great NBC, an acknowledged national network competitor for both motion picture productions ("RICHARD III") and for the public's entertainment attention, with no "dough" on the line and paid for every minute, takes advantage of the repeated "station breaks" to sell the unequalled listening audience on their own TV "matinee" show of the following day and days, it is thumbing its nose at the entire motion picture industry in a way that hurts. If anyone connected with the "Oscar" awards knew that the "station breaks" would be used as a means of distracting attention from the nation's boxoffices, and did not forbid it, the omission was stupid. If no one knew, and NBC did it without permission, the industry should refuse to allow them to again televise an "Oscar" show.

If no protest is made to such a smart-alec steal of competitive air time, this industry must admit that all pride in itself, and in its tremendous past, is not worth defending.

A "NEW" SERVICE FROM TOA

APPARENTLY HARD UP for some one service to bring regularly to its dues paying members, TOA has launched a "*new*" four-page monthly called "BUSINESS BUILDERS" and which it describes as "*a condensed idea stimulator.*" Of the nine "ideas" listed in the first (March) edition, we note such "stimulators" as: (1) dilled pickles, (2) free trading stamps, and (3) one-cent sale admissions, all guaranteed to set this industry back 20 years or more. To sum things up, the whole venture seems short on "*new,*" on "*ideas,*" and on "*stimulator,*" and only long on "*condensed.*"

While editorially admitting that "there are no new ideas," it is too bad that TOA had to ape similar departments in virtually every industry trade paper. And do it so badly!

GRIN OF THE WEEK

OUR ESTEEMED FRIEND, theatre owner Charles Behlen, Lexington, Ky., states positively that this actually happened in neighboring Nicholasville. A woman appeared before the County Judge to apply for relief money to have her eyes examined and to have glasses fitted. The judge sympathetically inquired: "Just how bad are your eyes?" And in a voice ringing with pathos, the woman replied: "Why Judge, I can't even see the picture on my new 24-inch TV set!"

And you think you have troubles!

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

...the one and onl
trade paper the whol
trade is talking abou
...because it is the onl
"really different" one

MOTION PICTURE

EXHIBITOR

ESTABLISHED 1918 · And a Truly Independent Theatreman's Paper ever since

The INDUSTRY'S
MOST "Theatre-Wise"
WEEKLY

You may
PAY more
but you'll never
BUY better
in trade paper
SERVICE!

JAY EMANUEL PUBS., INC.
246 N. Clarion Street
Philadelphia 7, Penna.

BROADWAY GROSSES

(As of this Monday)

Holiday Business Fills Tills

New York—With several spots indicating greatly improved business due to the Easter weekend, and with the Criterion heading for an all-time high with the opening of Howard Hughes' RKO release, "The Conqueror," business was definitely on the upgrade.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Anything Goes" (Paramount). Paramount held steady with a $42,000 second week.

"Carousel" (20th-Fox). Roxy, with ice show on stage, hit $47,317 for Friday through Sunday with the seventh week sure of an excellent $75,000.

"Serenade" (Warners). Radio City Music Hall, with Easter stage show, hit $110,000 for Thursday through Sunday, with the second session sure of $195,000, a jump from the previous week.

"The Conqueror" (RKO). Criterion was heading for $70,000 on the first week, a new all time house record.

"Alexander The Great" (UA). Capitol opened to an estimated $100,000 first week.

"On The Threshold Of Space" (20th-Fox). Globe claimed the opening week would reach $18,000.

"Patterns" (UA). Mayfair reported $18,000 for the opening week.

"Meet Me In Las Vegas" (MGM). Astor held steady with $27,000 for the third week.

"The Man With The Golden Arm" (UA). Victoria held at $19,000 on the 16th week.

"Miracle In The Rain" (Warners). Loew's State opened with $50,000 for the first session.

Goldberg Heads UJA Drive

New York—Leon Goldberg, United Artists vice-president and treasurer, last week was named chairman of the United Jewish Appeal industry division drive for 1956, it was announced following the first organizational meeting of the executive committee in the offices of Paramount president Barney Balaban. Adolph Schimel, U-I vice-president and general counsel who headed the campaign for the past three years, declared that the drive was very fortunate in securing Goldberg's services.

At the organizational meeting, Rabbi Herbert Friedman, a vice-chairman of the national UJA drive, outlined the tense security situation in which Israel today finds itself, and Balaban emphasized the importance of getting across to the public the "urgent needs" of the country. In accepting the leadership, Goldberg thanked the committee members for the support they had given Schimel during his tenure and expressed confidence in their cooperation in the present drive.

It was announced that the division will honor Schimel at a special luncheon on May 23 in the Park Lane Hotel and that Spyros P. Skouras, 20th-Fox president, was named committee chairmen for corporate gifts.

BUS STOP
NO PARKING

Question: Is the above Times Square, New York City, "Bus Stop" sign really publicity for the 20th-Fox picture of the same name or isn't it? Answer: The 20th-Fox publicity department says it is. What do you think?

NEW YORK

By Mel Konecoff

Konecoff

REGINALD ARMOUR, executive vice-president, Republic International, impressed us as a pretty level-headed and capable executive when we met him for the first time last week. He related how talk of a depression in the domestic market was making itself felt abroad with exhibitors uncertain as to whether to expand or not, fearing that they, too, may some day be faced with the problem of TV and a resulting diminishing market.

Right now, since the advent of commercial TV, the British market has fallen off some 14 per cent, and he called the TV shows there "very good," stating that they have adopted American shows. He opined that there was still a great motion picture market abroad and while "we have our problems, still the right product and the proper handling of our customers means good returns."

At the present time, his organization's returns from abroad make up 40 per cent of the company's total earnings. With the 22 to 24 features available for distribution abroad this year, he expected his own business to be increased by between 50 and 60 per cent over 1955, especially since there has been an improvement in quality.

Armour related that his last sales conference in Latin America in Rio de Janeiro was so successful that an hour television show was put on with each of the 35 delegates featured before millions of viewers. This was a TV first and who knows but that the entertainment was better than on some regular programs.

He reported that films made in the various countries of Europe were making inroads on American playing time which means that better product and a united

(*Continued on page* 22)

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

RKO Teleradio acquires interest in record firm (page 9).

Deaths

Technicolor representative George Giroux dies (page 7).

Distribution

Allied Artists sales meeting set for Chicago (page 22).

Financial

Broadcasting operations bring about rise in AB-PT earnings (page 10).

International

Swiss exhibitors visit Hollywood, plead for standardization of production techniques (page 18).

Distribution executive in Canada favors a Canadian film festival (page 18).

Legislative

Violence in films is criticized in Senate committee report; MPIC takes issue with findings (page 8).

ITOA favors poll of exhibitors by Senate (page 8).

Mel Konecoff

Republic's Reginald Armour discusses the industry's position abroad; Arthur Mayer is named to head promotion for C. B. DeMille's "Ten Commandments"; and John Huston reveals his future production plans (page 7).

Production

"Marty" and "The Rose Tattoo" get added impetus from Oscar awards (page 9).

Technicolor's Giroux Dies

Hollywood—Funeral services for George Russell Giroux were held last week in Wee Kirk O' the Heather. Giroux, who succumbed to a heart ailment while a patient in Crenshaw Hospital, had been local representative for the Technicolor Motion Picture Corporation since 1937.

INDEX

Volume 55, Number 23 April 4, 1956

Section One

Letters 4
Editorials 5
New York By Mel Konecoff 7
Showmanship Sweepstakes 15
The International Scene 18
Feature Article—"The Lone Ranger Hits The Bally Trail" 20
News Of The Territories 23

Section Two

Extra Profits .... EP-1—EP-8

Feature Reviews On "The Indestructible Man" (Allied Artists); "The Harder They Fall" (Columbia); "Jubal" (Columbia); "Gaby" (MGM); "The Birds And The Bees" (Paramount); "The Bold And The Brave" (RKO); "The Man In The Gray Flannel Suit" (20th-Fox); "Mohawk" (20th-Fox); "Alexander The Great" (UA).

Senate Unit Criticizes Violence In Films

Some Advertising Policies Also Hit By Kefauver Group; Support Of Production Code Urged, Cooperation Praised

Washington—Criticism of a certain portion of the industry for producing films which are overly violent, brutal, or sadistic was voiced last week in a report on motion pictures made public by the Senate Subcommittee to Investigate Juvenile Delinquency, headed by Senator Estes Kefauver (D., Tenn.). Films of this type, the Subcommittee stated, could furnish many of the "trigger mechanisms" to initiate and provide the content of delinquent behavior of emotionally disturbed children.

The report emphasized that while previous interim reports by the Subcommittee indicated that the deleterious effect of demonstrating violence to youth is of an unknown quantity, the final accumulation of evidence indicates certain kinds of printed and visual matter of this nature are "harmful." The legislators made six recommendations to reverse the trend to what they called "cinematic sadism," including the consultation of professional people by the Production and Advertising Code Administration; that the MPAA board inaugurate changes in the codes, where warranted; that the industry recognize the value of the code and assume its proper place as the objective reporter of social problems; that the public recognize its potential strength in shaping film makers' policies; that research projects be instituted to study the effects of mass media and the development of criteria therefrom on which to base product which can contribute to the healthy development of future citizens; and that major studios producing for television submit such films to the PCA for approval.

Strongly disapproved in the report was motion picture advertising in which "sex and violence" are linked together with pictures best described as "explosive," regardless of whether such matter accurately describes the film content. Public indignation, insistence of interested groups, and recent efforts by the Code Administrations prompt the Subcommittee, it was said, to view the future "optimistically" for the reduction of objectionable material.

Senator Kefauver lauded the industry for its cooperation in the Subcommittee investigation. The report is based on testimony taken at hearings held last June in Los Angeles, supplemented by staff studies of the correspondence files of various producers and the staff of the Production Code.

Republic Net Rises

New York—For the 13 weeks ended Jan. 28, Republic Pictures Corporation and its subsidiaries report a net profit after taxes of $773,641. For the 13 weeks ended Jan. 29, 1955, Republic and its subsidiaries reported a net after taxes of $383,207.

Columbia, Warwick Extend Agreement Three Years

NEW YORK—Columbia and Warwick Productions have signed a three year extension of their agreement under which Columbia has exclusive world-wide distribution rights to all Warwick films, it was announced last week by president Harry Cohn of Columbia and Irving Allen of Warwick.

The deal was negotiated here with Columbia officials by Allen and Harold Berkowitz, the production company's counsel and business representative.

In making the announcement, Columbia and Warwick revealed plans for an immediate multi-million dollar film production program which would include "Fire Down Below," to star Robert Mitchum, filmed in the British West Indies; "Interpol," to be filmed in police centers of the world; a major production to be filmed in Australia in conjunction with Charles Chauvel; "The Long Ship," to be shot along the actual routes of Viking exploration in the Scandinavian countries, Iceland, and Greenland; and an adventure film of the African bush, to be filmed on location.

MPIC Takes Issue With Senate Group's Findings; Calls Charges The Doing Of Pro-Control Forces

Hollywood—The Motion Picture Industry Council last week took issue with the report published by Senator Estes Kefauver and his Senate Judiciary Subcommittee on its investigation of the industry with reference to the influence of films on juvenile behavior. The legislators criticised the production of films which are "overly brutal, violent, or sadistic."

Speaking for the MPIC, which represents all the important guilds of the industry, president Ronald Reagan stated the investigation and findings of the Congressional group were based on the testimony of prejudiced witnesses who "have a long record of seeking to impose thorough control over the entire entertainment industry," adding that the "timing" of the report "smacks very suspiciously of politics" in this election year.

ITOA To Ask Senate To Poll Exhibitors

New York—In response to a remark made by Senator Hubert Humphrey (D., Minn.), chairman of the Senate Small Business subcommittee holding hearings on industry trade practices, the Independent Theatre Owners Association of New York was to specifically request the subcommittee when it met again this week to draw up a questionnaire to be forwarded to the nation's exhibitors for their views on film rental arbitration, production by divorced circuits, financial aid to theatre owners, and other pertinent points, it was declared last fortnight by Harry Brandt, ITOA president, following the first Washington hearings, at which exhibition aired its woes. Senator Humphrey commented on the second day of testimony that such a poll "would be very helpful" to the Senate group.

Brandt, who was a witness for exhibition at the SSBC sessions, said the questionnaire should be drawn up by the Congressional committee and returnable to it for compilation, because compilation by exhibition trade associations might be "colored." As far as his own association is concerned, Brandt went on, its views could be determined at any time a meeting were to be called.

In January, Theatre Owners of America dispatched a questionnaire to some 3,600 members representing 9,000 theatres to determine viewpoints on Federal regulation of the industry, divorced circuit production and distribution, arbitration, high film rentals, and other controversial issues, the results of which were not made public. According to a TOA representative, a number of answers to the questionnaire were introduced by TOA spokesmen at the SSBC hearings, but just what the answers were was not clarified. Herman Levy, TOA general counsel, stated before the hearings commenced that the findings would be published.

Distribution Views Unchanged On Rentals Arbitration Issue

New York—No evident change in distribution's position regarding the arbitration of film rentals was discernable following the industry hearings last fortnight in Washington conducted by the Senate Small Business subcommittee, when Theatre Owners Of America and Allied States Association witnesses made a strong bid for making rental terms an inherent part of the industry arbitration draft.

When asked their views, some distribution executives responded that nothing developed in Washington to cause them to change their positions that film rentals should not be arbitrable, and it was considered very unlikely that the film companies would alter their viewpoints, which will be spelled out this week when the Senate hearings are resumed following an Easter recess.

One sales executive argued that the present arbitration draft, rejected by Allied and tabled by TOA, carries provisions for the conciliation of film rental issues, but he acknowledged that it was a voluntary provision, as opposed to the binding one sought by the exhibitors. Long standing opposition to film rental arbitration has been based largely upon arguments that the prices of merchandise cannot be arbitrated, that prices must be determined between buyer and seller, that it would prove unworkable, and that there is no comparable arbitration of prices in other U. S. industries.

"Threshold" Premiere Draws Gala Crowd

WASHINGTON—The greatest turnout of Congressional and military officials at a motion picture event in the nation's capital saw fully 60 per cent of the House of Representatives, one-third of the U. S. Senate, and top Air Force officers present at Loew's Capitol last fortnight for a special preview of "On The Threshold Of Space," 20th-Fox CinemaScope production.

The gala, advance showing of the romantic drama dealing with jet-age research and space experimentation by the U. S. Air Force was hosted by Spyros P. Skouras, president, 20th-Fox, who arrived with film executives Charles Einfeld, vice-president; W. C. Gehring, vice-president; C. Glenn Norris, easteren sales manager; and Martin Moskowitz, Atlantic division sales manager.

Co-hosting the event, followed by a special reception in the Grand Ballroom of the Willard Hotel, was the Air Force Association, represented by a large, distinguished roster of military leaders.

Radiating all the atmosphere and excitement of a film premiere, and despite a heavy snowfall, the preview attracted thousands who lined the streets around the theatre to view proceedings. The oocasion got underway with a parade to the theatre by Air Force units stationed in the District of Columbia. A U. S. Air Force Ceremonial Drill Team acted as a guard of honor through which the dignitaries passed. Covering the event were newspaper and wire service photographers as well as a team of Movietone newsreel lensmen.

"Marty," "Rose Tattoo" Find Oscar Providing Them With New Appeal

NEW YORK—Elaborate promotional plans to capitalize on the Academy Awards Oscars won by United Artists' "Marty," best picture of the year, and Paramount's "The Rose Tattoo," for her work in which Anna Magnani took the best actress award were being formulated last fortnight in the wake of the full-scale press, radio, and television coverage given to the annual Academy of Motion Picture Arts and Sciences event. The Awards presentations were viewed by a nationwide television audience estimated by NBC at 46 million.

The Hecht-Lancaster production of "Marty," for his performance in which Ernest Borgnine was named best actor of the year, went into 400 situations, according to William J. Heineman, UA vice-president in charge of distribution, while Paramount officials estimated that the Hal Wallis production would display Miss Magnani to at least 3,500,000 moviegoers within the following 10-day period. The film was booked in more than 100 key cities, with close to 800 situations involved.

Jacon Film Distributors, handling the distribution of the Japanese-made "Samurai," winner of an award as top foreign language film, was ordering additional prints to fulfill orders, it was stated by president Bernard Jacon, who estimated that the honorary Oscar for the picture improved its playing time possibilities 200 per cent.

In the case of "Marty," the film enjoyed its second round in the New York metropolitan area last week on the RKO circuit, having already played the Loew's circuit. Heineman said that UA ordered 200 more prints, bringing the total order to 475 prints. The low-budget production, which had already played 6,200 situations, would have 5,000 repeat bookings and 10,000 new ones, it was predicted by the executive, who said that he thought another "hundred thousand or so" would be spent to reactivate previous publicity campaigns on the film.

A Paramount spokesman who said his company took a "calculated risk" in going slow on the release of "The Rose Tattoo" in the hope of securing one of the top category Oscars, disclosed that the production would be put in mass release, backed up by Oscar publicity. One official estimated that additional earnings accruing from he Academy Award would tally $500,000 to $1 million, noting that eight nominations for the picture previous to the actual awards had boosted its box-office enormously in 150 situations.

Josh Logan, center, belatedly accepted the Screen Directors Guild outstanding achievement award for Columbia's "Picnic" recently from George Sidney, while Kim Novak looked on.

Blumenstock Gets New Pact

WASHINGTON—A statement filed with the Securities and Exchange Commission by Warners last fortnight disclosed a new three-year contract between the film company and Mort Blumenstock, its vice-president in charge of advertising and publicity. The contract, which went into effect at the beginning of this month, provides Blumenstock with remuneration of $1,500 per week, plus $250 per week for expenses.

RKO Teleradio Acquires Interest In Unique Records, O'Neil States

NEW YORK—With the acquisition of an interest in Unique Records, RKO Teleradio Pictures, Inc., last week announced its entrance into the record field. Thomas F. O'Neil stated that this affiliation represents the first step toward actively entering the recording and music publishing field.

Unique will continue to operate with its present staff but will expand into the package field, which will include an addition to popular music, a complete and balanced line of classical, folk, country, and children's music.

O'Neil further added, "By extending our activities into the recording and music publishing fields, we are further intensifying our desires to have RKO Teleradio Pictures provide the maximum in entertainment services to the general public."

All songs recorded by Unique and distributed under its current two labels, "Unique" and "Point," now become part of the RKO Teleradio Pictures, Inc., grouping. O'Neil said that Unique's current management, headed by president Joseph Leahy, will continue to operate the firm and its two music organizations, Britton Music Corporation and Lamas Music Corporation. Other officers are Stanley Borden, vice-president and general manager, and Martin J. Machat, secretary.

Cooperman Joins Jacon Firm As Western Division Head

NEW YORK—Alex Cooperman, veteran west coast distribution executive, has joined Jacon Film Distributors, Inc., as western division representative, it was announced last week by Bernard Jacon, president of the new company. Cooperman will cover the 11 western states on behalf of Jacon Films.

Immediately prior to his affiliation, Cooperman had been west coast division manager of IFE Releasing Corporation, since its inception. During his 22 year career in the industry, he was previously associated with MGM, Eagle-Lion and Lux.

Continental In Dallas

NEW YORK—In line with its current expansion program involving the opening of branch offices in key cities coast to coast, Continental Distributing, Inc., Frank Kassler, president, last week announced the opening of its latest exchange in Dallas, under the management of Ray Jones. New office will handle the Texas, Oklahoma, and New Mexico territories for Continental.

South Gets "Goodbye" Bow

NEW YORK—Walter Brennan, Phil Harris and Brandon de Wilde, stars of Warners' "Good-bye, My Lady," and William Hopper, who is prominently featured in the Batjac production, will head the list of celebrities who will participate in the film's gala world premiere at the Albany, Albany, Ga., on April 11. The event, which will be accorded extensive press, TV, and radio-coverage, will launch a 370-theatre, four-week saturation booking.

Hearing Snapshots After Some Reflection

PHILADELPHIA—After a week of reflection, these are some of the impressions which remain concerning exhibition representatives' testimony before the Senate last fortnight.

TOA President Myron Blank was convinced that exhibitors need 450 pictures per year and an arbitration agreement whereby all contracts would be subject to review. . . . All witnesses agreed that current conditions forced exhibitors into the policy of competitive bidding. . . . Senator Schoeppel came across as a staunch foe of industry regulation by the government and appeared quite interested in why TOA and Allied had at last agreed on joint action, asking whether the primary reason was to obtain preemptive exhibition rights for circuits should they enter production. . . . Herman Levy, TOA counsel, agreed on questioning from legislators that arbitration of film rentals could very well be a two-way street, with distributors being granted the right of seeking rental adjustment upward. . . . Expanding on Robert J. O'Donnell's plea for tax relief, Blank stated the competitive TV was without such a tax burden and Senator Humphrey agreed that the situation was unfair. . . . While ITOA president Harry Brandt was on the stand, the point was made that exhibitors generally would favor a return to block booking with cancellation privileges. . . . Allied's Trueman Rembusch explained his difficulties in attempting to obtain Samuel Goldwyn's "Guys And Dolls" in testimony designed to illustrate some distribution abuses . . . . Senator Humphrey was loud in his praise of Variety Clubs International whose work in Minnesota he seemed well acquainted with. . . . Julius Gordon, speaking without a prepared statement, held the complete interest of the committee with his factual report on industry conditions in other countries. . . . Rembusch and Allied president Rube Shor also made an obvious favorable impression. . . . Allied counsel and board head Abram Myers seemed indefinite and fumbled through some questions that an experienced theatreman could have answered better. . . . If a star attraction had to be chosen that award would have to go to Brandt.

When Loew's managers in the metropolitan area met at Loew's Theatres, Inc., home office in New York recently, Lillian Roth, author, MGM's "I'll Cry Tomorrow," met with Ernest Emerling, national advertising and publicity director, and Eugene Picker, vice-president and head of Loew's in-town theatre operations.

20th-Fox Stockpile Will Aid Promotion

NEW YORK—Spyros P. Skouras, president, 20th-Fox, in a meeting of company executives at the home office last fortnight, disclosed the implementation of plans to stockpile by the fall of this year a number of scripts and top-drawer CinemaScope attractions to facilitate their merchandising and promotion along custom-tailored lines.

Reporting optimistically on his recent 10-day trip to the studio, Skouras said that plans have been set in motion, as part of the company's amplified production and release program of 34 attractions budgeted at $100 million dollars, to enable script and picture preparation at longer range than heretofore possible.

The stockpiling program, he added, will assure exhibitors a steady flow of boxoffice-powered pictures released at their most advantageous times, according to their particular story lines, cast values, and national pre-selling, advertising, publicity-exploitation campaigns.

Skouras hailed Rodgers and Hammerstein's "Carousel" and "The King And I," the first two CinemaScope 55 releases. He further revealed that "Can Can," the long-run Cole Porter Broadway musical, also will be made in CinemaScope 55. Other films on the release schedule were also discussed.

Among the principals seen at the Academy Cinema Editors' sixth annual Awards Banquet held in the grand ballroom of the Beverly Hilton Hotel recently were, left, standing, Ferris Webster, William A. Lyon, A.C.E. president Warren Low, Gene Ruggiero, Charles A. Nelson, and George Boemler; and, seated, Yvonne De Carlo, film editor Alma Macrorie, and Joan Fontaine; and right, Jerry Wald, Columbia executive vice-president in charge of production, who made the principal speech, with Miss Fontaine, Miss De Carlo, and Low.

74 Per Cent Rise In AB-PT Earnings

NEW YORK—A net increase in earnings of 74 per cent in the 1955 scale year over the previous year was reported for American Broadcasting-Paramount Theatres in the company's annual report to stockholders mailed out last week. President Leonard Goldenson disclosed that theatre income tallied $110,503,000, compared with $115,916,000 in 1954, a decline of approximately four per cent, but the total income from the American Broadcasting Company division and other interests was a record $194,662,000, with the result that AB-PT net earnings aggregated $8,218,000, or $1.89 per share of common stock, based on the number of shares outstanding at the end of each quarter, after preferred dividends of $488,000. These were compared with 1954 earnings of $4,722,000, or $1.06 per common share after preferred dividends of $534,000. The provision for taxes in the fiscal year was $7,794,000, compared with $4,921,000 in the earlier year.

With capital gains standing at $155,000, or four cents a common share, compared with $210,000, of five cents a common share, in 1954, combined net earnings totaled $1.93 a common share, against $1.11 the previous year, There were 4,138,165 common shares outstanding on Dec. 31 last, compared with 3,968,487 outstanding at the end of 1954. The total income of last year was an increase of $5,866,000 from the $188,796,000 of 1954.

The ABC division's operating income, the report further revealed, increased to $81,117,000 from $70,424,000 in 1954, showing a profit last year against a loss in 1953 and 1954. The television network reported a 53 per cent increase in gross time billings and its program structure is being further strengthened and broadened, especially in the daytime, it was stated. Goldenson blamed the decline in theatre revenue on the progressive disposition of theatres and on the lack of top quality films in release, particularly in the fourth quarter, which accounted for most of the balance.

Pattinson Upped By 20th-Fox

LONDON—Murray Silverstone, president, 20th-Fox International Corporation, has announced that James F. Pattinson, director of sales, 20th-Fox interests in Britain, has been elevated to the post of managing director of that organization.

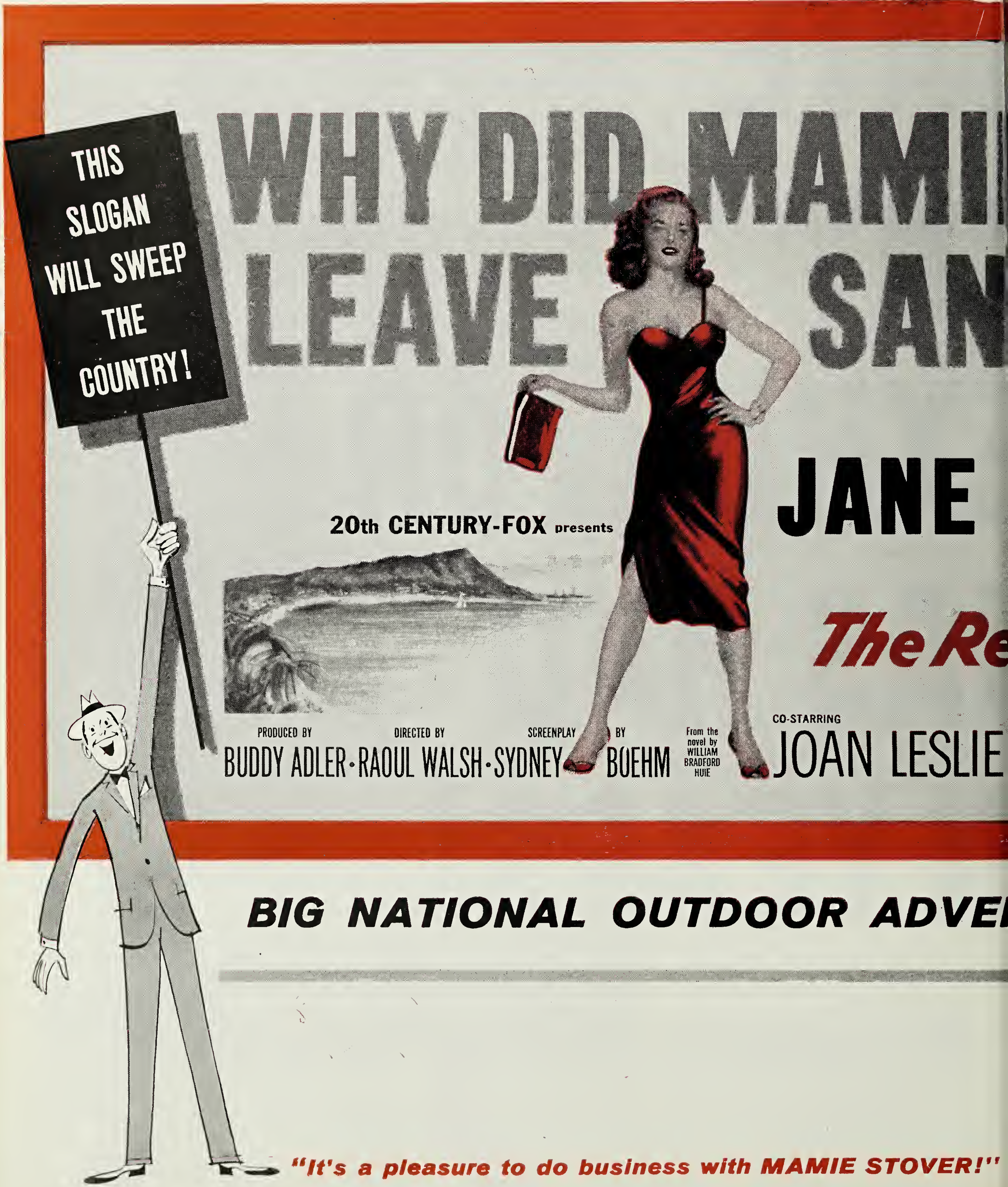
Pattinson celebrates next month his 25th year with the British company. Silverstone added that Albert Cornfield will supervise the activities of 20th-Fox in Britain, on the continent of Europe, and in the Middle East and together with Basil Litchfield will continue to represent 20th-Fox on the board of Gaumont British.

Silverstone also announced that Pedro Lopez has been promoted to manager of Puerto Rico, succeeding Henry King, resigned; Carlos Herrera, formerly assistant to Mexico managing director Allen M. Noye, is now head of the 20th-Fox office in Bogota, Colombia, succeeding John Finder, now manager of Venezuela. Albert Leonard, former manager, Venezuela, has been transferred to the home office to take charge of the 16mm. operation.

THE BEST DATE ANY EXHIBITOR HAS HAD IN YEARS!

She's equipped to extend your playing time...

The Sensational 28-Sheet Il
For Making Your Box-O


THIS SLOGAN WILL SWEEP THE COUNTRY!
WHY DID MAMI
LEAVE SAN
20th CENTURY-FOX presents
JANE
The Re
PRODUCED BY BUDDY ADLER · DIRECTED BY RAOUL WALSH · SCREENPLAY BY SYDNEY BOEHM
From the novel by WILLIAM BRADFORD HUIE
CO-STARRING JOAN LESLIE

BIG NATIONAL OUTDOOR ADVE

"It's a pleasure to do business with MAMIE STOVER!"

trates **MAMIE'S** Technique
ce Dreams Come True!

STOVER HAVE TO
FRANCISCO?

SSELL · RICHARD EGAN in

lt of Mamie Stover

MOOREHEAD MICHAEL PATE CINEMASCOPE® COLOR by DE LUXE

ING CAMPAIGN PRE-SELLS MAMIE!

See What Else 20th Is Doing!

20th PRE-SELLS MAMIE FROM COAST-TO-COAST!

ON BILLBOARDS!

Hitting key markets everywhere at the peak of the springtime driving season ... creating that mighty one-extra-for-the-road impression ... just in time to do you the most good!

ON RADIO and TELEVISION!

including network TV appearances by Jane Russell on "Person to Person" and The Perry Como Show, plus important segment of General Electric 20th Century-Fox Hour!

MAMIE SELLS HERSELF, TOO!

MAMIE'S
best-selling book
AVAILABLE!

The Revolt of Mamie Stover

If You Wonna See Mamie Tonight

MAMIE'S
Sheet Music
AVAILABLE!

MAMIE'S
Song smash recorded by
JANE RUSSELL on Capitol
AMES BROS. on RCA Victor
AVAILABLE!

MAMIE'S
TV Teaser Trailers
AVAILABLE!

MAMIE'S
Production Trailer
AVAILABLE!

IN FACT...
MAMIE'S
AVAILABLE!

Call 20th today!

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 40

George Nonamaker
Editor

Good Will Tieup Wins $100 Sweeps Award

PHILADELPHIA — Bob Walker, Unitah, Fruita, Colo., has emerged the winner of SHOWMANSHIP SWEEPSTAKES contest Number 40 this week and has won MOTION PICTURE EXHIBITOR'S $100 for a stunt that has proven an excellent tie-in with the local newspaper and makes for all around good-will.

WINNING ENTRY

SUBSCRIPTION PARTY AND SHOW

Submitted by Bob Walker
Unitah, Fruita, Colo.
221 seats • 40 cents top admission
Rural patronage.

My local editor like most country publishers never has as much local news as he would like, nor as many paid up subscribers. To secure more subscribers he tried tieups with Boy Scouts, clubs, etc., but they never got the job done for him.

I approached him with the idea of a show for just his subscribers and their families. Admission this one night would be limited to only those with a paid-up subscription.

My suggestion was that the paper secure some donated prizes from advertisers and persuade them to stay open later on the evening of the show, and use the theatre for their advertising.

The idea got him more new subscribers than anything he had tried to date, and we filled the house with happy folks. I benefited by putting my coming attractions on the screen and by attracting some people who rarely came to the theatre.

During the drawing for the prizes I gave the folks the pitch about helping to make the paper, The Fruita Times, the kind of publication they wanted it to be by calling in their news. I also got in a personal plug for the theatre, future attractions, etc.

The editor ran a co-op full page ad on the show on two consecutive weeks with the theatre ad running no charge. He was so impressed with his success in the venture that he wants to repeat it again; and as we were talking it over I thought it might be something a lot of other small theatres could use to build up a better relationship with their local paper. I also ran a gratis trailer on the screen plugging the paper. Consequently, it is never any problem for me to get anything I want in the way of publicity in the Fruita Times.

Since I was once an ad man, I occasionally help the local publishers out by drawing up a layout and making up some ads for them to sell. The co-op ad, mentioned above, was a double truck in the center section of the paper and was also my brain child and I made up all the ads so that they could sell them easily.

New Contest Picture Should Prove A "Natural"

PHILADELPHIA—Newest entry in SHOWMANSHIP SWEEPSTAKES has now been posted on Columbia's "The Harder They Fall," based upon Budd Schulberg's best-selling novel about the seamy side of boxing.

The contest runs from 26 weeks starting on April 4.

Meanwhile, there will have to be a playoff between the four contestants with whom money is riding on the RKO $500 as first prize on "Pancho Villa."

The new Columbia "inside the fight racket" film features a cast including Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Max Baer, Jersey Joe Walcott, and Edward Andrews. The film is not only packed with "fight atmosphere" and angles; but has Bogart in one of his most power-packed roles.

RUNNER-UP NUMBER 1

"THE TREASURE OF PANCHO VILLA"

Submitted by Paul J. May
Lake Drive-In, Pascagoula, Miss.
466 speakers • 50c top admission
Small town patronage.

I plugged this picture nightly over the public address system at intermissions for two weeks prior to playdate.

A display was made in the concessions building consisting of a 40x60, and 8x10 stills in color, the horses from the drive-in's merry-go-round and bricks painted gold and sand from the beach. The entire display cost 30 cents extra for gold paint. This display was a week in advance of playdate.

One thousand two hundred handbills were printed and numbered with copy as follows: "No. 1054. This not a parking ticket. It is a treasure ticket. This is an invitation and reminder to see 'The Treasure Of Pancho Villa' at the Lake Drive-In (dates). If the number of this ticket matches the numbers posted in Haigler's Super Market, or in our concession stand, you win $5.00 worth of groceries of your choice at Haigler's Super Market. Ten numbers will be posted—Five at Haigler's and five at the Lake Drive-In. $50.00 worth of groceries free."

These "tickets" were put one to a car under the windshield wipers on practically every car within 10 miles. They were paid for by the market, who also gave away the groceries. The people had to come into the show to check the numbers posted in the concession stand and the only time they could check them was during the run of "The Treasure Of Pacho Villa."

"Sure, I'm Ten Months Early"
I've COME TO SEE...
THE TREASURE OF PANCHO VILLA
LAKE
What W
APPLIA

Just before playdate I had a Santa Claus downtown all day as street bally. He carried a sign "Sure, I'm 10 months early; but I've Come To See 'The Treasure Of Pancho Villa' Showing At The Lake." I also had play dates and 22x28 inserts posted on my car; and accompanied Santa on his rounds. The car was equipped with a public address system as Santa walked the streets, went into the various stores, stood on street corners, I drove the streets plugging the picture.

I had seven inserts posted around town and one three-sheet posted along one of the busy streets. I also had my theatre employes wear cowboy hats imprinted "See The Treasure Of Pancho Villa" in advance of playdate.

The entire cost of the campaign was approximately $7.00, excluding regular radio and newspaper coverage.

RUNNER-UP NUMBER 2

ARTISTS AND MODELS

Submitted by Milo E. Pullin
Hub, Rochelle, Ill.
990 seats • 50 cents top admission
General patronage.

The title, "Artists And Models" seemed to me a natural exploitation, and I made the most of it on a small budget. One thing, this is a small town and we have no radio or television stations and only a bi-weekly paper, so all of our advertising must be in the form of lobby or window tieups and street gags.

First, well ahead of the showing of the picture we started a "Miss Artists Model" contest with local merchants furnishing prizes for all contestants. We received some publicity in the local paper, but depended on a large lobby board for best publicity. We had six finalists and had the finals on stage on a Sunday night. To add to our publicity we put pictures and a lettered window card in each window of a sponsoring merchant for the

contest. Then, dressed as an artist in a smock and beret and false moustache, I painted some modern art (?) pictures in the lobby the preceding Sunday of playdate and offered free passes for the best name for it. This was really fun, answering all the questions of "what is it?". I'm no artist, but anyone can draw cubes, circles, triangles, and lines with lots of color.

Then the day before playdate I arranged to have a window on the busiest corner in this Saturday shopping town with a three-sheet cutout of the picture as background, painted another modern art (?) picture; and had them standing out in the cold watching with that same "what-is-it?" attitude. Incidentally, I also got free title sheets of "Inamorata" and used them for a music store type window and on the front doors of the theatre and merchants' doors.

The winner of the "Miss Artists Model" contest proved to be Donna Van Matre.

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

RKO RADIO PICTURES, INC.

$500.00 on—

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

COLUMBIA PICTURES

$500.00 on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

RUNNER-UP NUMBER 3

SELLING A SHORT

Submitted by Wayne Berkley Eskin, Richland Center, Wis.

513 seats • 50 cents top admission
Small town and rural patronage.

All too often a short subject with boxoffice potential is neglected when a little push on the short would have helped the gross. Like many other exhibitors, we saw in "Devil Take Us," an RKO short subject which could be used to bolster business, so we went to work on it and even though the feature picture was a re-issue, we had a much improved midweek run. What we did was simple, yet it not only paid off well at the boxoffice, but immeasurably well in public relations.

We first arranged a private screening of the subject for all insurance men who handle automobile insurance. After the screening, the film was discussed, and we submitted our plan to have them sponsor the film, so to speak, and underwrite the cost of the entire high school student body to attend the theatre on the nights it was to be publicly shown. They were most enthused since our traffic death toll had been pretty high, and accepted the cost of the student plan, which we offered them at 25 cents a student, paid for a co-op ad, and the tickets to be used by the students. Six insurance companies went for the plan, which cost them $15 each. This covered the cost of the co-op ad in the newspaper as well as the special tickets. The newspaper kicked in with part of the ad, so there was no cost to the theatre whatever. Our cost was 15 cents for one one-sheet, used in the lobby along with headline clippings of fatal automobile accidents.

The special tickets were distributed by the school and were graciously accepted as many of the students were taking courses in driving instruction.

RUNNER-UP NUMBER 4

CONTEST NUMBER 40

SELL YOURSELF

Submitted by C. A. Morris Morgan, Morgan, Minn.

360 seats • 50 cents top admission
Town and rural patronage.

Here is a plan that can be used in almost any town to increase business and keep the theatre in the public eye.

First contact your newspaper editor and get a price for an entire ad-page. Next have four or five pictures taken, one of the marquee, the concession counter, the booth, and one picture of your wife and yourself. Out here, people are very interested in what makes movies tick.

Then, write a brief story about some of your experiences in show business and interesting situations that have happened in the theatre.

Next, spend a day or so contacting your merchants, selling them an ad to be placed around your picture and story.

In addition, we used the gimmick "find your name among the ads on this page and win a free ticket to the Morgan." Six names were placed among the ads and every one was called for at the boxoffice.

All in all we got advertising on the theatre and made a profit of $30 on the advertising.

This plan can be used on an 18 week deal or for as long as you want using a different merchant and business firm each week. Try it . . . it's fun!

"The Prisoner" Claims Attention In Boston

BOSTON—Heavy emphasis upon the established reputation and proved popularity of Alec Guinness and the critical reaction to the New York premiere of Columbia's "The Prisoner" was a prime consideraton of manager Viola Berlin in recently developing her campaign for the film at the Exeter Street.

The picture, the first offering of Columbia's special imported films division, won the "best foreign film" award of the National Board of Review and other prizes, and broke boxoffice records at the Plaza, New York City, in its American premiere.

Consequently, Miss Berlin relied heavily on the New York reviews and the honors accorded "The Prisoner." Special posters listing the various awards and carrying review excerpts were secured from the Columbia home office, and these were put up at the theatre. In poster form, some were distributed to schools, colleges, and libraries, others to newspapers, TV, and radio stations.

The New York reviews were incorporated also on a special postal card which was sent to a 5,000 name mailing list secured from a local legitimate theatre.

Banking on the past successes of Guinness, Miss Berlin also made heavy use of a poster displaying the actor in many of the various "faces" he has employed in his past films. Two newspapers used similar stills in layouts and a third paper had its artist do a multi-column drawing based on the same theme.

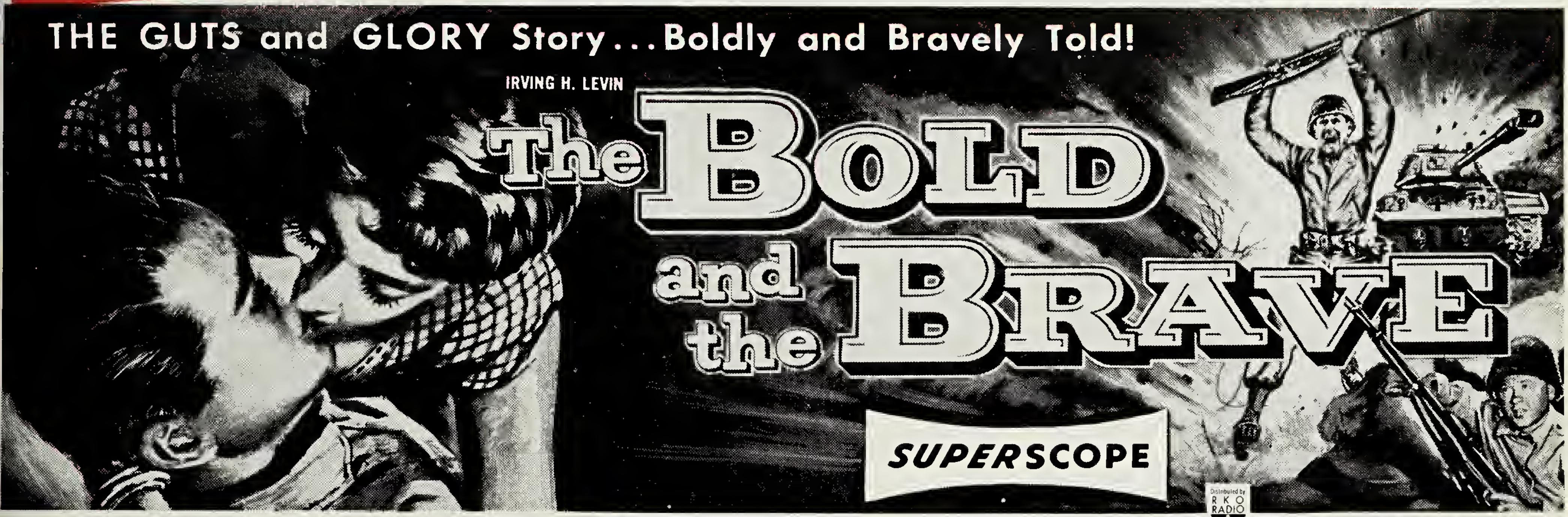
A television program developed a contest based on the pictures of Guinness in his previous roles. The stills were displayed and viewers were required to list the titles of the pictures they represented. Of course, "The Prisoner" came in for plugs all along the line.

In extending her campaign, Miss Berlin obtained no less than 14 windows in stores in his downtown area. Over 25 branches of the Boston Public Library used book marks supplied by the theatre and tied in with a number of recent books written on such subjects as "brainwashing" and prisoner interrogation in totalitarian countries. A special preview for opinion makers also developed great word-of-mouth publicity for "The Prisoner" and Catholic schools and colleges were particularly interested when it was brought to their attention that the central character, portrayed by Guinness, is a Cardinal.

KEEP YOUR BOXOFFICE EYE on the BROADWAY-CAPITOL,

DETROIT

and on the entire Butterfield Circuit


THE GUTS and GLORY Story... Boldly and Bravely Told!
IRVING H. LEVIN
The BOLD and the BRAVE
SUPERSCOPE
Distributed by RKO RADIO

WENDELL COREY · MICKEY ROONEY · DON TAYLOR · NICOLE MAUREY

with JOHN SMITH · RACE GENTRY
A HAL E. CHESTER Production · Directed by LEWIS R. FOSTER
Story and Screenplay by ROBERT LEWIN

R K O The Showmanship Company,
is launching another picture destined
to get **IMPORTANT MONEY** for **YOU!**

The International Scene..........

Canada

Film Festival Urged For Canadian Industry

TORONTO—Canada, the country that can form such an excellent bridge between Britain and United States, has been suggested as the site for an international film festival by a distribution executive, Jack Labow.

Labow, general manager, RKO Distributing Corporation of Canada, Ltd., feels that such a festival could help stimulate interest in films and perhaps attendance at theatres.

He pointed out that Canada has become the land to which immigrants of many countries have come to make new homes, and the fact that geographically Canada is ideally suited.

Truly an international country, Canada could become the site for such a festival, stated many private sources in the industry on being apprised of Labow's ideas.

Labow expressed his views to Mrs. Helen Langham, film officer for the Stratford Festival, which intends to have film showings this year. The Stratford Film Festival will not be like those of Edinburgh or Cannes, at which the latest films from each country compete for awards.

"The opportunity for a film festival at Stratford, or anywhere else, has been available for years," said Labow, "yet no Canadian critic, commentator, distributor or organization has had either the imagination or energy to bring it into being."

He cited the phenomenal success of the Academy Award contests, sponsored by the public relations committee, Motion Picture Industry Council of Canada, as an example of what can be done if the desire is there. He thinks it would be a good idea to have it at Stratford, but isn't sure that the Festival officers will see it that way.

Canadian Comment

Election time has rolled around again for the Canadian Motion Picture Distributors Association. Charles Chaplin, general manager for United Artists in Canada, who was largely responsible for the introduction of the Academy Award Contests in this country on a national scale, was reelected to his post as president. Vice-president is Mark Plottel, general sales manager, Empire-Universal Films. . . . Dates for the annual industry meetings, to be held in Toronto, have been set. Nov. 19 is the opener with the annual meeting and luncheon of the Motion Picture Theatres Association of Ontario. The annual meeting of the National Committee of Motion Picture Exhibitors Associations follows the next day. The industry-wide Motion Picture Industry Council of Canada follows on the 21st, while on the evening of the next night, the annual Pioneer of the Year Award Dinner is to be held.

Birgitta Andersson, selected recently as "Miss Helen Of Troy" of Sweden, visited the Warners lot and was given the key to the studio by executive producer Jack L. Warner.

CINE CHATTER: Famous Players Canadian Corporation has continued its regular dividend payments of 37½ cents on the common shares for the first quarter of 1956, which were paid March 26 to stockholders of record March 2. Eastern Theatres, Limited, a subsidiary which operates the Imperial, Toronto, paid a $2 dividend Feb. 28 to its stockholders of record as of Feb. 20. . . . Visit to Toronto of Trevor Howard, Yana, and Bill Sparks, for the premiere of Columbia's "Cockleshell Heroes" at the Odeon, Toronto, drew a tremendous amount of publicity from newspapers, TV, and radio. . . . Using Quebec City's annual winter carnival as a setting, a feature-length film will be made by Rene Sarvil, French actor and author. The plan has been discussed with Roger Vezina, director general, Quebec Theatre of Commerce. Interiors will be shot in Paris, and French-Canadians will play the leads. Shooting will begin next winter. . . . Three houses in Quebec closed recently. They are R. St. Pierre's 450-seat Capitol in Senneterre, R. Matte's 500-seat Plaza in Buckingham, and J. Croisetiere's 250-seat Oasis, also in Buckingham. All three showed both English and French films. . . . A stock issue of $72,500 is being offered by Mannitona Pictures Corporation, Limited, organized by Melburn E. Turner, Gerald A. Scott, John E. Cliff, and A. Gerald Woodley, Gananoque, Ont. First preference shares at $100 have a six per cent yield and carry a bonus of common shares at the rate of five each. The company was organized to "meet the need for a truly Canadian feature-length motion picture industry" and boost tourism in the area through its productions. . . . Posters and other advertising material of Alliance Films Limited will now be distributed by Theatre Poster Service Limited, following an agreement between Jay Smith, head of Alliance, and Murray Sweigman, president of the theatre poster company. . . . The Ontario Board of Censors classified 13 pictures as adult during February. . . . Two theatres were destroyed in recent fires, the 150-seat Frontier, Saskatchewan, which had been operated by the Board of Trade, and O. E. Fontaine's 523-seat Empire, one of two houses in LaTuque.

Swiss Exhibs Plead For Standardization

HOLLYWOOD—A plea for a standardization of screen size and projection processes was brought here last week by a group of 14 Swiss exhibitors.

At a reception given for the visitors by Allied Artists studio at the Hollywood-Roosevelt Hotel, Rudolf Moch, sales manager for Columbus Film, Inc., of Zurich and the spokesman for the visiting exhibitors, said, "I would like to point out that the Swiss cinema owners very much would appreciate it if the producers aimed at a standardization of the size of the pictures and of the projection technique. As do exhibitors of many other European countries, we find it impossible for economic, technical, and practical reasons to introduce all the different screens and different projection processes."

Hoch, whose company represents Allied Artists in Switzerland, said that his customers have found much to say in favor of the new Allied Artists product.

With one exception, films primarily aimed at the juvenile trade will flop in Switzerland, he pointed out, because, except to see animated cartoons, children under 18 are prohibited from attending film theatres.

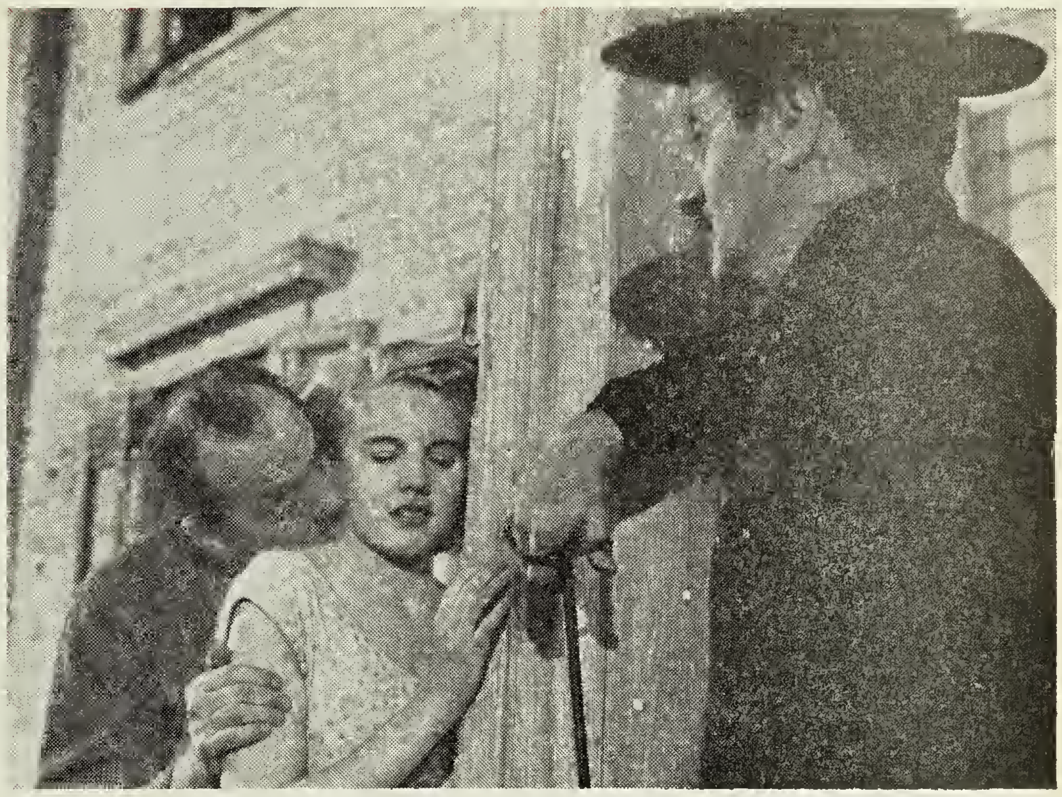
For the first time, the Swiss exhibitors saw a motion picture in a drive-in theatre. As guests of Allied Artists and Pacific Drive-In Theatres, they saw "World Without End" at the Olympic.

After weekending in Las Vegas, Nev., they visited MGM and 20th-Fox studios.

Fourteen Swiss theatre executives were guests of Allied Artists at a recent reception at the Hollywood Roosevelt Hotel, Hollywood. Host and hostess at the affair were Vincent H. Fennelly, who produced "Crime In The Street," and Lisa Montell, featured in "World Without End." Left to right are Viktor Kehler, Wallisellen; Mrs. Johanna Blum, Zofingen; Mrs. Karl Huber, Basle; Mr. and Mrs. Adolph Leemann, Kunacht; Miss Montell; Josef Frei, Kloten; Mrs. V. Ammann, Basle; Mrs. Adele Ramjoue, Basle; Fennelly; Mrs. Jules Lesegretain, Neuchatel; Willy Hell, Berne; Jules Lesegretain, Neuchatel; Mrs. Emma Walsh, Basle; Karl Huber, Basle; and Rudolf Hoch.

GREAT TALENT MAKES GREAT PICTURES!

Elia Kazan, winner of two Academy Awards as best director, frames triangle scene for his new picture "Baby Doll." Powerful drama by famed author-playwright Tennessee Williams stars three of Broadway's most gifted players *(right)* Karl Malden, Carroll Baker, Eli Wallach. Produced, directed by Kazan, "Baby Doll" is now in final editing stage.



Flanked by supersonic jet plane, producer-director Mervyn LeRoy confers with star William Holden on Beirne Lay Jr.'s exciting screenplay, "Toward the Unknown" on location at Edwards Air Force Base. Picture is Holden's first Toluca production for Warner Bros. *(WarnerColor.)*

Suspense master Alfred Hitchcock, convinced he has the right man for "The Wrong Man" in Henry Fonda, confers with star on upcoming production based on original screen drama by noted playwright Maxwell Anderson.

Brilliant young stars Natalie Wood and Tab Hunter find romance in drama-charged western, "The Burning Hills," scripted by Irving Wallace from Louis L'Amour's novel, directed by Stuart Heisler, produced by Richard Whorf. *(In CinemaScope and WarnerColor.)*

Jack L. Warner presents key to studio to Marilyn Monroe in welcoming star to Warner Bros. for Marilyn Monroe production, "The Sleeping Prince." Miss Monroe will co-star in picture with Sir Laurence Olivier, who will also co-produce and direct.

James Stewart, Spencer Tracy, Leland Hayward discuss prize productions. Stewart stars in Hayward-Billy Wilder production of Charles Lindberg's Pulitzer Prize book, "The Spirit of St. Louis," directed by Wilder. *(CinemaScope, WarnerColor.)* Tracy stars in Hayward production of Pulitzer-Nobel Prize author Ernest Hemingway's "The Old Man and the Sea," which Fred Zinnemann directs. *(WarnerColor.)*

WE'RE DOING THINGS HERE AT WARNER BROS.

"Lone Ranger" Hits Bally Trail

Veteran Western Hero Meets His Many Fans To Aid Film Openings

Lone Ranger
TODAY ONLY
Ranger
PARI

In front of the Worth, Ft. Worth, Tex., Clayton Moore, as "The Lone Ranger," is greeted by manager Ray Jones, as fans, young and old, watch ceremonies welcoming the star.

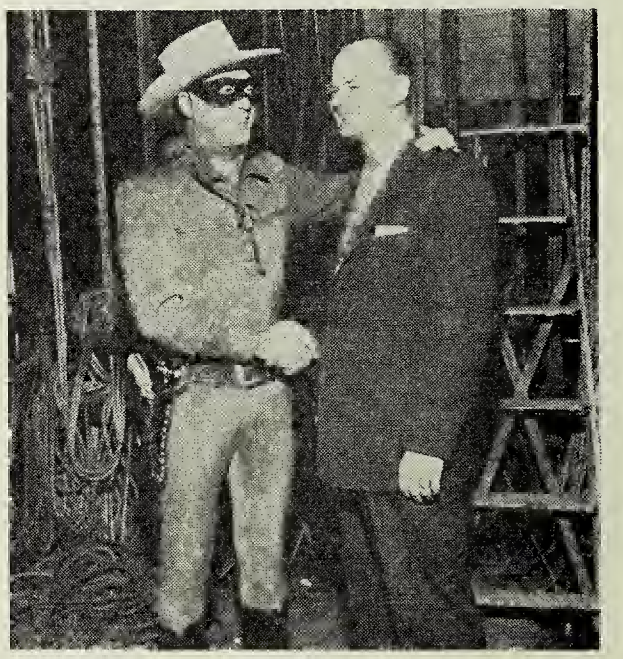
The Lone Ranger, in the person of Clayton Moore, recently rode again in the Warners feature of the same title and, to promote its boxoffice fortunes, he took to the trail on a whirlwind, 38-city tour recently.

Beginning in San Antonio with the world premiere in the Majestic, the masked rider of the plains appeared on the stages of theatres across the country on the opening days of his first full-length motion picture. From there in a period of some six weeks, Moore visited U. S. and Canadian cities including New Orleans, Cleveland, Dallas, Washington, Philadelphia, Chicago, New York, Boston, Montreal, and Toronto.

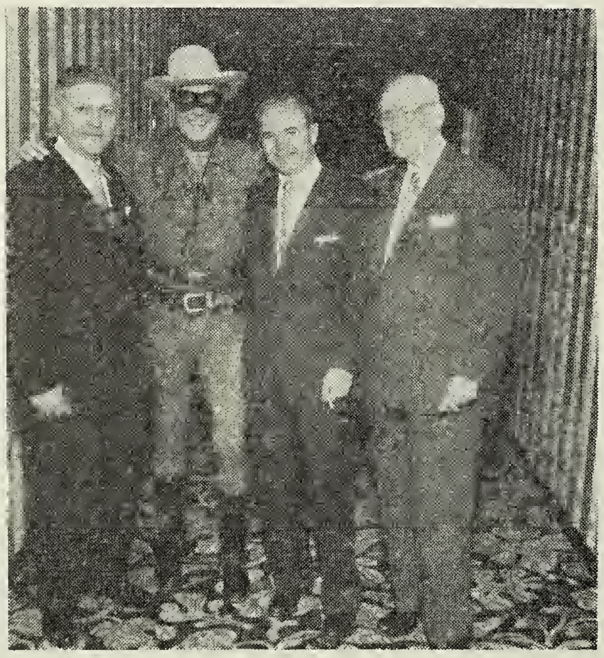
In addition to backing up the unveilings of the new film, Moore's busy schedule included television and press interviews, public appearances with civic and state officials, and industry ceremonies through which he met exhibition and distribution executives and managers in all parts of the country. Dedicating his tour especially to the children of America, he tirelessly visited orphanages, hospitals, and similar institutions to which so many youths are confined, appeared on behalf of the March of Dimes, and took advantage of every opportunity to convey the healthy message of the Lone Ranger legend to the younger generation.

Filmed on location in Utah, "The Lone Ranger" was released to coincide with the 23rd anniversary of The Lone Ranger's first radio broadcast. As a folk hero, the Lone Ranger has thrilled millions of radio listeners and television fans for a quarter of a century, a pre-sold audience. Contests and tie-ins with merchants were utilized by Warners and by exhibitors on the local level to insure the successful launching of the film before and after the visits of Moore.

"The Lone Ranger" is a Jack Wrather production for Warners, produced by Willis Goldbeck and directed by Stuart Heisler. Herb Meadow wrote the screen play based on the Lone Ranger saga. The picture also stars Lyle Bettger, and was lensed in WarnerColor.

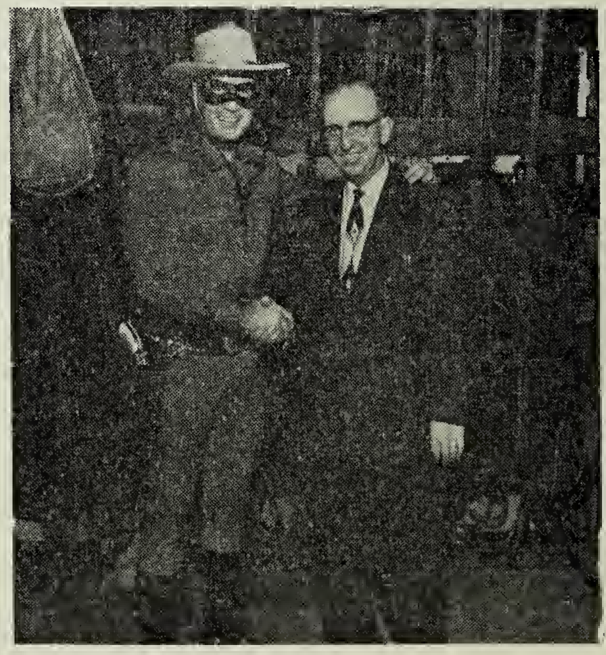


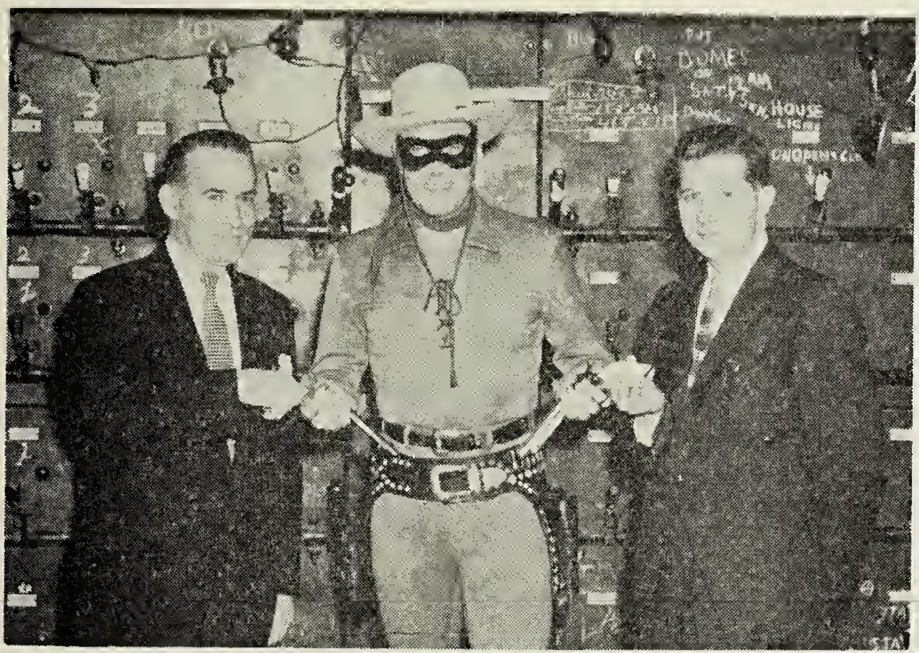
Backstage in the RKO Orpheum, Des Moines, the Lone Ranger is welcomed by manager Ed Force in conjunction with the Iowa premiere of picture.



Making a personal appearance in New Orleans, Moore is seen at the Saenger with T. J. McKnight, American Bakeries, and James Callier, advertising manager, and Maurice Barr, vice-president and advertising director, Paramount Gulf Theatres.

Dal Schuder, manager, Circle, Indianapolis, congratulates the Lone Ranger for his performances on stage in behalf of the Warners film.





The Lone Ranger
is coming to our big sc

Above, Don Shane, city manager, Tri-States Theatres, Omaha, and Carl Hoffman, manager, Omaha, are seen with the Masked Rider following his stage appearances preceding the bow of Warners' "The Lone Ranger." Right, in Pittsburgh, Moore is seen exhibiting his firearms to Stanley Warner executives Henry Burger and Saul Bragin.

Above, Al Lever, city manager, Interstate Theatres, greets the Lone Ranger backstage in the Metropolitan, Houston. Left, in Washington, Frank La Falce, director of advertising and publicity, and George Crouch, zone manager, Stanley Warner, welcome Moore to the nation's Capital.

The LONE RANGER

Top row, fans of the "The Lone Ranger" line up outside the Mayfair, New York, the opening day of the feature; in Cleveland, Howard Higley, manager, Allen, and Richard Wright, Stanley Warner, smile over prospects with Moore; in New York again, Moore is introduced to the television audience on the Jerry Colonna Supercircus show. Bottom row, the day of the San Antonio world premiere, the Lone Ranger thwarted a mock train robbery in the railroad yards; in Baltimore, he is greeted by Police Commissioner James H. Hepburn and Rodney Collier, manager, Stanley, where "The Lone Ranger" was shown; and Moore takes a day out from a busy schedule to visit the Crippled Children's Hospital, Oklahoma City, at the request of the March of Dimes. A special Lone Ranger cake was baked and donated by the Biltmore Hotel for the occasion.

AA Sets Sales Meet To Discuss Policies

NEW YORK—Allied Artists' domestic division and branch managers will meet with key personnel from the company's studios and the home office sales, sales service and advertising-publicity departments in a three-day conference at the Blackstone Hotel, Chicago, April 4-6, Morey R. Goldstein, AA vice-president and general sales manager, announced last week.

Goldstein disclosed that the west coast contingent will include Steve Broidy, president, and John C. Flinn, national advertising and publicity director, and the home office group Ed Morey, vice-president, and Martin S. Davis, eastern advertising and publicity manager.

Broidy will outline future plans of the company. Goldstein will discuss release plans for forthcoming AA product, with emphasis on the launching of "Crime In The Streets" and "The First Texan," scheduled for release in June and July respectively.

Flinn and Davis will amplify the advertising, publicity, and exploitation campaigns for these and other forthcoming pictures. Other speakers will include Roy Brewer, exchange operations manager, and Manny Goodman, Eastman contract department head, and Si Borus, western contract department head.

Preceding the overall meetings Goldstein is meeting today (April 4) with division managers L. E. Goldhammer, eastern; Nat Nathanson, midwest; James A. Prichard, southern; and Harold Wirthwein, western, and home office sales executive Arthur Greenblatt.

Konecoff

(Continued from page 7)

aggressive front on the part of American distributors is needed. An economic assist is being provided where a number of companies can get together to share physical distribution and storage facilities and in some cases the sales energies of a single staff a well. This may be expanded even further.

Armour reported that a number of pre-1948 films were sold to TV in Italy with the consent of exhibitor associations since the theatrical market was exhausted on these features. As for England, the only area with a big TV market and audience, he said that plans have not as yet been set to sell any product there.

Having returned from the studio and conferences with president Herbert J. Yates, Armour had high words of praise for the new anamorphic process developed there called "Naturama," which is completely compatible with present CinemaScope equipment and is set in a ratio of 2.35 to 1 with an optical sound track added. He's off for London and then the Near and Far East and more sales conferences. He will probably return in June.

Richard Brandt, president, Trans-Lux Distributing Corporation, was recently presented with Parents' Magazine medal by Philip Willcox, director of motion picture relations, honoring the new Trans Lux release, "Lovers And Loppipops."

BARRAGE NOTE: The opening gun was fired on behalf of "War And Peace," paramonumental release by Paramount, when in the office of vice-president Jerry Pickman it was announced last week that Arthur Mayer, exhibitor, author, distributor, and one-time fancy press agent, was to act as coordinator on the advertising, promotion, and publicizing of the film.

He kiddingly labeled himself as one of the few people qualified for the job because he read the book, which is a feat unto itself. He recently flew to Rome for a first-hand look at the three-and-one-half hour feature which took six months to make, and he is still overwhelmed. It is still in the editing and scoring stage and should be ready for exhibition come August or September.

Mayer will head a separate unit within the Paramount organization which will devote its total energies to its proper handling, and one million dollars has been allocated for national coverage exclusive of any openings. It was expected that returns will exceed the 26 millions in thus far on "The Greatest Show On Earth." No one would say what the cost of the film was nor what the sales policy would be.

INFORMATION: John Huston, director and writer of note, was in town recently to discuss his forthcoming ventures with Allied Artists executives, after which he announced that he will make three pictures for AA during the next three years.

His next will be "Typee," Herman Melville's autobiographical romance about a New Englander in the South Seas, for which he would like to get Gregory Peck. It will be filmed on location in the new Technicolor wide screen process on a single 35mm. negative in July. After that comes "Alouette," which he will co-write with Anna Lee and which will star Suzanne Flon, who appeared in the play in Paris. In the fall of 1957, he will finally get rolling on "The Man Who Would Be King" with Humphrey Bogart, which has been delayed this year due to Bogart's illness, weather, etc. No budgets are set on any of his films.

In mid-June, he will attend a Herman Melville festival in New Bedford, Mass., where his recently completed "Moby Dick" will have its world premiere for Warners. This one cost four-and-a-half millions and was delayed by difficult editing tasks, bad weather, and delays in color processing.

Huston was delighted with "Marty" taking the Academy Award honors for it would perhaps encourage other independent producers to try and make quality films at low budgets which, if successful, could prove a boon to exhibitors and might also result in an increase in the number of films made. While he thought that smaller exhibitors "were swimming against the tide," still they could benefit from less expensive but good product in adequate quantities.

Aside: As the AA top brass sat and listened, we couldn't help but wonder whether they might not be happier had Huston decided to make a couple of good "bread and butter" pictures in between artistic and literary triumphs.

This Was The Week When.......

Leading their respective divisions in the United Artists March of Progress Drive were San Francisco, Indianapolis, and Salt Lake City, according to vice-president Morey Goldstein. . . . Twentieth-Fox launched a national promotion and advertising campaign for "The Revolt Of Mamie Stover." . . . Special preview screenings of Paramount's "The Birds And The Bees" in all branch cities heralded the advent of spring. . . . Times Film booked "The Naked Night," Grand Prize Winner, 1954 Brazil Film Festival, for its American premiere in the Little Carnegie, New York, following the current attraction. . . . A special performance for the benefit of the Cathedral Canteen was slated for Warners' "Miracle In The Rain" for today (April 4) in Loew's State, New York. . . . S. Hurok set "The Ballet Of Romeo And Juliet" for a New York premiere in the Paris this week. . . . Dell Publishing Company issued a special four-color comic book, "The Conqueror," illustrating the Howard Hughes RKO release. . . . Technicolor directors declared a dividend of 25 cents a share on common stock, payable April 17 to holders of record April 6.

"A Kid For Two Farthings," a new Carol Reed Technicolor release, was set for an American premiere in the Plaza, April 17, by Lopert Films. . . . James B. Harris and Stanley Kubrick signed with United Artists for three more pictures in the next two years. . . . Louis de Rochemont Associates acquired world wide distribution of Academy Award documentary winner, "Helen Keller In Her Story," produced by Nancy Hamilton. . . . Mrs. George P. Skouras received the Italian Star of Solidarity First Class at the Boys Town of Italy Ball of the Year in the Waldorf-Astoria, New York, in recognition of her efforts to raise funds for the project. . . . Reissue right to Sir Laurence Olivier's "Hamlet" were acquired by Jacon Film Distributors, Inc., from Fine Arts Films. . . . Twentieth-Fox's "The Revolt Of Mamie Stover" was set to follow "Alexander The Great" into the Capitol, New York. . . . RKO announced key city screenings of "The Bold And The Brave" to follow the world premiere. . . . The gala premiere of 20th-Fox's "The Man In The Gray Flannel Suit" was set for the Roxy, New York, April 12, to benefit the March of Dimes.

NEWS OF THE TERRITORIES . . .

Albany

The Variety Club annual dinner dance in the Empire Room of the Sheraton-Ten Eyck Hotel, attended by 175 persons, honored retiring chief barker George H. Schenck. Judge George Myers functioned as master of ceremonies, Jules Perlmutter headed the dinner committee, and Dr. A. I. Milsted was responsible for entertainment. . . . Gordon Bugie, Paramount salesman, has been transferred to Cleveland; his post here has not been filled. . . . Alec Papayanakos bought out Don Gibson's interest in the Sunset Drive-In, Canton, N. Y. . . . John Moore, Paramount assistant division manager, and Joseph Gins, U-I district chief, were in. . . . Storms depositing between 17 and 21 inches of snow in the area adversely affected indoor business and postponed drive-in reopenings.

Atlanta

Ralph McCoy, former Warners branch manager, announced from his home in Springfield, Mo., that he would return to Atlanta for good. . . . Local theatre managers in Jackson, Tenn., are working with the city PTA council to solve the problem of scheduling children's films for showing there. . . . Milton Brockett, booker, Crescent Amusement Company, Nashville, Tenn., was in, accompanied by W. C. Patterson, his new assistant. Patterson was formerly manager, Bordeaux Drive-In, Nashville. He has been with the Crescent for 15 years. . . . Earl Murray, operator of the drive-in at Cordele, Ga., is recuperating from a severe leg injury sustained in an accident. . . . Curtis A. Mees, father of Curtis Mees, manager, Paramount, died. . . . ABC Theatrical Booking Service now is doing the buying and booking for the Nite-Auto Movies, Greenville, Tenn., and the Elza and Skyway Drive-Ins, Oak Ridge, Tenn. . . . W. D. Lorran, owner, Fox, Kingsport, Tenn., was in the hospital for surgery. . . . E. C. Grainger, sales manager, Republic, was in. . . . Sam McCook, booker, MGM, is back at his desk after hospitalization. . . . Mrs. Thelma Haglund, head booker, U-I, was on leave to recuperate after an illness. . . . The Holly, Mount Holley, N. C., reopened, exclusively for Negro patrons. . . . The screen tower and boxoffice of the Twixi Drive-In, Sulligent, Ala., were destroyed by high winds. H. Jones, owner, plans to rebuild at once. . . . Hobart Love, formerly manager, Strand, Montevallo, Ala., was appointed manager, Walton, Selma, Ala., a unit of Wilby-Kincey Theatres. He succeeds Glynn Smyly. . . . The monthly WOMPI luncheon was held March 28 at the Variety Club with president Stella Poulnot presiding. She reported that 39 little girls of the Formwalt Street Mission were made happy by the purchase of new Easter shoes and socks, the club's March project. . . . Commodore Dennis, owner, Skyline Drive-In, Jay, Florida, sold the situation and will run for sheriff of Santa Rosa county. . . . Harvey Reinstein, Buena Vista Florida representative, is suffering from a bad knee.

Seen at the recent Warners' Boston trade screening of "Serenade" and "The Searchers" were, left to right, Ben Greenberg, Woonsocket, R. I.; Ernie Warren, Needham, Mass.; R. J. Iannuzzi, Warners district manager; Arnold Eisen, B and Q Theatres; Sam Seletsky, Smith Management; Mickey Daytz, Daytz Enterprises; and William Kumins, Boston branch manager.

Boston

A son was born at Beth Israel Hospital to the wife of Richard E. Smith, vice-president, Smith Management Company. . . . James Sheerin, owner, Pinehurst Drive-In, Billerica, Mass., and Marcel Meikleburg, a former distributor, were patients in the Veterans Hospital. . . . Redstone Drive-In Theatres moved into larger quarters on the seventh floor of the Metropolitan Building. A new manager, Larry Japson, from Pacific Drive-In Theatres, has been placed at the circuit's Sunrise Drive-In, Valley Stream, N. Y. . . . A petition by Raymond J. Lord, assistant to Otis M. Whitney, Commissioner of Public Safety, which proposed that theatres be required to pay a yearly fee of $50 for operating on Sunday has been killed in committee and thrown out of this year's legislative session. This bill was aired at a public hearing recently when Frank G. Lydon, representing Allied Theatres of New England, and Carl Goldman, representing Independent Exhibitors, Inc., of New England, appeared in opposition to it.

Nesti's Spa, a familiar landmark on Film Row, has moved from 43 Church Street to 35 Church. Chris Dushku, the owner, has added new equipment and is all set to serve the industry as before. His former space is to be razed to make way for the new Columbia building. . . .

Forced Segregation Asked In Pending Alabama Bill

MONTGOMERY, ALA.—A bill has been introduced in the Alabama Legislature to prohibit racial mixing at public gatherings, and in public buildings, theatres, restaurants, and swimming pools.

The bill, if passed, would make it unlawful for theatres to admit white and Negro patrons unless they are seated apart and use separate entrances. Owners also would be subject to fines and jail sentences if they permitted integration on their property.

Governor Receives License Fee Measure

ALBANY—Left to Governor Averell Harriman for determination, in the 30-day period following adjournment of the Legislature last fortnight, was the question of whether the State Education Department Motion Picture Division's licensing fees should remain at the current rates, three dollars per thousand feet for original film and two dollars a thousand feet for copies, or should be changed to four dollars a thousand feet, for the first, and four dollars for an "entire" print of the latter, as proposed in the Noonan-Zaretzki bill.

The Senate adopted the measure by a 37-15 vote one week after the Assembly unanimously approved it. The lower house followed the 1955 pattern. The Upper House, however, reacted quite differently from last year, when a similar measure was defeated by a two-to-one tally. Those behind the 1956 edition were better organized; on the showdown, after a sharp debate between Senators Joseph Zaretzki Bronx Democrat, and Fred G. Moritt, Brooklyn Democrat, the dominant Republicans generally recorded themselves in the affirmative. Most of the negative votes were cast by Democrats.

Senator Zaretzki, who led the unsuccessful attack on the Brydges-FitzPatrick 1954 bill tightening the state license law, asserted that the fees act would "reduce from four times to two times the overage" collected by Motion Picture Division. The fees charged by a supervisory agency should be geared to its operating expenses," the legislator declared. Such an agency should not be conducted for "profit-making," he added, also supporting the bill because it would help the small producer.

Senator Moritt, who provided the core of opposition last April, argued that Zaretzki had not offered any statistics that the bill would aid small producers. Large companies, submitting as many as 250 prints for license, would enjoy sharply cut fees under terms of the measure, he said, while small producers, starting with only one or two prints, might raise the number to 10 or 15.

Moritt was associated with a small company which has "Cash On Delivery" in current release. The bill before the House would save the company $3,000, he said. "I am, however, opposed to this measure," Moritt exclaimed, "because it would cost the state $300,000 in revenue."

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

EXCELLENT THEATRE
for sale or lease.
Biggest growth area in New England. Chance of Lifetime.
BOX 179
M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.

ALL BRAND NEW PICTURES
for the BUFFALO-ALBANY Territory
TWENTY-ONE!
(Or, in some circles, it's Black-Jack)
But there's no need to gamble when you have a sure winner—or, even better—21 winners, such as:

ALIAS JOHN PRESTON
—suspense-packed murder mystery with Alexander Knox and Betta St. John.

ANGEL WHO PAWNED HER HARP
—Fine, sensitive film fare, with an excellent cast headed by Felix Aylmer and Diana Cilento.

BLONDE BAIT
—With three of the year's film favorites, Beverly Michaels, Jim Davis and Joan Rice. Real bait for filling seats.

***BRIDE OF THE MONSTER**
—Terrorific fiendish—starring Bela Lugosi. More diabolical than "Dracula" and "Frankenstein."

CODE OF THE UNDERWORLD
—The shocking story of a ruthless mob that terrorized an entire city. Stars Joan Heath and Neil Hamilton.

CORN'S-A'POPPIN'
—Swing-a-long . . . Sing-a-long with this wagon-load of "corn." Stars Jerry Wallace, Pat McReynolds and Cora Rice.

***GREAT ADVENTURE**
—The Louis De Rochemont presentation of a wondrous tale of people, told with passion and awe and tenderness.

JEDDA
—The drama of a girl torn between civilization and her native instincts. It stars Narla Kunogh and Robert Tudewali. Eastman Color.

LIFE WITH THE LYONS
—Starring internationally-known Bebe Daniels and Ben Lyon. A first-hand glimpse of family life in England—gay and rib-tickling.

***MIDNIGHT EPISODE**
—A thrilling suspense drama of London after dark. Starring Stanley Holloway and the beauteous Natasha Parry.

***NO WAY BACK**
—When the secret police learned their secret, there was No Way Back! Acclaimed "The Best Picture Of The Year."

PHANTOM OF THE JUNGLE
—A terrifying adventure raging across the mysterious Dark Continent, starring Jon Hall and Anne Gwynne.

PLEASE MURDER ME
—It was all so simple . . . All he had to do was die to prove her guilty. With Angela Lansbury and Raymond Burr.

***STRANGERS**
—Ingrid Bergman and George Sanders, in 2 powerful boxoffice attractions, co-starring in a dramatic and most unusual love story.

SWAMP WOMAN
—With Marie Winsor and Carole Matthews, two of Hollywood's most tantalizing beauties. Photographed in ecstatic Eastman Color.

TECKMAN MYSTERY
—Was he killer or killed! A fast-moving crime thriller, with Margaret Leighton, John Justin and Michael Medwin.

THIS STRANGE PASSION
—A desire so dark he dared not dream it. Spanish, with English titles. Stars Arturo De Cordova and Delia Garces.

***TIGER'S CLAW**
—Why did he kill what he loved most? A passionate, primitive, unsurpassed jungle drama, with Harry Piel and Friedel Hardt.

WAGES OF FEAR
—You'll sit there waiting for the theatre to explode! "The last word in movie suspense," says LIFE Magazine.

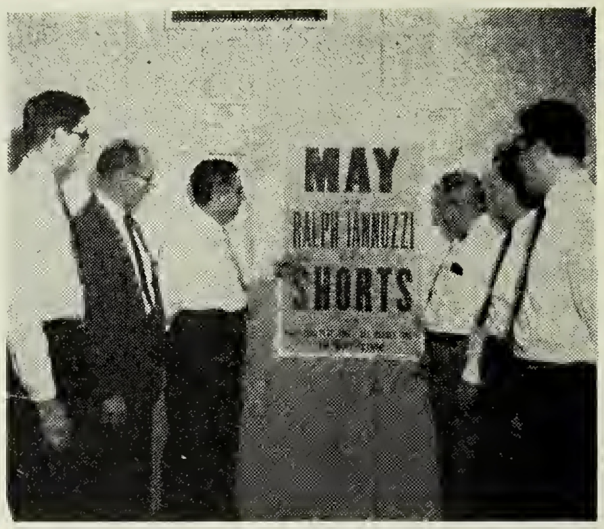
***WETBACKS**
—An exciting story of a man's intrigue and a woman's deception. Stars Lloyd Bridges and Nancy Gates.

WILD DAKOTAS
—Indian savagery at its bloodiest massacre. You'll love Bill Williams, Coleen Gray and Jim Davis.

*The Lucky 7—available in New York and the Buffalo-Albany Territory.

GEORGE J. WALDMAN
505 Pearl Street, Buffalo, N. Y.
Phone: Madison 3857
MINNA ZACKEM, General Manager

Charles H. Lewis, right, manager, Center, Durham, N. C., is seen as he recently welcomed Perry Como, left, to Durham for the annual dinner of the Durham Merchant's Association. Others seen are, left to right, J. C. Hundley, Raymond Browning, incoming president of the Association, and Walter M. Browning, retiring president.



The Boston Warners office force is swinging into full speed for the forthcoming Ralph Iannuzzi Drive for the month of May. Shown looking over an announcement of the drive are, left to right, Harold Rosenberg, booker; Bill Kremmell, booker; Bill Kumins, branch manager; Bob Levine, booker; Herb Gaines, sales manager, and Phil Prager, salesman.

Joseph DeCarlo is the new manager, Kenmore, replacing Al Donovan, resigned. He has been manager of the Uptown, Lynn, Mass., and the Orpheum, Somerbille, Mass., and was assistant manager, Loew's Orpheum, under James Tibbetts, manager. . . . Ulysses Ponsant, who recently closed the Maine, Waterville, Maine, became a grandfather for the first time. . . . Al Cohen, co-owner, Ritz, Lewiston, Maine, is leaving on an extended European tour, including Israel. In his absence, his brother Irving will handle the operation. . . . Bob Whitton, who recently gave up his lease on the Opera House, Millbridge, Maine, purchased the Colonial there from Charles Murch and, after installing CinemaScope, will reopen.

PROVIDENCE, R. I., NEWS—In a well-planned promotion, Phil Nemirow, RKO Albee manager, was offering a special Easter Gift to patrons purchasing a $5 or $10 book of tickets, a Sterling silver table lighter. Securing the cooperation of the local Michaels-Bauer Jewelry Company, Nemirow was actually giving his patrons a regular $6 item free. . . . Thomas Tear, formerly student assistant manager, Loew's Orpheum, Boston, has been transferred to the same post in Loew's State here. He replaces Diedrick Uges, shifted to Loew's State, Boston. . . . The Rhode Island premiere of "Devil In The Flesh" took place in the Avon Cinema. The management stressed the fact that this film is strictly for adult patronage. . . . In by far the most extensive cooperative exploitation attempted in this area, 15 suburban, neighborhood, and drive-in situations premiered the first area showing of "Wiretapper." "Please Murder Me" was the co-attraction. . . . A woman received treatment for head injuries sustained when the marquee of the Uptown crashed during the height of the recent blizzard. Henry Cipriano, owner, blamed the accident on the gale winds rather than the weight of the snow. He estimated the damage at $20,000. . . . Another blizzard set back weekend theatre business in this area considerably.

Mass. Exhibitor Honored For Charitable Activity

BOSTON—W. Leslie Bendslev, owner, Community Playhouse, Wellesley Hills, Mass., is a civic-minded exhibitor who, 10 years ago, was one of the founders of the Wellesley Boosters Club, an organization to aid the Wellesley scholarship fund and the high school's athletic fund. Last year, this organization aided 16 students in their college careers and supported the athletic teams.

As a director and past president, Bendslev arranged to have the monthly meetings of the group in the offices of his theatre. As a special tribute of appreciation, the Boosters Club recently presented Bendslev with a handsome leather desk set. This organization is only one of the many local charities supported by Benrslev, who has long been a leader in community affairs.

Buffalo

More than $25,000 will be spent at the Skyway Lakeshore Drive-In to enlarge the refreshment booth, according to William Brett, general manager, Skyway Drive-In Theatres. . . . Forty-four employees of Bausch and Lomb who had completed 25 years of service were honored at a banquet recently. . . . The Columbia, a Gammel circuit unit, was sold to a Negro congregation, which will turn the house into a church. The Gammel offices will be moved from the Columbia building to the New Ariel Theatre Building. . . . Doris Nosbisch, secretary to Leon Herman, Republic branch manager, will be married next week to Jack Berkhoudt. . . . The YMCA launched a seven-week subscription series of 13 famous films dating from 1909, lent by the Museum of Modern Art Film Library in New York. . . . Max Vinson, manager, Monroe, Rochester, N. Y., Schine unit, arranged a big tieup with a local music store, with prizes worth $1,600 being distributed to music store patrons who deposit a sales coupon in the theatre lobby. . . . Perkins Theatre Supply Company, Inc., filed articles with the office of the state secretary, Albany, changing its name to Buffalo Theatre Equipment and Seating, Inc. Filer of papers was Saperston, McNaughtan and Saperston, Liberty Bank Building.

Boudouris Optimistic As He Looks Ahead

COLUMBUS, O.—Al Boudouris, Toledo, O., drive-in operator and theatre equipment firm owner, is optimistic about business in the next few months. An early Easter, a warm spring, high installment payments, greater number of political broadcasts on TV and radio, increase in car ownership, and prospect of better product are among his reasons.

His reasoning, as reprinted by Robert Wile, ITOO bulletin, is as follows: Easter is earlier this year, and therefore the post-Lenten increase in business will be earlier; the long-range weather forecast indicates that spring will come earlier, be warm, and will stay with us. Summer will be cooler than last year; there are approximately 15 per cent more cars on the highway than last year; the national instalment debt is at an all-time high, people are making payments on everything they have bought, and therefore they cannot take expensive vacations or go very far; there will be more political television and radio broadcasts than in normal years, and therefore people will be driven out of the house more than ever because the TV set will be less interesting; and the film companies will release better product during the summer period.

Chicago

John Balaban, B and K president, and his wife observed their 40th wedding anniversary. . . . Les Stepner, Evanston manager, polled his patrons and discovered, two to one, they prefer single features. . . . Balaban and Katz again will operate the Garrick as a movie house, after a lapse of several years, following termination of the CBS lease. . . . Publicist Alan Edelson has recovered from surgery. . . . George Sarathain, former Cinerama manager, was named Ziegfeld manager, succeeding Tom Dowd, appointed division manager, United Motion Picture Organization, Richard Davis' distributing center here. . . . Federal Judge William H. Campbell, who has heard many theatre cases, is better after hospitalization and a trip to Florida. . . . The 1,000 workers at the seven Curtiss Candy Company plants here turned down, by their votes, an attempt by the AFL-CIO Union Packing House Workers to unionize them.

"Salt Of Earth" Suit Ends In Victory For Operators

CHICAGO—The Independent Productions Corporation, New York, suit against the Chicago Moving Picture Machine Operators Union, Local 110, for the union's alleged refusal to supply operators to show "Salt Of The Earth" at the Cinema Annex was thrown out of Federal District Court by Judge Joseph Sam Perry. The action asked $316,500 damages.

Judge Perry dismissed the suit for failure of plaintiff company's officials to answer defense laweyers' questions about Communist Party membership.

Decision Is Reversed On "Game Of Love"

CHICAGO—In an unusual reversal of his own Master-in-Chancery's recommendations, Federal District Court Judge J. Sam Perry ruled that the controversial French film, "The Game Of Love," distributed by Times Film Corporation, New York, is "obscene" and that the Chicago municipal ordinance governing film censorship is not unconstitutional.

Judge Perry also held that the City of Chicago acted within its powers in banning the film. In his ruling, the jurist said, "The dominant tone of the film is sexuality . . . The film appears to casually write off unconventional behavior as a mere interlude in the maturing process of the hero."

After the decision was announced, Times Film attorneys Felix Milgrey, New York, and Abner Mikva, Chicago, conferred on plans for an appeal to the U. S. Court of Appeals.

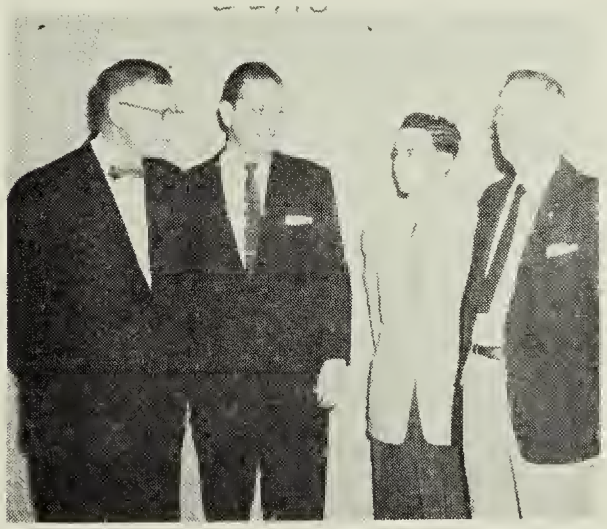
A group from Variety Club, Tent 26, Chicago, was recently treated to luncheon at La Rabida Sanitarium on a visit to the principal charity. Barker Jack Kirsch's suggestion that for the luncheon gesture $100 be donated to the La Rabida Heart Fund went over by acclamat'on.

Cincinnati

National Theatre Supply is furnishing all equipment for the Oakley Drive-In, owned by N. C. Shafer and Roy White. Scheduled for opening July 1, the ozoner will have the largest screen in this area. . . . Practically all area drive-ins are now open for the season, with new equipment having been installed in many of them. . . . Fred Krimm is now operating the Skyline Drive-In, Dayton, O., and Max Milbaum, owner, Belmont, Dayton, is now booking for the new North Star Drive-In, Dayton. . . . Robert Morrel, general manager, S and S Amusement Corporation, was in Maryland, Delaware, and West Virginia to supervise openings of the circuit drive-ins in those areas. . . . Remodeling and expansion of the Chakeres Circuit's Melody Cruise-In, Springfield, O., included installation of 1,100 speakers. . . . Frank Bonifaco has purchased the Mount Hope, Mount Hope, W. Va., from the Newbold Circuit, and W. T. Reswick bought the Fountain, Smithers, W. Va., from Al Thalheimer. Frank Wetzel continues as booker. . . . Frank Allera has closed the Del Barton, Del Barton, W. V., and the Martin, Charleston, W. Va., now closed, is to be dismantled.

Recent changes in Chakeres managers include Stanley Ridge, to Wellston, O., replacing Omar Goodpastor, resigned; Bill Clifford, transferred from Harrodsburg, Ky., to Hillsboro, O., replacing Henry Wilson, resigned; and Robert Dodson, now at Harrodsburg. . . . George A. Kirby, Republic branch manager, was in Columbus, O., and Robert McNabb, 20th-Fox branch manager, and Philip Fox, Columbia branch manager, were in Springfield, O. . . . In were Mike Lane, to bally Columbia's "The Harder They Fall," and Marin Samuelson and Gus Davis, Warners, Pittsburgh. . . . Exhibitors liked what they saw at a preview of Paramount's "The Birds And The Bees" in the downtown Keith. . . . Films screened in six of the eight downtown first-run and neighborhood art houses were rated "A" by E. B. Radcliffe, Enquirer reviewer. . . . Roy Frank is new assistant shipper at Allied Artists. . . . Arthur Adams, MGM West Virginia salesman, resigned. . . . Anthony Mitrin, manager, Dixie, was recovering from surgery at Jewish Hospital. . . . Joseph Bohn, manager, Realart, Indianapolis, died.

COLUMBUS, O., NEWS—Manager Walter Kessler, Loew's Ohio, cashed in on the Academy Awards by a dual booking of "Marty" and "Summertime." . . . Edward Shulman, who operates the Bexley art house in association with Louis and Maury Sher, announced the acquisition of



Seen at the recent Warners' trade screen'ng of "Serenade" and "The Searchers" in Charlotte were, left to right, H. M. Sloop, Main, Kannapolis, N. C.; Arthur Sklar, sales manager for Warners; Pete Zouras, Village, Greenwood, N. C.; and O. T. Kirby, Kirby, Roxboro, N. C.

Seen at the recent Warners' trade screening of "Serenade" and "The Searchers" in Dallas were Cotton Vogelpohl, Warners branch manager; John Rowley, head, Rowley Circuit; Harry Sachs, ad manager, Adleman Theatres; and Glen McClain, general manager, J. C. Long Circuit.

Texas Drive-In Unit Adopts Resolutions

HOUSTON—Jack Farr, operator, Trail Drive-In, recently named divisional governor, Texas Drive-In Theatre Owners Association, reported some changes in the organization. These include changing the association to a corporation, with no change of name, on advice of counsel.

Resolutions to censor the National Screen Service; to send the Association's confidential files to the Department of Justice; to align the Association with Allied States; not to endorse National Drive-In Theatre Week, sponsored by COMPO and National Screen, unless the Texas group has a representative; to object to the proposed drive-in to be built here by Loew's and a similar objection to any theatre owned circuit building a drive-in at any time in Texas, Mississippi, Oklahoma, or Louisiana; and a vote to join the buying-booking National Association of Film Service Organizations were further reported by Farr as having been adopted at a recent meeting.

---

the Vogue, Denver, the sixth theatre in the Shulman circuit.

Cleveland

Three Toledo, O., drive-ins, the Starlite, Telegraph, and Parkside, are now wholly owned by Ray Searles and his sons. They recently acquired the interest held by James Dempsey. Edward Searles, one of the sons, will succeed Dempsey as manager. . . . Martin G. Smith, onetime National Allied president, has been appointed a member of the Conservation and Public Health Committee, one of eight sub-committees of the Toledo Chamber of Commerce Legislative Committee. . . . Mrs. Marvin Harrison, wife of the manager, Paramount, Toledo, was a hospital patient. . . . Mary Lou Weaver, secretary to Warners branch manager Bill Twig, is back on the job after several weeks of hospitalization. . . . Marie Hellrigel, mother of Henry Hellrigel, prominent theatre building and remodeling contractor, died after an extended illness. . . . Jean Burdel, cashier, Imperial Pictures, announced April 29 as the date of her marriage to John Forys. . . . Marvin Cutler was appointed assistant to Harold Raives, Schine district manager, succeeding Dick Dickerson, promoted to the circuit's Gloversville, N. Y., headquarters, and Stella Smenka took over as secretary and receptionist. . . . Mrs. Martin G. Smith, of Toledo, was in attending the meeting of the Ohio Chapter, DAR. . . . James Doss, 35, concession manager, Berlo Vending Company at the Miracle Mile Drive-In, Toledo, was charged with embezzlement, pleaded innocent, waived preliminary hearing, and was bound over for grand jury action under $500 bond. He was accused of embezzling about $200 of the company's funds, used in a pinball machine. . . . Motion Picture Operators' Union, Local 160, is holding a midnight dinner dance in the Hollendon Hotel ballroom on April 17 to celebrate the retirement of all indebtedness on its headquarters building at 1866 East 25th Street.

George Baringhaus, Detroit Warners' branch manager, is seen with "The Lone Ranger," George Trendle, and Mrs. Alice Gorham, advertising director, United Detroit Theatres, in connection with the promotion of the Warners film.

Dallas

Travis R. Barber, Sr., 77, died here following a heart attack. He joined United Artists in 1927 and was widely known throughout the local territory, which he had traveled for the firm prior to 1951. He is survived by his wife, a daughter, six grandchildren, and two great grandchildren. . . . A daughter was born to Mr. and Mrs. Hal Cheatham. Father is publicist, Interstate Theatre Circuit. . . . Rex R. McCullon, president, Film Transport Company, was buried here following his death in a McKinney, Tex., hospital, after a long illness.

Texas COMPO has announced the postponement until next year of two campaigns, in order that it might concentrate all its efforts on the Federal admission tax repeal campaign. The Teacher of the Year campaign for April and May and the Drive-In Theatre Week observance were cancelled. Kyle Rorex, executive director, announced that the urgency of the tax repeal program made it necessary to forego the two special events this year. The Oscar Race project just concluded was a very successful program.

Des Moines

Paramount held a special preview of "The Birds And The Bees" at the Des Moines. . . . Columbia held two screenings of "Rock Around The Clock," one for Roosevelt High School students and the second for guests of TV disc jockey Don Bell. . . . William Campbell was in to publicize U-I's "Backlash," which opened in the Paramount. . . . Officials of Iowa-Nebraska Allied are promising their coming annual convention will be one of the most democratic and informative held in the organization's history. The meeting will be held May 8-9 in the Fontenelle Hotel, Omaha.

Dallas Variety Club Plans Change In Headquarters

DALLAS—Plans for changing Variety Club's quarters from the seventh floor rooms at the Adolphus Hotel to the penthouse over the hotel's new garage were announced after an executive committee meeting of the club.

Work on the new club is to start immediately, giving it 6,000 square feet of space, about twice that of the present club. The entrance will be through the main lobby. It is expected to be ready for occupancy the early part of July.

Houston

Conrad Brady, Interstate public relations director, has been transferred to the Dallas home office. He is to be replaced here by Art Katzen, former publicist, MGM, New Orleans. . . . Richard Widmark appeared at the Majestic on the opening of his latest film, U-I's "Backlash." On the stage also was Jay C. Flippen, who served as master of ceremonies. . . . John Smith, manager, River Oaks, was one of two Texas theatremen honored by the Gonzales, Tex., Warm Springs Foundation for Crippled Children, a physical rehabilitation center. Preston Smith, Lubbock, Tex., also was honored with the foundation's highest award, the bronze shoe and brace. Lynn Smith, Jr., Gonzales motion picture theatre operator and vice-president of the board of directors of the foundation, made the presentation, and R. I. Payne, Frontier Theatres Circuit, will present the award to Preston Smith. . . . The Broadway and Yale are advertising Parking Lot Day for patrons, who drive to parking lots operated by the theatres and receive a special ticket admitting the entire carload for one dollar.

Jacksonville

Variety Club's spring dance has been set for the Lakewood Woman's Club, April 14. . . . President Ted Chapeau, Variety Club Jacksonville Fair Association, said that a year-round office has been opened, with Mrs. Kay Armstrong in charge. . . . George Krevo had a Gay Nineties Revue on stage at the Palace during his first run of MGM's "It's A Dog's Life." It was the first professional vaudeville unit to appear here in many years. . . . Maurice A. Shaaber, Wil-Kin Theatre Supply salesman, addressed the Optimist Club on advances in motion picture sound and projection in the past 46 years. . . . J. E. Gribble was here from New York to book Easter dates on "Day Of Triumph" for Selected Pictures Corporation. . . . Harvey Reinstein, Buena Vista salesman, left for New York to undergo a knee operation. . . . Ray Busler, executive, United Theatre Supply Company in Tampa, Fla., was injured in a crash of his own plane. . . . Beginning May 1, Glenn Gryder will buy and book for Howard Smith's theatres at Brooksville and Ocala, Fla. . . . Louis J. Finske, FST president, left to visit circuit houses downstate. . . . Distributors in were Paul Wilson, 20th-Fox, and Jack Barrett and Jimmy Hobbs, Allied Artists, all of Atlanta; and Arthur Davis, Gold Coast Pictures, Miami, Fla. . . . Jack Rigg is scheduled to book for A. W. Cook's new Federal Drive-In, Pompano, Fla. . . . Ken Barrett, FST real estate manager, returned from inspections in the Tampa area. . . . Two old landmarks in Orlando, Fla., are being demolished on the Florida State Theatres property located in the heart of town at Orange Avenue and Livingston Street. When cleared of rubbish, this valuable land, measuring 150 by 400 feet, will afford a fine building site. FST has not announced any plans for the property.

MIAMI, FLA., NEWS—Wometco co-owner Mitchell Wolfson and his wife and daughter were preparing to leave on an around-the-world trip, stopping first in

(*Continued on page* 35)

EXTRA PROFITS

SPRING BUYERS MARKET GUIDE

Volume 11, Number 1
April 4, 1956

CANDYDLY SPEAKING

One thing that becomes apparent after even a cursory glance at the SPRING MARKET GUIDE which highlights this month's issue of Extra Profits is the changing nature of the concession side of theatre operation.

In addition to the many new firms represented for the first time, it was found necessary to add a new department, headed FOODS, PREPARED. Anyone who has been following the growth of theatre concession operation in recent years, a growth so rapid that at times it defies analysis, rightly expects that items under this latest list heading are of interest exclusively to drive-in owners and operators.

Certainly, concessionaires at these outdoor showplaces are greatly interested in new food items available to them. It has become the rule, rather than the exception, that expenditures for the physical equipment required to show films under the stars are matched, dollar for dollar, by funds earmarked for the outfitting of restaurant facilities that rival the finest eating places in the land. An interesting sidelight, however, is the realization that indoor theatres, in ever increasing numbers, are expanding their refreshment service to include items whose availability in conventional houses would have been unthinkable a few short years ago.

Of course, what items are sold at any concession stand depends primarily on the individual situation. Every exhibitor is, or should be, thoroughly familiar with his audience. Many four-wall operators have found considerable extra revenue in the handling, for instance, of hot dogs. Other prepared foods, available through a host of firms realizing the importance of the theatre market for the first time, are also being handled to advantage.

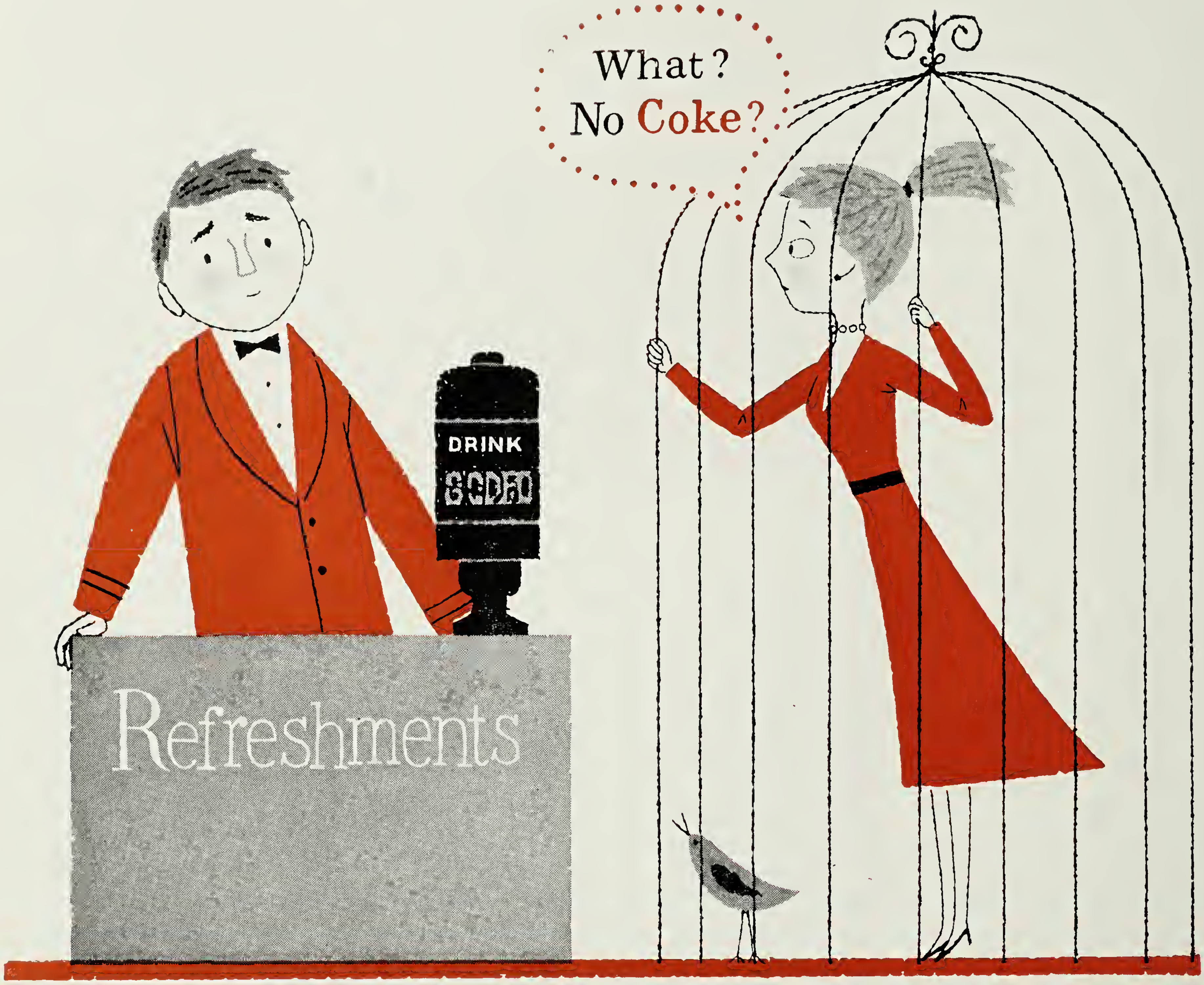
The barriers are down; the concession rulebook has been junked and a new one is being written via the experiences and experiments of theatre operators and concessionaires everywhere. A trend is in the making and the mushrooming adjunct to the business of showing films shows little or no sign of slackening.

—Al Erlick.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the
POPCORN AND CONCESSIONS ASSOCIATION
Dedicated to serving the popcorn
and concession industries.


What?
No Coke?
DRINK
Refreshments

Even a captive customer can ask questions---

(and that's when you lose money!)

Intermission time is your big time to sell refreshments. You'd be surprised how much valuable *selling* time your attendant can lose answering the question: "What? No Coke?" The more times this question has to be answered, the more sales you lose!

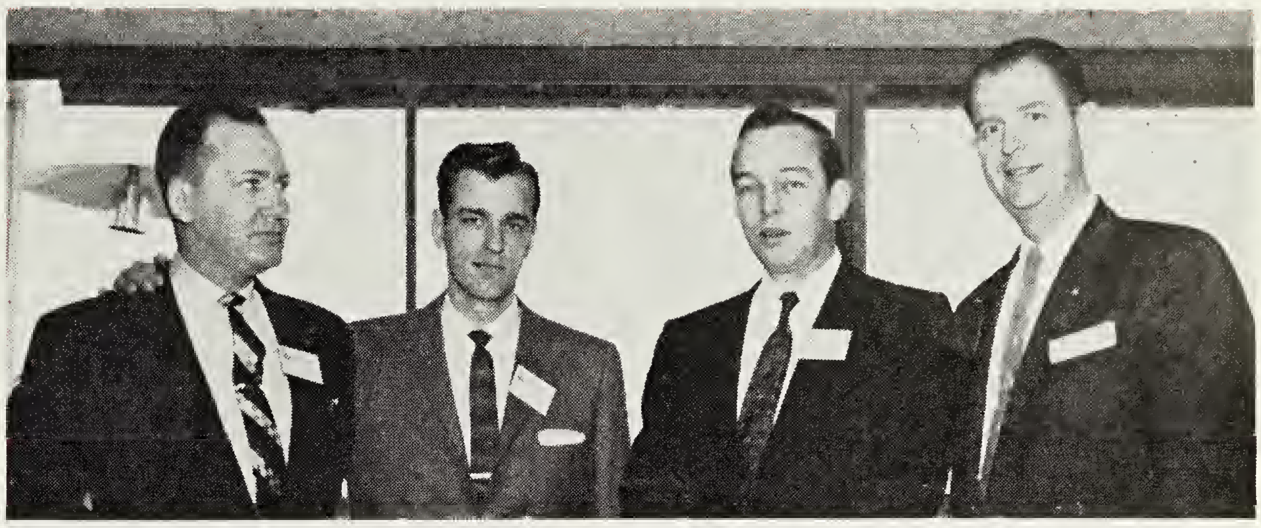
That's why over 80% of all theatres selling beverages feature Coca-Cola. You sell more people faster . . . get bigger volume . . . make more profit. There's no question about it!

Sell Coca-Cola
REG. U.S. PAT. OFF.

PROVED THREE WAYS: PROVEN PRESTIGE—PROVEN PREFERENCE—PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

Record Crowd Attends Concession Meet



Seen at the recent Popcorn Concessions Association's first western regional conference at the Desert Inn, Las Vegas, Nev., are V. M. Anderson, Anderson Sales Company, Denver; Philip Briggs, Orange-Crush Company, Evanston, Ill.; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, and PCA board chairman; and Thomas J. Sullivan, Chicago, PCA executive vice-president. Sixty industry representatives attended the one-day meeting, co-chairmanned by Arthur F. Chesler, Theatre Candy Distributing Company, Salt Lake City, and Arthur Unger, Arthur Unger Company, San Francisco.

"I RECEIVED $2,000 worth of ideas that I can put to work in my own business." This is typical of the comments made by those who made up the record attendance at the Western Regional Conference of Popcorn and Concessions Association at the Desert Inn, Las Vegas, Nev. Credit for the meeting goes to PCA members and co-chairmen Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, and Arthur Unger, Arthur Unger Company, Inc., San Francisco and Los Angeles.

In the morning session for indoor theatre-concession operators, moderated by Chesler, Philip Briggs, Orange-Crush Company, offered ideas on how to increase beverage sales; Jasper C. Yeomans, Coca-Cola Company, talked on new drink equipment; and Vern Mahoney, Dixie Cup Company, explained various methods of vending drinks to advantage. On the topic of candy, Munson B. Hinman, Jr., Intermountain Theatres, Salt Lake City, offered new ideas on "Super-marketing Your Candy to Higher Profits and More Sales," and Virgil M. Anderson, Anderson Sales Company, Denver, explained "New Plans for Longer Profits on Candy."

At the jobber-distributor forenoon round table session moderated by Augie J. Schmitt, Houston Popcorn and Supply Company, Houston, recommendations were made to diversify the lines carried in order to have a sufficient number of higher profit items to balance those that are more competitively priced; work for greater efficiency in operation to lower operating costs; and to strongly promote and sell only top quality merchandise and equipment.

In the afternoon, the combined session heard Arthur Vogel, Vogel and Son Popcorn Company, Hamburg, Iowa, analyze the popcorn outlook. Vogel described the 1955 harvest as the shortest crop in years, 17 per cent below the 10-year average. Despite a small carryover he indicated that there was sufficient popcorn available for present demands. He cautioned, however, that reduced acreage in 1956 plantings, shortage of soil moisture, possible bad growing conditions, and the proposed Soil Bank Program might create a severe shortage.

William E. Smith, executive director, Popcorn Institute, promotional arm of the popcorn industry, gave a preview of the Institute's Spring Popcorn Jamboree Poster Kit which is now off the press and ready for distribution. Smith also displayed the Institute's first animated display, "The Happy Popcorn Boy," offered at $4.50 complete with dry cell battery for operation. Smith also described a $4 million tie-in sales promotion and advertising program with such firms as Coca-Cola, Kraft Foods, Wesson Oil, Morton Salt, Penick and Ford, Ltd., and others.

PCA executive vice-president Thomas J. Sullivan displayed the Popcorn Displamobile created by the Berger-Amour Company, Chicago. This newest idea in animated point-of-sale material has four multi-colored elements containing sales messages on popcorn and utilizing the theme "Popcorn and Movies Go Together." The mobiles, which may be suspended over or near the concession stand, move due to wind and heat currents and are priced at a reduced $1.99 each, while a stock of 5,000 last. As part of a three-step coordinated merchandising plan, PCA also offers an attractive hand-out card with the wording "Stop at the Popcorn Stand—Popcorn and Movies Go Together" at only $1.99 per 1,000, and a widescreen concession trailer with the same theme produced by the Filmack Trailer Corporation.

J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Canada, and PCA board chairman, used film strips to illustrate his talk and described his firm's "Elmer, The Elephant Safety Show"; "Pepsi-Cola Crown Admission Children's Party"; "Orange-Crush 5c Credit Checks"; "Coca-Cola Prize Contest" and a host of other ideas to fill the theatre, Fitzgibbons also described a phonograph record giveaway and a United Nations flag and historical paste-up album promotion, both of which have had sensational results.

Edward Specht, western representative for Pepsi-Cola, Beverly Hills, Cal., presented a slide talk on his firm's new refreshment counter using two giant size cups raised above head level at each end of counter and attractively animated with effervescent bubbly effect. The dispenser head is eliminated in favor of beneath the counter level operation. It features Pepsi-Cola and one still beverage of the orange type.

Bernie Wolfe, National Screen Service, Los Angeles, described eight animated technicolor sound trailers developed by his firm covering all concession items. Fifty to 57 feet long, in jingle form, they offer singing, music, and animation, using no brand names. He also described an intermission clock trailer to be used three minutes before end of 20-minute intermission. It counts off the minutes and suggests purchase of concession items.

In the concession trailer discussion it was recalled that Hollywood Candy offered one trailer, Pepsi-Cola four, Orange-Crush one, and Coca-Cola eight. These were offered without charge to concessions using their products.

Maurice R. Kay, Castleberry Food Company, Augusta, Ga., spoke about his firm's pit-cooked meat in selections of beef, pork, and chicken for barbeque sandwiches in drive-in or conventional theatres. This firm loans dispensing and warming equipment, and provides trailers and back bar point of purchase displays without charge.

J. W. Shields, attorney-at-law, Salt Lake City, discussed "Legal Responsibilities of a Concessionaire." Emphasizing that the people are becoming better acquainted with their lawyers and the lawyers with all aspects of the concession operation. He cautioned those in attendance to be certain that they are operating under the right form of business organization, to check insurance coverage for dispensing food, and to exercise reasonable care for the safety of patrons who are business invitees on their premises.

A panel listed merchandisable food items popular in various sections of the country such as hot doughnuts, fried chicken, shrimp and potatoes, pizza pie, egg rolls, shrimp rolls, turkey-burgers, hamburgers, candy, hot dogs, watermelon slices, snow cones, snow sundaes, hot dogs on a stick, ice cream bars, ice milk bars, popcorn, caramel corn, and all flavors of soft drinks.

Ralph Batschelet, Fox Theatres, Denver, in discussing the subject of good concession operations, emphasized the importance of paying higher wages for better trained help who are qualified to do a more effective job of selling; provide adequate help behind the concession stand to take care of customers so that maximum volume per patron is obtained; motivate sales help with incentive contests and prizes; and pay more for well designed point-of-purchase displays which will last longer, look better, and help sell more merchandise.

In concluding the conference, Chesler stated his belief in the need for closer communication among all segments of the popcorn and concessions industries.

"Seller of all products should visit their customers more often to learn and understand their problems," recommended Chesler, "and every product should carry a complete merchandising program from the maker to help sell it. Today's market

(Continued on page EP-8)

The Spring Market Guide

Following its semi-annual custom, EXTRA PROFITS lists leading companies in the field which are ever ready to aid those houses which realize the strong possibilities in off-the-screen selling.

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans

Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages

THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"

Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases

Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages

Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages

Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"

Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer

Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors

Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup

Mission Dry, Corporation, 5001 South Soto Street, Los Angeles, Cal.—Mission orange

Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

Orange Crush Company, 314 West Superior Street, Chicago, Ill.—"Orange Crush" drink, "Old Colony" beverages

Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages

PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages

Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"

Bachman Chocolate Manufacturing Company, Mount Joy, Pa.

Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.

Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice

Paul F. Beich Company, West Front Street, Bloomington, Ill.

E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.

Brock Candy Company, Chattanooga, Tenn.

Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.

Cadbury-Fry America, Inc., 261 Broadway, New York

Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"

Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.

Cardinet Candy Company, 2172 Market Street, Oakland, Cal.

Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.

Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.

Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.

Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.

Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.—Candy kisses, jellies, pops

F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.

Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.

Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.

D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.

Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terrys," "Assorted Pastilles"

Henry Heide, Inc., 313 Hudson Street, New York

Hershey Chocolate Corporation, Hershey, Pa.

Hollywood Candy Company, Chestnut and Calumet, Centralia, Ill.

Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.

Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.

Kelling Nut Co., 2800 Belmont, Chicago, Ill.

Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.

Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers

Lusk Candy Company, Davenport, Ia.—Lemon drops

McAfee Candy Company, Inc., Macon, Ga.

Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.

Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.

Melster Candies, Cambridge, Wis.

National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.

Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.

NESTLE'S CHOCOLATE, 2 Williams Street, White Plains, N. Y.

Peter Paul, New Haven Road, Naugatuck, Conn.

Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.

Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.

Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.

Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch Rolls, Chocolate rolls, orange rolls

Reese Peanut Butter Corp., Hershey, Pa.

Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints

Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds

Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.

Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.

Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"

Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.

Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.

Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls

SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.

Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.

Van Houton & Zoon, 537 Greenwich St., New York, N. Y.

James O. Welch Company, 810 Main Street, Cambridge, Mass.

Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.

Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.

York Caramel, Box 1147, York, Pa.

George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

DRINK DISPENSERS, FOUNTAIN, BOTTLE, CUP

AUTOMATIC PRODUCTS COMPANY (APCO), 250 West 57th Street, New York—Beverage dispenser

Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines

Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units

H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser

C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines

C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser

Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment

Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser

Club Bar, 141 E. 44th St., New York, N. Y.

Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser

Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vending machines

Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser

Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar

Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent

Helmco-Lacy, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment

Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains

Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser

Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers

The Liquid Carbonic Corporation, 3110 South Keczie Avenue, Chicago, Ill.—Soda fountains

Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser

Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser

Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser

Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink

Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor

Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser

Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Beverage dispensers

Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N. Y.—Beverage Dispenser

S and S Products Company, P. O. Box 1047, Lima, O.—Cold vendor, bottle

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser.

Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain

Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)

Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beverage dispenser

Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers

Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk

John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-Jet cup vending machine

FOOD GRILLS, EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens

Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque

Broil-Quik Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill

Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill

Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine

Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer

General Mfg. Co., 1209 Castle St., Dallas, Texas

Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine

Haruk Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens

Helmco Mfg. Co., 1215 W. Fullerton, Chicago, Ill.

Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar" hot dog grill and beverage server

Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine

Hot Point Commissary Food Department, 227 South Sealey, Chicago, Ill.—Food preparation equipment.

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server

Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser

Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza ovens

Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment

Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens

STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment

Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill.—Hot food servers, toasters, food preparation equipment

FOODS, PREPARED

Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters

Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared

Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg and shrimp rolls

Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods

Hygrade Food Prods, 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters

Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats

Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie

Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie

Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbeques and sauces

Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters

Tolona Pizza Pie Rods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor

California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers

Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks

Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser

Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor

Snively Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor

Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.

Beech-Nut Packing, 10 East 40th Street, New York, N. Y.

Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.

Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

William Wrigley, Jr., Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandele Avenue, Los Angeles, Cal.—Ice cream vendor

Arctic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor

Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors

Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor

Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter

The Borden Company, 350 Madison Avenue, New York—Ice cream

Craig Machine Company, Danvers, Mass.—Ice cream vendor

Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream

De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons

(Continued on page EP-7)

Proof! It's a fact — proved in theatre after theatre —

Popsit's Pop More people stop and buy popcorn when it has the butterlike flavor and color that comes *only* from POPSIT PLUS.

Props Profits! Get our case histories . . . or order a sample case today!

★
"FEWER DUDS"
★
COSTS LESS PER BAG
★
POURS READILY IN ALL WEATHER
★
MEASURES ACCURATELY—WITH NO WASTAGE
★
STORES EASILY . . . NO FIRE HAZARD

popsit plus!

the only liquid popping oil with butterlike flavor!

It's Digestible! Made Only of Pure Peanut Oil

popsit plus!

Made by **C. F. Simonin's Sons, Inc.** Philadelphia 34, Pa.
POPPING OIL SPECIALISTS TO THE NATION
Convenient warehouse stocks and distributors from coast to coast

Five Minute Pizzas Now Possible With Hotpoint's High Speed Oven

Chicago—By cutting down pizza-baking time to just five minutes per pizza, the new Hotpoint "SUPERheat" Electric Pizza Oven, with a capacity of six 12 inch pizzas, can turn out one a minute, according to William C. Ayres, general manager of the company's commercial equipment department.

"This five-minute baking period," he explained, "is possible because of the oven's high temperature range (300 degrees to 600 degrees) and its super-fast heat recovery after refrigerated dough is placed in it. Ordinary pizza ovens often require from 20 to 30 minutes to bake a pizza."

According to chief engineer Harold Michaelis, the temperature range allows the new oven to be used for baked goods other than pizza, as well as for most roasting operations, Michaelis added, "The 'sealed-heat' chamber of the pizza oven has insulation on all six sides. This minimizes heat loss and assures cooler, economical operation, whether you're baking pizza at 600 degree or angel cake at 325 degrees."

The SUPERheat Pizza Oven is manufactured in Hotpoint's Glamourline finish with stainless-steel veneer and can be baked or stacked with other Hotpoint oven sections for space-saving convenience. The Pizza Oven is also available in all stainless-steel finish.

In the new oven, Hotpoint is offering restaurateurs and drive-in operators who specialize in growing-in-popularity pizza a handsome piece of show window equipment as well as an economical, fast baking device, according to Ayres.

Ice Machines Available

Minneapolis—A colorful, six-page booklet on SCOTSMAN Super Flaker line of crushed ice machines is being offered by the American Gas Machine Company, division of Queen Stove Works, Inc., Albert Lea, Minn.

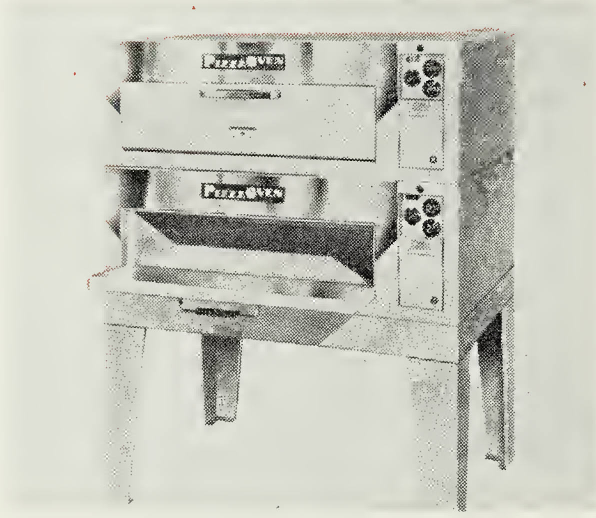
It covers the complete line of SCOTSMAN Super Flaker models, eight different capacities, from maximum output of 200 pounds per day to 20,000 pounds per day. "Automatic Storage" models with self-contained stainless steel bins are shown, as well as "Continuous Flow" types that produce ice direct to bin, coolers, or other containers. Important mechanical features and other design advantages are also illustrated.

Curtiss Records Salvaged

Chicago—Almost complete recovery of current records is being made from the charred ruins of the Curtiss Candy Company office building, Robert Schnering, president, said recently. The building was destroyed by fire.

As salvaging crews continue their work, the only loss of important material appears to be in historical papers and past records. Losses to the building and all equipment are estimated at $1,250,000.

Business is being conducted from the office cafeteria two doors west of the burned-out office building, as well as from the firm's Chicago plants.



HOTPOINT PIZZA OVEN

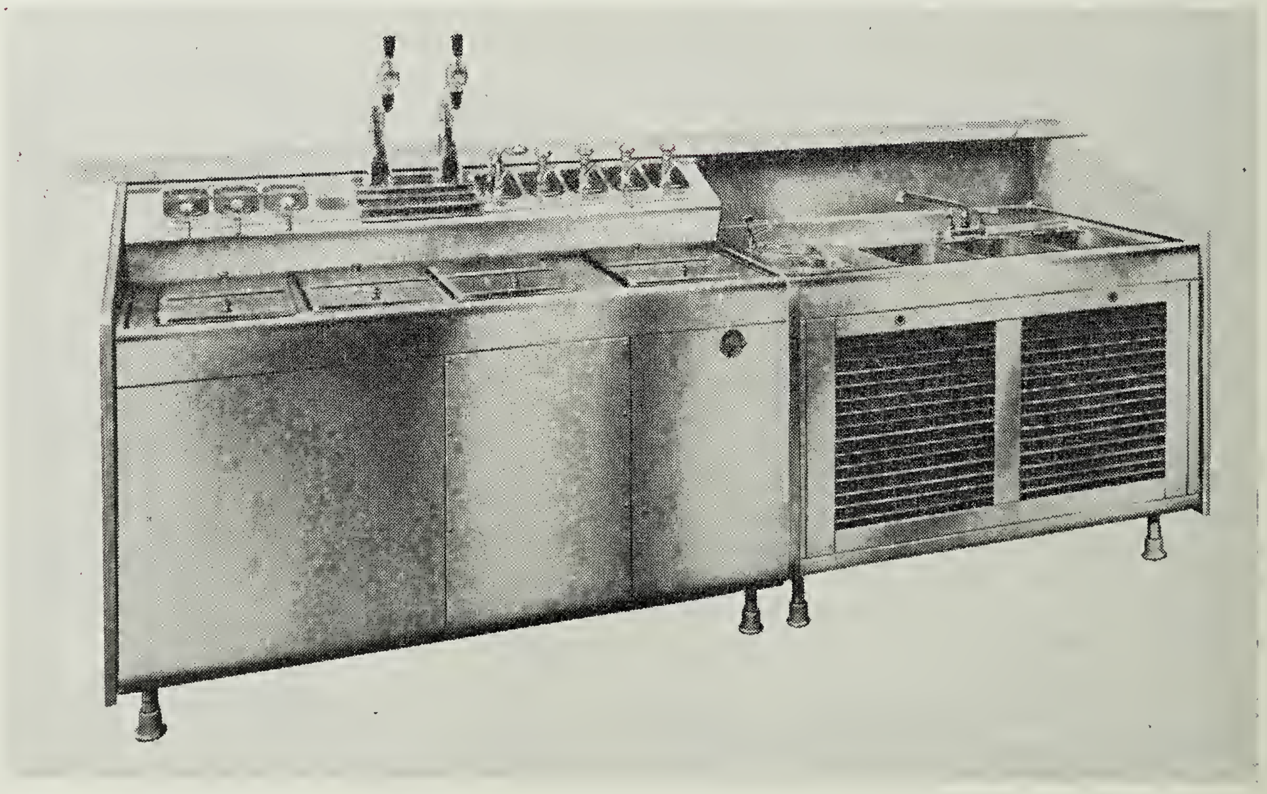
New Fountain Unit Is Compact, Complete

New York—The "Booster," complete "in itself" soda fountain unit, has been introduced by Spartan Fountains, New York. This new addition to the Spartan fountain and food service equipment line has been designed to boost sales through fountain service.

The Booster requires only 10 feet of floor space, a hook-up to a water source and an electrical outlet for its installation. It can be located anywhere. This enables any business with rigid space limitations to take advantage of the high profits obtained from fountain sales.

The Booster features heavy gauge stainless steel construction throughout. It has a one-piece die-stamped top, plus a new improved corrugated drainboard without any soldered seams. All corners are rounded to eliminate dirt pockets and safety hazards. The entire unit has 100 per cent all dry refrigeration. The counter is made of formica for beauty and durability.

The Booster has an ice cream storage capacity of 30 gallons. Included in the fountain are four stainless steel syrup pumps, one heavy duty stainless steel chocolate pump, five Kencoware syrup jars, three white Kencoware crushed fruit jars and stainless steel covers, one white Kencoware spoon holder with stainless steel divider, one insulated soda draft arm, one insulated water draft arm, one stainless steel running water dipper well, one stainless steel pull-out waste chute, three stainless steel sink bowls, four die-stamped, fully insulated stainless steeel storage covers, three lever type waste drains, one completely self-contained compressor, and one remote type carbonator.



New Columbus Plant Opened By Sweden

Seattle—A new assembly plant in Columbus, O., was to be put in production about April 1 by the Sweden Freezer Manufacturing Company to handle milk shake making machines, Harvey F. Swanson, president, announced recently.

"The setting up of this assembly plant in Columbus is being done to gain added production for our company because of the widespread acceptance by the restaurant, drive-in and soda fountain trade of our new model milk shake machine, which was introduced to the trade last October," Swenson said.

The new machine, known as the model 211 Shake Maker, was unveiled first at trade showings in Chicago followed by showings in 50 other cities in the United States.

Various Columbus subcontractors, who specialize in machine shop, welding and sheet metal work, will be used. Some of the more specialized assemblies requiring a high degree of skill and specialized equipment, will be produced in Seattle for the Columbus plant.

The Sweden Freezer Manufacturing Company was formed in Seattle by Swenson in 1932 to manufacture soft serve ice cream making machines. In 1945, milk shake making equipment was added to the company's line. In addition, the company manufactures a high speed fruit and vegetable juicer.

Today, Sweden Freezer Manufacturing Company operates two plants and maintains its own research and development staff in Seattle. It markets its equipment in every state of the union and 42 foreign countries.

Market Guide

(Continued from page EP-5)

Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors

Eastern Engineering und Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor

Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine

Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine

Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor

General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer

Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor

Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser

Jordon Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers

Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-A-Stick Confections"

Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers

Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine

National Market Equip. Co., 25531 DeQuindre, Royal Oak, Mich.—Ice cream freezers and ice cream novelty cases

Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream

Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine

Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser

Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle 99, Wash.—Ice cream and frozen custard fountain freezer

Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream

Tekni-Craft, Rockton, Ill.—Ice cream and custard machine

West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-service ice cream merchandiser

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.

Hi-Land Paper Company, 274 Madison Avenue, New York

Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York

U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers.

Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.

Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags

Rex Paper Products Company, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn

Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes

Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

POPCORN OILS

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.

Best Foods, Inc., 1 East 42nd Street, New York

Capital City Products, West First and Perry, Columbus, O.

Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.

E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning

C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils

POPCORN, POPCORN EQUIPMENT

American Popcorn Company, Sioux City, Ia.—Popcorn vending equipment, raw popcorn

AUTOMATIC PRODUCTS COMPANY, 250 West 57th Street, New York—Butter dispenser

Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.

Bonanza, Inc., 2980 West Pico Boulevard, Los Angeles, Cal.—Popcorn vending machines

Central Popcorn Company, Schaller, Ia.—Popcorn

Albert Dickenson Co., 2750 W. 35th Street, Chi-

C. CRETORS AND COMPANY, 630 West Cermak Road, Chicago, Ill.—Popcorn equipment, butter dispenser

Dairy Service Company, 100 East Main Street, Menomonee, Wis.—Butter dispenser

DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machine, automatic

G.H.R. Enterprises, Inc., 12017½ Vose Street, N. Hollywood, Cal.—"Viscount," Viking popcorn machines

J. A. McCarty Seed Company, 526 Northwest Fourth Street, Evansville 10, Ind.

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—Vending equipment and popcorn machines and supplies

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Popcorn equipment and supplies

Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill.

Poppers Supply Company, 1211 North Second Street, Philadelphia, Pa.—Popcorn supplies

Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning.

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Popcorn machines, food equipment.

Supurdisplay, Inc., Wisconsin Tower building, Milwaukee, Wis.—Butter dispenser

West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Butter dispenser

Wyandotte Popcorn Company, Marion, O.—Popcorn

Y & Y Popcorn Supply Company, 256 North 13th Street, Philadelphia, Pa.—Popcorn and supplies

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendmobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream

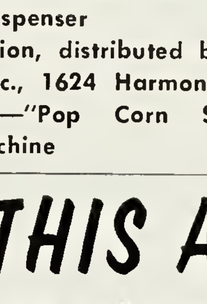
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine

IS THIS A SATISFIED CUSTOMER?

Why put up with balky squeeze containers when you can please your customers and yourself with an . . .

M-K-M DISPENSER



End dispensing headaches. With a simple turn of the m-k-m crank, your customers will get just the right amount of mustard, ketchup or mayonnaise—without mess—without drip or waste.

Write today for information.

M-K-M DISPENSER, INC.
Box 295 Quakertown, Pa.

New, Heavy Duty Carbonator Available

PHILADELPHIA—The Fischman Company, a leading manufacturer of soda fountains for the past 67 years, is now in full production on an improved heavy duty carbonator for fountain use, known as the new improved Spark-L-Mix Model 6000-VO.

The unit has been under rigid test for some time and has met with excellent results in field tests under varying conditions. It is being well received by the present nation-wide Fischman distributor organization and is unique in design in that there are no floats, electrodes, and intricate switch mechanisms to create service problems.

The carbonator employs a special jet nozzle atomizing system to insure maximum carbonated gas absorption and a special twin filtration system to screen impurities to assure better performance.

In actual tests the unit is delivering a consistent 60 gallon of pure, sparkling soda water per hour, ample for even the busiest location.

The unit utilizes an all stainless steel tank with welded stainless steel fittings to eliminate gas and water leakage. It is powered with a heavy duty General Electric 1/4 HP motor with built-in overload relay.

The entire carbonator is compact in every respect and fits ideally under a fountain or on a shelf. Overall weight is 60 pounds.

Clicquot Surge Forecast

BOSTON—"We look forward to a substantial sales gain in 1956," said Thomas F. Black, Jr., president, Clicquot Club Company, in a recent statement. Black said that there are several reasons for this optimistic outlook for 1956. An increased advertising budget, an increase in the number of Clicquot Club franchise bottlers, and an ever-increasing consumer interest (as evidenced in 1955 when the industry as a whole realized a 10 per cent sales gain over 1954) should make 1956 a big year for the Clicquot Club Company.

Referring to the introduction of "Lotta Sparkle" as a charming complement to "Klee-Ko," the Eskimo boy trademark of the Millis, Mass., company, Black said, "Our good will ambassadress, 'Lotta Sparkle,' has increased retail sales and has proved to be a valuable asset wherever she has visited in person since her first appearance last summer."

Rise In Candy Sales Is Forecast By Gott

CHICAGO—Sixty-five per cent of all the almonds grown in California, as well as 25 per cent of the filberts grown in Oregon and Washington, are incorporated into confections by candy manufacturers in the United States, according to Philip P. Gott, president, National Confectioners' Association.

In an address before the Western Candy Conference in San Francisco, Gott estimated that California candymakers can look forward to a 34 per cent increase in candy sales during the next 10 years as a result of population increases alone.

At present, California population is approximated at 13,032,000. According to the 1940-53 rate of migration, population in 1960 should be 15,311,000 and in 1965 an estimated 17,461,000.

California candy sales during the period of 1950-54 averaged 19 pounds per capita and in 1955 totaled 247,500,000 pounds. Anticipated population increases stand to bring this figure up to 290,900,000 pounds by 1960, a 17.5 per cent increase, and up to 331,800,000, a 34 per cent increase, by 1965.

Market Guide

(*Continued from page EP-7*)

Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts

Kneisley Electric Company, 2501 La Grange, Toledo 3, O.—Portable dispenser

Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser

Walky Service Company, Schweiter building, Wichita, Kans.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.

Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.

National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.

Rowe Manufacturing Co., Inc., 31 E. 17th St., N. Y., N. Y.

Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

ABC Vending Corporation, 259 West 14th Street, New York—Theatre refreshment service

American Gas Machine Co., 505 Front Street, Albert Lea, Minn.—Scotsman ice machine

BERLO VENDING COMPANY, 333 South Broad Street, Philadelphia, Pa.—Theatre concession service

Columbus Showcase Company, 850 West Fifth Avenue, Columbus 8, O.—Showcases—candy stands

General Mfg. Co., 1209 Castle, Dallas, Tex.—Cafeteria units

Gold Medal Products Company, 318 East Third Street, Cincinnati, O.—Popcorn and concession supplies

MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.—Drive-in cafeteria concession stand

Mills Industries, Inc., 4100 Fullerton Avenue, Chicago, Ill.—Candy bar machine, cigarette machine, cold vendors, scales, bottles

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Concession equipment, chili con carne

Rowe Manufacturing Company, Inc., 31 East 17th Street, New York, N. Y.—Candy merchants, ice cream vendors

Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—"Star" complete serving cafeteria unit

Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop

Sportservice, Inc., Sportservice Building, Buffalo, N. Y.—Theatre refrshment service

STEEL PRODS. CO., Cedar Rapids, Iowa—E-Z Way coffee maker

Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Refreshment equipment and accessories

Tyson-Caffrey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Vacuum Can Company, 25 South Hoyne Avenue, Chicago, Ill.—Portable beverage dispenser

Watling Manufacturing Company, 4650 West Fulton Street, Chicago 44, Ill.—Scales

Record Crowd

(*Continued from page EP-3*)

is highly competitive and a product is never really sold until it is consumed or used by the final consumer. As a specific example of what I mean, popcorn processors, candy, and other food manufacturers, and equipment makers should visit their jobber distributors and brokers more often. Learn the problems of the jobber-distributor and try to offer solutions. Jobbers and brokers in the same manner should call on their customers more often and try to help them increase their sales and value and profits."

Hosting at the PCA Western Regional were Orange-Crush Company for breakfast; Coca-Cola Company for the luncheon; and Pepsi-Cola Company at the cocktail party.

EXTRA PROFITS

Volume 11, Number 1 April 4, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

Advisory boards—

Executives and heads of the concessions and vending departments of theatre circuits:

Leslie R. Schwartz, Andrews, Inc., New York; Bayard M. Grant, Durwood Theatres, Kansas City; C. Dale Fox, Fox Wisconsin Amusement Corporation, Milwaukee; Frank C. Bickerstaff, Georgia Theatre Company, Atlanta; William O'Donnell, Interstate Theatres, Dallas; Raymond Willie, Interstate Theatres Dallas; Harald F. Chesler, Theatre Cooperative Candy Company, Salt Lake City; Miss Marie Frye, Tri-State Theatre Corporation, Des Moines; Louise Bramblett, WilKin Theatre Supply, Inc., Atlanta; Van Myers, Wometco Theatres, Miami, Fla.; J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ont., Canada; Morton G. Thalhimer, Jr., Neighborhood Theatre, Inc., Richmond, Va.

Manufacturers, concessionaires, and other leaders in the candy, popcorn, and allied fields:

A. F. Rathbun, Fred W. Amend Company, Chicago; Harold Sharp, The Coca-Cola Company, New York; Marvin Spitz, American Royal Candies, Inc., Los Angeles; Vincent O'Brien, Armstrong Popcorn Company, Lake View, Ia.; Charles G. Manley, Manley, Inc., Kansas City; W. B. Riley, Brock Candy Company, Chattanooga, Tenn.; Joseph Blumenthal, Blumenthal Brothers, Philadelphia; L. M. Shaw, Smith Brothers, Inc., Poughkeepsie, N. Y.; C. M. Said. McPhail Chocolate Company, Oswego, N. Y.

Del Powell, manager, North Andrews Drive-In, Ft. Lauderdale, Fla., recently originated a Saturday afternoon dance program to provide additional recreational facilities for the youngsters. The 'teen-agers have taken to the idea. A jukebox is fed by the management and Powell acts as m.c. Naturally, the concession operation from the afternoon activity profits greatly.

Miami, Fla., News

(*Continued from page* 26)

San Francisco for a reception in their honor given for the TOA former president by theatre and television people in that area. . . . Mrs. Lillian Claughton became a stockholder in James R. Grainger Productions, independent producing company. Mrs. Claughton has given an auxiliary office in her offices above the Royal and Embassy to the American Cancer Society for their use. . . . The Center, Strand, and Tower all had free kiddie shows on a recent school holiday, sponsored by savings and loan associations.

Kansas City

The retirement of Lawrence H. Breuninger, Topeka, Kans., city manager, Fox Theatres, was announced at a luncheon honoring him for his 35 years of service to the industry. He had been Fox Topeka manager since 1932, and is replaced by C. A. Stewart. . . . The Maywood, Galena, Kans., closed for several months, reopened and will be operated on a weekend basis by Mr. and Mrs. J. D. Holland. . . . Don E. Burnett, operator, State, Larned, Kans., and a prominent civic leader, is the newly-elected president, Kansas-Missouri Theatre Association. . . . Russ Stephens recently was named manager, RKO Missouri.

Seen at the recent Warners' trade screening of "Serenade" and "The Searchers" in Kansas City were, left to right, Bob Hockensmith, manager, Brookside; Dan Blair, operator, Blair, Smith Center, Kansas; Russell Borg, Warners branch manager; Woody Longan, Commonwealth Theatres, Inc.; and Harold Lyon, manager, Paramount, Kansas City.

with *no* investment on your part of money, time or effort . . .

BERLO WILL INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre . . . in a big metropolitan area or a small neighborhood community . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself! . . . You and your money will be completely free to operate and promote your theatre FULL TIME!

BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . . *all YOU do is CASH IN on net profits every month!*

- BERLO *hires* and *trains* your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience *knows* what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you $1,000,000 worth of public and product liability insurance.

LET US PROVE OUR STORY IN TEN MINUTES!

America's Best Concessionaire

Delivers The Highest Per-Capita Sales In The Entire Amusement Field

Write or Call Collect . . . NOW!

PEnnypacker 5-5966

(Philadelphia)

A·B·C **BERLO** A·B·C

VENDING COMPANY

A Division of A.B.C. Vending Corp.

333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.

OFFICES EVERYWHERE

Exhib Loses Lease, Plans New Theatre

Leckley, W. Va.—D. C. Meadows, Jr., who had to give up the Lyric, which the Meadows family had operated for 35 years, when E. C. Minter and Mrs. E. H. Hedrick, owners, did not renew his lease, reports he will construct a new theatre if his health permits.

Crawford and Potter, operators, Beckley, took over the Lyric on Feb. 1, following expiration of the Meadows lease. Equipment and furnishings added during the Meadows regime were turned over to the owners under terms of the old contract.

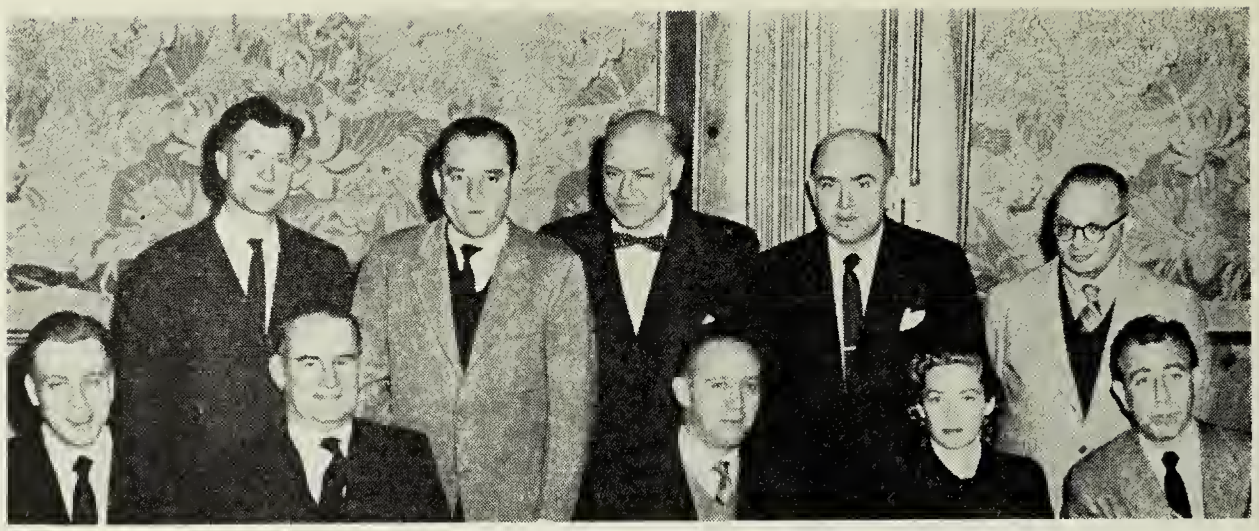
Meadows had operated the Lyric since 1941 and his father from 1920. W. A. Burke, an employee of the family for 35 years, had managed the house. Meadows said he was not asked by the building owners if he wished to renew the lease; that his Lyric Theatre Company is financially sound; and that reasons other than stability of the operating company and management caused the change.

Minneapolis

A masked gunman held up Richard V. Aronson, manager, neighborhood Parkway, and got away with $639.50. . . . New officers of the Variety Club of the Northwest auxiliary were installed at a luncheon meeting in the club headquarters in the Nicollet Hotel. Mrs. Everett E. Seibel is new director of the auxiliary; Mrs. Woodrow Praught, secretary; Mrs. L. J. Ludwig, corresponding secretary; and Mrs. Lowell Kaplan, treasurer. . . . A near-riot in the loop Gopher caused a halt in the show and required police to restore order. The trouble occurred when a teenager noticed her billfold was missing from her purse on the seat beside her. She and other spectators accused three youths of taking the billfold and the argument developed into a brawl. . . . Dick Powers, RKO salesman, resigned to enter the real estate and insurance business. . . . Eugene Tacke, operator, Paul Bunyan Drive-In, International Falls, Minn., was on the row making plans to open his outdoor stand. . . . New on film row are Lauramae McGuire, booking stenographer, Paramount, and Gloria Brooks, bookers stenographer, 20th-Fox. . . . Warren Branton, South Dakota salesman, 20th-Fox, was hospitalized. . . . Bill Marshall is the new salesman, Allied Artists. He formerly was a booker, U-I. Johnny MacPherson has been promoted from student booker to booker U-I, replacing Marshall. . . . The Century, home of "Cinerama Holiday," cancelled the matinee on Good Friday. . . . Burtis Bishop, Jr., MGM midwest sales manager, and George Berman, Columbia assistant manager of exchange operations, were in. . . . Don Swartz, operator, Independent-Lippert exchange, was in New York on business.

New Haven

New Haven went all out in coverage in newspaper, radio, and television when Ernest Borgnine received the Academy Award for his performance in "Marty." His parents, who reside in the area, were interviewed and photographed. . . . The Oak, Oakville, Conn., had a fire, confined to the projection booth. . . . Morris Rosenthal, Loew's Poli, received quite a bit of attention when silver dollars were given as change at the boxoffice prior to the showing of MGM's "Meet Me In Las Vegas." . . . Barney Pitkin, RKO branch manager, is in charge of the theatre division, April Cancer Campaign in the area. . . . Ben Simon, former 20th-Fox branch manager, retired to California. . . . Lou Anger, Bridgeport, Conn., exhibitor, is recuperating from illness. . . . Friends of Sam Cornish, Niantic, Conn., gave him a farewell dinner at the Morton Hotel recently. Earl Wright, Columbia salesman, was toastmaster. Others from Film Row present included Ray Cairns.



Seen at the head table at the recent meeting of the New York Variety Club, Tent 35, at Toots Shor's, where critics from all the metropolitan papers were honored, were, left to right, seated, Paul Beckley and Joe Pihodna, Herald Tribune; Jesse Zunser, Cue; Frank Quinn, Mirror; Leo Mishkin, Morning Telegraph; and, seated, left to right, Justin Gilbert, Mirror; Alton Cook, World-Telegram and Sun; Larry Morris, luncheon chairman; actress Vera Miles; and chief barker Harold Klein.

HARTFORD, CONN., NEWS—George LeWitt's long-projected plans for construction of a drive-in at Berlin, Conn., seemed nearer realization when the Berlin Zoning Commission rezoned about 39 acres of land at the intersection of Route 5 and Deming Road, and thus removed one of the stumbling blocks to the project. . . . The ways and means committee, Roger Wolcott Parent-Teacher Club, Windsor, Conn., arranged a series of Saturday afternoon films for children, with the cooperation of William S. Howard, manager, Lockwood and Gordon house. . . . John Silverwatch resumed duties as manager, E. M. Loew's Hartford Drive-In, Newington, Conn. . . . Charles Martin, formerly at the Rialto, now is assistant manager, Stanley Warner Strand, replacing Robert McCarthy, resigned.

Drive-In Service Firm Operated By Former Exhib

WILMINGTON, DEL.—Melvin C. Geller, former co-owner, Brandywine Drive-In, is now operating the Drive-In Screen Service Company, with offices in the North American Building here. The service provides a ten-minute intermission clock which keeps drive-in patrons informed of the exact time remaining before the start of the next show. The film, produced by National Screen Service, includes sales messages as well as goodwill messages on safety and similar subjects.

Geller's brother, Daniel M., who also was associated with the Brandywine Drive-In operation, is now managing Hotel Reservations, Inc., which provides fast teletype service on reservations for industrial employees who travel.

New Orleans

Don Kay, Don Kay Enterprises, announced recently that he will handle the world distribution of "Secret Scandal," and that appointment of independent distributors in the various trade areas was under way. Kay advises that TV release of the picture will not be made during the period franchises are in effect for theatrical exhibition. . . . Mrs. C. J. LaBorde scheduled an April 6 reopening of the La Borde, Bordelonville, La., which has been closed since the early part of January. . . . Joseph Falati is the new booker at Warners, replacing Tony Jensen, who now is with Pittman Theatres as assistant to film buyer Earl Perry. . . . John Kenlo, John Kenlo Productions, said that he has taken over southeast distribution of Hallmark's "Monika" and "Mixed-Up Women." . . . Olin Evans, southwest Alabama theatre operator, added another house to his indoor and drive-in circuit with the purchase of the indoor situation at Geneva, Ala., from Mrs. C. Y. James, owner for the last 25 years. . . . Directors of the Mississippi Theatre Owners Association, at a recent meeting in the Hotel Robert E. Lee, Jackson, Miss., decided to back the Federal admission tax repeal.

New York

The former Loew's Palace, Brooklyn, was sold by Berk and Krumgold, theatre real estate agents, to an unidentified client. The theatre is undergoing complete remodeling, including the installation of air-conditioning and CinemaScope. . . A charter of incorporation was granted Columbia Drive-In Theatre Corporation, listing capital stock of 300 shares, no par value. Filer of papers was Harry M. Pimstein, 400 Madison Avenue. The directors are Pimstein, Franklin Feinstein, and Leila Fliegel. . . . Spyros P. Skouras, 20th-Fox president, was grand marshal of the Greek Independence Day Parade on Fifth Avenue. . . . The Museum of Modern Art Film Library has placed on sale a limited number of subscriptions for a new series of Saturday morning screenings, the first programs beginning April 14 and running until next March. . . . The opening of "Madame Butterfly" in the Baronet on April 23 will benefit the Hospitalized Veterans Music Service of the Musicians Emergency Fund. . . . Charles Vidor arrived from a Caribbean vacation to confer with MGM executives on promotion for "The Swan."

Philadelphia

New Jersey Messenger Service remodeled its quarters at 305 North 12th Street. . . . "The Harder They Fall" was screened at Variety Club, Tent 13, through the courtesy of Columbia. . . . At 20th-Fox a salute to Sam Diamond, branch manager, is set for May 27 to June 30. Exhibitor friends are urged to get playdates into Gantz, Strulson, Bettinger, and Condon. . . . Charles Engel, son of Joe Engel, Screen Guild, recently gave a well-received piano recital at the Philadelphia Art Alliance. . . . Tri-State Buying and Booking Service is handling the Orient, Dunmore, Pa., for Percy Carr.

READING, PA., NEWS—"The King Of Kings" was shown at the Astor, J. Lester Stallman, manager, in cooperation with the Lenten and Easter program of the Reading Council of Churches and other religious groups. . . . Helen Bortz, Warner manager, staged a Pepsi-Cola morning show for children. Each youngster attending was admitted on paying for his ticket with six Pepsi-Cola bottle caps. . . . Carleton E. Degenhart, Buffalo, was named manager, Sinking Spring Drive-In, succeeding Frank Kennedy. Announcement of the appointment was made by Richard T. Kemper, general manager, Pavilion Drive-Ins, Inc. . . . Part of the valuable theatrical library of the late Paul E. Glase, Embassy manager, went on display in the museum of the Historical Society of Berks County. In accordance with Glase's will, the collection is separately maintained and displayed, in its own section of the museum. The bulk of the estimated 75,000 items in the entire library has been bequeathed to the Free Library of Philadelphia, which will similarly display the Glase collection. . . . David Grier Guers, 38, Valley View, Pa., a World War II veteran and licensed motion picture projectionist in the Midland, Valley View, died suddenly in his home after a heart attack.

Pittsburgh

Ralph Pielow, MGM branch manager, observed his 40th year in the industry. Pielow's branch was among the first to turn in a 100 per cent participation record in the recent worldwide MGM Week. . . . F. Elmer Hasley, Conneaut Lake outdoor exhibitor and East Pittsburgh indoor theatre owner, has a new business, having received his license as a real estate salesman. . . . Recent sneak previews included 20th-Fox's "The Man Who Never Was" at the Fulton. . . . The Pittsburgh Press, for the third year, was featuring an Oscar Winners contest. . . . N. C. Rosen, 20th-Fox branch manager, was lining up bookings in all theatres in the area for the Spyros P. Skouras Appreciation Week. . . . The Gardens, this city's only sports arena, will be vacated April 30 and Pittsburgh will be without such a place until the municipal arena planned for the lower hill district becomes a reality in 1959.

Cleo Moore, who made many friends here on a previous visit, will return in April to exploit Columbia's "Over-Exposed." . . . John Witten purchased Sardis Drive-In, only outdoor theatre in Monroe County, O. . . . Mrs. Minnie Hanna, members of whose family have contributed an aggregate of 270 years of service to the industry, celebrated her 90th birthday. Her children are Jim, Fisher Scientific; Mary Thomas, Acme Distributing; Joe, Stearn-Hanna Co-Operative Theatre Service booker; Ben, 20th-Fox head shipper; and Lou, Stearn-Hanna executive. Her grandson, Frank J. Thomas, manager, Pittsburgh Film Service, alone has completed 20 years on Film Row.

Columbia Pictures staged a special sales convention recently in Chicago to ready 15 top productions through September. Delegates included Ben Felcher, Buffalo branch manager; Milt Young, Philadelphia area exploiteer; Louis Astor, home office executive; Lester Wurtele, Philadelphia branch manager; and Harry Weiner, division manager for eastern Pennsylvania and northern New Jersey.

St. Louis

The Fulton Drive-In, Fulton, Mo., has been purchased by the Commonwealth Amusement Company, Kansas City, from Don and Kennett Fite. . . . Charles Bowles, Russellton, Ky., purchased the Murray Drive-In, Murray, Ky., from W. F. Sykes and his brother. . . . The Star, Vandalia, Mo., owned and operated by Sol Banks, was reported to be closing permanently this week. It may be dismantled. . . . Wide screen equipment is being installed in the Senate, formerly the Orpheum, Elsberry, Mo., owned by State Senator Edward V. Long. . . . The screen tower of the Parkview Drive-In, Jackson, Mo., owned by J. C. Crites and Harry McDonald, is being widened for CinemaScope and VistaVision. . . . The Scott, formerly the Ohio, Golconda, Ill., reopened, on a seven-day basis. . . . United Artists district manager F. J. Lee was in Des Moines and Omaha. Academy Award honors for "Marty" have kept the UA exchanges busy. . . . M. A. Levy, 20th-Fox midwest district manager, was in. . . . Mayfield, Ky., is going all out for the April 6 world premiere of United Artists' "Quincannon, Frontier Scout." . . . Frances Petros succeeded Lennie Riordan as secretary to Herb Washburn, National Screen Service manager.

New MGM Manager Welcomed In St. Louis

ST. LOUIS—MGM gave a luncheon in the French Room, Coronado Hotel, last week to introduce the new branch manager, Harry Bache, and to bid farewell and best wishes to Thomas E. Bailey, promoted to branch manager, Kansas City, to succeed the late William D. Gaddoni.

Bailey, who became the head of the St. Louis branch three years ago, is the son of the late Eugene Bailey, prominent distribution-exhibition executive in Cleveland. He started with MGM at Cincinnati in 1930. Later, he served as head booker, salesman, and assistant manager, Charlotte.

Bache has been with MGM at Philadelphia since 1925. He served as advertising sales manager, booker, and office manager for various periods before being named the Philadelphia branch sales manager in 1951.

San Antonio

Bob O'Donnell and Delmo Pearce, veteran local theatremen, will operate the Bandera Road Drive-In, which was built by a syndicate of south Texas investors. Pearce will be manager. . . . Six teenagers who participated in a gang fight at the Roxy Drive-In were released from police custody after spending a night in jail. The fight resulted in the stabbing of several of the participants, but none of the parties involved wanted to file any charges on the others, so all were released. . . . The new salesman for United Artists is Eugene Goodman. . . . The proceeds from a benefit show presented at the Parkaire Drive-In were turned over to the Children's Hospital, which is now engaged in a drive to raise $50,000. This was the second such benefit presented by local drive-ins for the hospital campaign. . . . R. W. Barron, former owner, Independent Theatre Supply Company, is recovering from a back injury, and is able to get around now with the aid of a cane. The company is observing its 50th anniversary this year.

The Lew Bray Valley Theatres purchased the Wes-Mer Drive-In, Mercedes, Tex., formerly operated by Archer Theatres. . . . The Jefferson Amusement Company announced the closing of the Strand, Port Arthur, Tex., operated here

Heirs Of Theatre Owners To Continue Operation

PHILADELPHIA — Following the recent deaths of Jacob Blumberg and Charles Stiefel, operators, President, an amicable agreement was reached by the heirs of each under which new management takes over this week. The Steifel family, headed by Murray and Mrs. Freida Steifel, remains sole operator. The Blumberg interests are represented by Sol Blumberg.

Moe Verbin, the present manager, will continue in the same capacity, responsible also for buying and booking. Extensive alterations to the house are being considered.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST AVAILABLE, at once. 15 years' experience indoor and drive-in theatres. Sober, dependable and reliable. Married. References. Go anywhere. **BOX C321, M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, MANAGER'S position, south central Pennsylvania. 15 years' experience. Excellent references. Full knowledge of booking, management, exploitation, etc. Write **POST OFFICE BOX 414, York, Penna.** (321)

TOP-NOTCH EXPLOITATION Publicity man available for Phila. area Theatre Circuit or Film Exchange. 25 years' experience handling successful promotions first run theatres, drive-ins, road shows. **BOX D321, M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

PUBLIC RELATIONS MAN: 37—experienced in all phases of operation. 5 years in publicity with Major Chain. 2 employers in 16 years. Family man. **BOX A321, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

THOROUGHLY EXPERIENCED Manager, presently employed by national circuit, seeks change to another branch of the industry. Prefer home office work, any capacity, in New York. Write **BOX B321, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE, age 35, sober, reliable, family man, 17 years' experience, 15 years with last employer. Desires to relocate in Los Angeles area. **BOX B44, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, THEATRE MANAGER: Philadelphia. Thoroughly experienced, willing to dig in. $75 to $100 depending on you. **BOX A44, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

New Contract Ends Projectionists' Strike

SAN ANTONIO—Settlement of a nine-month strike by projectionists against the Alamo, Rigsby, Mission, and South Loop 13 Drive-Ins, owned by statewide Drive-In Theatres, Inc., has been announced.

The settlement, details of which were not divulged, was made in the form of a one-year contract signed by Richard Landsman, Statewide general manager, and Durward A. Taylor, business representative, Local 407, Motion Picture Machine Operators Union, AFL-CIO.

Taylor said union projectionists were to begin working at the four-drive-ins last week. The strike was marked by much violence, and was climaxed with "shoot-to-kill" orders issued by Arthur Landsman, Statewide president, to special officers guarding his home to anyone apprehended in the vicinity. Taylor said that the strike will continue against three other local drive-ins, the El Capitan, Roxy, and Fiesta.

---

by the circuit for 30 years. The closing was ordered because the building needed repairs. This leaves Port Arthur with only one downtown house. . . . The Grand, Happy, Tex., has been closed. . . . Frank Dove, owner, Groom, Groom, Tex., purchased the Panhandle, Panhandle, Tex., which will be reopened after being remodeled. . . . R. B. Carson is the new owner and operator, Miami, Miami, Tex. . . . A grass fire recently burned the screen tower of the Joyce Drive-In, Pryor, Tex., to the ground. . . . The Twin City Drive-In, Sherman, Tex., was virtually destroyed by roaring, dust-driven winds. According to Bob Sparks, manager, plans are being made to rebuild.

San Francisco

Walter Reade Theatres, Oakhurst, N. J., divested itself of its 50 per cent interest in the Bridge, an art house operated jointly with Schwarz Theatres. . . . The State, Lodi, Cal., was to be sold by Phil Zenovich, Petaluma, Cal., to the Theatre Television Authority, Sacramento, Cal., specializing in closed TV circuit presentations. . . . Variety Club, Tent 32, sponsored the local premiere of United Artists' "Alexander The Great" in the United Artists, for the benefit of Blind Babies Foundation. . . . Al Schmitken, Warners branch manager, hosted a meeting here of Warners' western branch managers. . . . Affiliated Theatre Service's Bayview closed. . . . George Archibald, Arch Buying and Booking Service, is going to Guam as distributor's representative. General Theatrical was to take over buying and booking for the Arch outfit.

Seattle

Harry Clark, 74, retired projectionist, died. He was a charter member, Motion Picture Operators, Local 154. His widow, a daughter, and grandchildren survive. . . . The Palomar became the mecca for Sunday afternoon jazz concerts last week. Arrangements were concluded to bring local and outside talent to the house. . . . A regular Monday night television program presented on the stage of Sterling's Northgate was inaugurated. . . . "Alaska" a world premiere showing, opened in the Palomar. . . . Mrs. Jean Chester, manager, Magnolia, has taken a short leave of absence. . . . Harold Sohns, manager, Sterling's Northgate, Lake City, and Crest, is recovering from illness. . . . Fred Danz, general manager, Sterling Theatres, was in California on business. . . . Zollie Volchok, Northwest Releasing, is taking charge of the Portland office while Hildegarde Peterson, regular office manager, is vacationing in California. . . . A bomb threat caused police to evacuate the Venetian while the building was searched, following a mysterious telephone call that a bomb had been planted.

New Star Carol Ohmart Given Gala Homecoming

SALT LAKE CITY—Carol Ohmart will have a gala homecoming here in conjunction with the world premiere of Paramount's "The Scarlet Hour" this month. The celebration, set for April 12 in the Capitol, will be part of a tour the new star will make during April to meet with theatremen, newspaper columnists, and radio and television commentators in major cities, Also on the tour schedule are stage and television appearances.

The first stop on the Ohmart tour will be Denver, April 9. She will arrive in Salt Lake City two days later, and after the world premiere will go on to San Francisco, thence to other cities.

A variety of civic events, in which the Governor of Utah and the Mayor of Salt Lake City are expected to join, will mark Miss Ohmart's visit to her home town.

Washington

Joseph Morgan, retired exhibitor, was a patient in Doctors Hospital. . . . Jack Schultz, Fox Movietone, was hospitalized at Emergency. . . . Max Rutledge, Columbia, was promoted to head booker. . . . Bill Haley appeared in the Metropolitan lobby in connection with the opening of Columbia's "Rock Around The Clock." . . . Richard Coe, Washington Post and Times Herald critic, was emcee at the Playhouse premiere of Sir Laurence Olivier's "Richard III," and obtained an exclusive interview with the producer. . . . Industryites from every part of the country were in to attend the Senate Small Business subcommittee hearings on trade practices. . . . Jay Carmody, Washington Evening Star, was honored guest at a luncheon attended by more than 500 persons, who paid tribute to him for being selected Critic of the Year by the Screen Directors Guild.

SOUTHERN MARYLAND NEWS—In May, Calvert County residents will have their own drive-in, which is being planned by Don S. Stott, who states that the project calls for a playground, snack bar, and CinemaScope equipment. The ozoner will be located on the Stoakley Road, directly opposite the site for the new Calvert County Hospital. . . . The New, Leonardtown, Md., has been freshly painted for the spring. . . . The D and L, Solomon's Island, Md., is advertising wide screen and CinemaScope at regular prices. The manager is Charles O. Dowell.

MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 55 • No. 23

APRIL 4, 1956

ALLIED ARTISTS

The Indestructible Man (5613)

MELODRAMA
70M.

ESTIMATE: Horror meller for the lower half.

CAST: Lon Chaney, Casey Adams, Marian Carr, Ross Elliott, Stuart Randall, Kenneth Terrell, Robert Shayne, Marvin Ellis. Produced and directed by Jack Pollexfen.

STORY: Lon Chaney goes to his death in the state prison, cursing the three men who double crossed him following an armored car hold-up, Marvin Ellis, Kenneth Terrell, and Ross Elliott, his attorney and mob leader. He vows to return and kill them and dies without revealing the hiding place of the stolen money. Detective Casey Adams is determined to continue working on the case until he can uncover the missing loot. Chaney's body is taken by professor Robert Shayne and his assistant for experimentation, and they manage to restore him to life, making him practically indestructible in the process. He takes off after the three men getting rid of everyone who stands in his way and impervious to police bullets. He also sees former friend Marian Carr, and Adams gets to know her better seeing that she had no part in any criminal activity. Chaney kills Ellis and Terrell, whereupon Elliott seeks police protection, confessing his part in the hold-up. Chaney takes to the sewers to dig up the loot and to escape and police are powerless to stop him. He is finally killed when he contacts electrical wires and is electrocuted.

X-RAY: This horror-type entry is done in average fashion with enough suspense and melodrama generated so that it should do okay as part of the program. With a little extra effort exploitation-wise, it might do somewhat better than average. The story holds interest and the cast does okay with adequate direction and production. The story and screen play are by Vic Russell and Sue Bradford. This bears a Legion of Decency "B" rating.

AD LINES: "Police Bullets Failed To Stop Him"; "He Could Kill At Will And No One Could Stop Him"; "An Exciting Thriller About An Indestructible Killer."

COLUMBIA

The Harder They Fall

DRAMA
109M.

ESTIMATE: Highly interesting expose of the fight racket should hit the better money.

CAST: Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Max Baer, Jersey Joe Walcott, Edward Andrews, Harold J. Stone, Carlos Montalban, Nehemiah Persoff, Felice Orlandi, Herbie Faye. Produced by Philip Yordan; directed by Mark Robson.

STORY: Ex-newspaper sports writer Humphrey Bogart, unemployed when his paper folded, is offered a job by fight syndicate head Rod Steiger to build Argentinian giant Mike Lane into a championship contender despite being muscle-bound and having a glass jaw. His wife, Jan Sterling, doesn't care much for the arrangements. When Lane's manager, Carlos Montalban, asks too many questions, he is sent back to Argentina. Old newspaper friend of Bogart Harold Stone smells a rat, but Bogart talks him out of exposing Lane. The build-up continues with all of his opponents taking a dive until Lane nears the top. He is set with ex-champ Pat Comiskey, who has been dethroned by Max Baer, and Comiskey has agreed to take a dive. He has taken a bad beating by Baer, and during the bout with Lane, he collapses and dies. Lane is reluctant to fight anyone until Bogart shows him that he didn't kill Comiskey and that he has been carried all these months. He convinces him to fight Baer, after which he can go home with a lot of money. Baer beats him until the big fellow is taken to the hospital after a courageous though futile showing. Bogart tries to collect Lane's money only to find it's less than 50 dollars after all expenses have been deducted. He also collects his own cut of $26,000. Another fact uncovered is that Steiger has sold Lane's contract to another promoter and refuses to cancel the deal. Bogart buys a ticket on an Argentine-bound plane and hustles Lane aboard, giving him his end of the money, which satisfies Lane. Steiger boils when told Lane has left with Bogart's money and threatens him, but Bogart retaliates by stating he will do an expose on Steiger and the fight game.

X-RAY: Exciting, suspenseful, and packed with thrills is this dramatic expose of the fight game and some of the crooked characters to be found in it. How they manipulate a poorly-equipped fighter to the championship makes for intriguing entertainment, and the whole moves at an engrossing pace that should please and satisfy most adult audiences. Expertly staged ring scenes add to the overall value of the presentation. Performances are in the better category, while superior direction and production are to be found. Bogart and Steiger are particularly effective. The screen play is by Philip Yordan, based on a novel by Budd Schulberg.

TIP ON BIDDING: Higher bracket.

AD LINES: "An Expose Of The People In And Out Of The Ring"; "A Film Not To Be Forgotten"; "Savagery In The Ring Is Bought And Paid For."

Jubal

OUTDOOR DRAMA
101M.

(CinemaScope)
(Color by Technicolor)

ESTIMATE: Powerful cast and story indicate strong boxoffice return.

CAST: Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Noah Berry, Jr., Charles Bronson, John Dierkes, Jack Elam, Robert Burton, Robert Knapp, Juney Ellis, Don C. Harvey, Guy Wilkerson, Larry Hudson, Mike Lawrence, Robert Henry. Produced by William Fadiman; directed by Delmer Daves.

STORY: Glenn Ford, a hard-luck drifting cowhand, is given a job by rancher Ernest Borgnine, which angers Rod Steiger, another cowhand on the ranch. Steiger had been having an affair with Borgnine's young wife, Valerie French, and is incensed when French turns her attentions to Ford. Ford, who appreciates Borgnine's kindness, refuses to have anything to do with French. Ford proves himself and Borgnine names him foreman. Despite Steiger's objections, Ford permits a religious group, headed by Basil Ruysdael, to stay on the ranch until some sick members recover. Ford is attracted to Ruysdael's daughter, Felicia Farr. Steiger convinces Borgnine that Ford has been having an affair with French. Angry because Ford has refused her advances, French confirms the lie. Wild with rage, Borgnine goes gunning for Ford. Ford is forced to kill Borgnine in self-defense. Steiger convinces the other ranchers that it was murder, and Ford hides out with Ruysdael and Farr. When French still refuses to have anything to do with Steiger he brutally beats her. Ford returns to the ranch and is cornered by the posse. Just as they are about to attack, the lying French admits the truth, and the posse turns on Steiger as Ford and Farr ride off to start a new life together.

X-RAY: This superior outdoor entry has boxoffice written all over it. The three top stars, headed by Glenn Ford, who is currently riding the crest of a popularity wave, present a selling angle that can't miss receiving strong audience response. Generally avoiding trite and hackneyed situations, the story, based on a best selling novel by Paul I. Wellman, has enough substance and action to please many tastes. A talented supporting cast, including the attractive newcomers, French and Farr, are more than equal to the brisk pace established by director Delmer Daves. Cinematography and color are on a par with the rest of the film. The one weakness is the title, which probably will mean little to anyone not familiar with the novel. However, this should not prevent keeping the cashier well occupied. The screen play was written by Russell S. Hughes and Delmer Daves.

TIP ON BIDDING: Higher rates.

AD LINES: "The Stars Of 'Blackboard Jungle,' 'Marty,' and 'On The Waterfront' Clash In An Overpowering Drama"; "Trouble Always Clung To Jubal Like A Wanton Woman"; "Her Midnight Kisses Meant Killings Before Dawn."

MGM

Gaby (627)

ROMANTIC DRAMA
97M.

(Eastman Color)
(Print by Technicolor)
(CinemaScope)

ESTIMATE: World War II love story will appeal most to the women.

CAST: Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg, Margalo Gillmore, Scott Marlowe, Ian Wolfe, Joe DiReda, Joseph Corey, James Best, Lisa Montell, Ruth Lee, Narda Onyx, Gloria Wood. Produced by Edwin H. Knopf; directed by Curtis Bernhardt.

STORY: Leslie Caron, French refugee in a London ballet company, meets American paratrooper John Kerr on a 48 hour pass. They fall in love and decide to marry. Before they can cut through the red tape, Kerr is recalled to camp. A short time later Caron is informed of Kerr's death. Broken and tortured by the thought that she had refused to spend their last night together, Caron starts having affairs with servicemen as a means of atonement. Suddenly, Caron learns that Kerr is alive and is returning. Kerr is eager to get married, and with the help of his uncle, Sir Cedric Hardwicke, and his aunt, Margalo Gillmore, makes the necessary arrangements for the wedding. At a party to celebrate the forthcoming wedding, Caron finds that she cannot go through with marriage. Kerr forces Caron to tell him the reason, and is shocked by her story. Caron rushes out in the street during an air raid. Kerr goes after her, and after she narrowly escapes death Kerr tells Caron he understands and forgives her, and they prepare to start their life together.

X-RAY: That large segment of the female population who thoroughly enjoys a good cry at the movies will find this adult entry exactly what they are looking for. There are a number of genuine and moving sequences, which help to balance the general soap opera feeling created by the static and not very original job of direction. Caron, who limits her dancing to one brief number, is thoroughly convincing in a role that could have easily gotten out of hand. Kerr appears to be a talented performer who should become a well established film personality with a few more good roles under his belt. The supporting cast makes the most of secondary roles, with excellent color and photography giving the production a boost. This is a film that will keep Mom and Sis weepy and happy, and they'll probably bring Dad with them. Song heard is "Where or When." Screen play by S. N. Behrman, Paul H. Rameau, and George Foreschel.

TIP ON BIDDING: Higher program rates.

AD LINES: "A Love Story That Will Clutch At Your Heart"; "A Romance As Tender As A Kiss, And As Brutal As The War From Which It Was Created"; "John Kerr . . . A Great New Talent In A Role You Won't Soon Forget."

PARAMOUNT

The Birds And The Bees

COMEDY
94M.

(VistaVision) (Technicolor)

ESTIMATE: Gobel screen debut should aid moderate comedy.

CAST: George Gobel, Mitzi Gaynor, David Niven, Reginald Gardiner, Fred Clark, Harry Bellaver, Hans Conreid, Margery Maude, Clinton Sundberg, Milton Frome, Rex Evans, King Donavan, Mary Treen, Charles Lane, Bartlett Robinson, Douglas Evans, Barry Bernard, Kathryn Card. Produced by Paul Jones; directed by Norman Taurog.

STORY: Heir to millions George Gobel returns from an African safari with friend and bodyguard Harry Bellaver. On the luxury liner, he meets card sharks David Niven, daughter Mitzi Gaynor, and valet Reginald Gardiner. Gaynor makes a determined play for the naive Gobel to soften him up for the gambling kill, but falls in love with him before Niven can administer the crooked deck coup de grace. Gobel proposes, is accepted, and then learns the truth about Gaynor. Heartbroken, he claims to have been married three times before and she leaves in a huff. Gaynor then decides to teach Gobel a lesson. Through con man Hans Conreid, she and Niven gain admittance to the home of Gobel's father, Fred Clark. Posing as a Frenchman and his daughter, she and Niven think they have Gobel fooled again. Again Gobel proposes and is accepted but on their wedding night, Gaynor brings five children she claims are hers through three previous marriages. Bellaver exposes the hoax and tells Gobel all Gaynor wants is a huge cash settlement. He sadly agrees to pay, but she, learning that his story about three marriages is also a lie, leaves him again ashamed of herself. Aboard ship returning to Africa, Gobel and Gaynor again meet, this time with no obstacles in the way.

X-RAY: The story thread on which this hangs is really too thin to support a 94 minute feature film, but it does serve to bring TV star Gobel to the screen, where it appears his future is bright, given the right material. The laughs here are not as plentiful as they might have been were the Gobel character exploited and some of the plentiful slapstick eliminated. Gaynor shows to fine advantage in a provocative portrayal of a femme fatale, but her musical ability is sloughed off in two rather ordinary numbers, "The Birds and the Bees" and "La Parisienne." Photography in Technicolor and VistaVision is a decided asset. Screen play is by Sidney Sheldon and Preston Sturges.

TIP ON BIDDING: Better program rates.

AD LINES: "TV's Brightest Comedy Star Learns All About 'The Birds And The Bees' From Glamorous Mitzi Gaynor"; "A Feast Of Fun With The Nation's Top Laugh Merchant, George Gobel"; "The Facts Of Life As You've Never Seen Them Before."

RKO

The Bold And The Brave (5612)

DRAMA
90M.

(Superscope)

ESTIMATE: Highly entertaining entry.

CAST: Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maury, John Smith, Race Gentry, Ralph Votrain, Wright King, Stanley Adams, Bobs Watson, Tara Summers. Produced by Hal E. Chester; directed by Lewis R. Foster.

STORY: In Italy in 1944, fresh troops go into action, among them Wendell Corey, Mickey Rooney, and Sergeant Don Taylor. Corey finds shooting a man impossible and Taylor is forced to save his life by killing a sniper. Rooney has been spending money like crazy, most of it borrowed from Corey, who has a rich wife. Taylor, whose father was the town drunk, has been brought up to see evil everywhere and has neither touched women nor liquor. On a pass at the nearest village, Corey and Rooney decide to introduce Taylor to the facts of life, and they pay beautiful Nicole Maury to tempt him. She finds it tough, but he finally becomes friendly though not romantic. She is attracted to him because he is different and they think themselves in love and decide to get married after the war. She tells Corey she really loves Taylor and he respects her, not like the others with whom she has been forced to consort to keep herself, her mother, and sisters from starving. Their happiness is short lived when other soldiers proposition her and Taylor learns the truth. He walks out on her. As the leave draws to close, Rooney enters a crap game and wins and he is ordered to return for a still bigger game so the others can get even. He wins thousands and reveals to Corey that this will see his dream come true, to open a restaurant for him and his wife. Before he can get rid of it, he is ordered out on patrol and takes it along. Attacking a farmhouse, most are killed, including Rooney. Taylor is wounded. Corey gets them out by singlehandedly disposing of an enemy tank. He vows to send Rooney's money home to his wife and carries out Taylor, still contemptuous of his treatment by Maury.

X-RAY: This entry should prove highly entertaining to all types of adult audiences for it has varied entertainment to offer. It has some highly amusing comedy bits, particularly an outstanding dice game; it has some moments of touching and awkward romance; it has some highly thrilling battle sequences; and it has some dramatic scenes that will be remembered. A tough audience seemed highly entertained at a sneak preview at a neighborhood house. The story holds interest in an absorbing fashion throughout, and performances are in the better category, as is the direction and production. The original screen play is by Robert Lewin. There is a song, "The Bold And The Brave."

TIP ON BIDDING: Higher program rates.

AD LINES: "Each Man Had Something Else On His Mind . . . Women, Money Or Religion"; "Action For The Adventure-Seekers . . . Comedy For The Fun-Lovers"; "A Thrilling Tale Of Men Who Had To Be Bold And Brave To Survive The Hardships That Faced Them."

20TH-FOX

The Man In The Gray Flannel Suit

DRAMA
152M.

(CinemaScope)
(Color by DeLuxe)

ESTIMATE: High rating entry.

CAST: Gregory Peck, Jennifer Jones, Frederic March, Marisa Pavan, Lee J. Cobb, Ann Harding, Keenan Wynn, Gene Lockhart, Gigi Perreau, Portland Mason, Arthur O'Connell, Henry Daniell, Connie Gilchrist, Joseph Sweeney, Sandy Descher, Mickey Maga, Kenneth Tobey, Ruth Clifford, Geraldine Wall. Produced by Darryl F. Zanuck; directed by Nunnally Johnson.

STORY: Gregory Peck is reasonably content in his secure job and small house in Connecticut until he hears of a job open in public relations with a broadcasting network paying more. Peck discusses the project with his wife, Jennifer Jones, and learns that his grandmother's will left them a huge house encumbered by a mortgage and some land around it. Jones toys with the idea of possibly either selling it or subdividing the land and building on it. Peck hesitates and Jones accuses him of losing his guts since the war. He recalls some of his wartime experiences, including a brief romantic interlude in Italy with Marisa Pavan, who became pregnant before Peck left for the Pacific. He goes for an interview for the job and sees president Frederic March, who has a spoiled 18-year-old daughter and a wife, Ann Harding, from whom he has been living apart for years. Peck gets the job. Peck's former sergeant, Keenan Wynn, now an elevator operator in the same building, tells him that Pavan had a son, got married, her husband died, she needed money. Jones and Peck move to the big house where the dead woman's butler, Joseph Sweeney, tells them that she left the house to him in a typewritten letter. An investigation by judge Lee J. Cobb proves Sweeney's claim false. Peck tells Jones of his affair with Pavan, who understands after the initial shock. March urges him to get more deeply involved in his project, but Peck states his home life is more important. His job remains secure. He and Jones ask Cobb to arrange some financial security for Pavan and the boy. Jones and Peck find themselves more in love with each other than ever.

X-RAY: The man in the suit of gray is a man of many moods, of varying actions, and the hero or villain of a number of situations. While the central theme seems to be one of a man seeking to better himself and his economic situation for his family's sake, there are also side-plots that have a bearing on the man, his actions, and decisions. Interest is always high and the time passes rapidly for viewers who will be absorbed. There seems to be something for everyone here whether it be action, drama, romance, and even comedy in just the right proportions and at the right time. The cast choices were excellent, and so are the performances. Naturally, Peck, Jones, and March stand out with bigger parts, and they are wonderful. The excellent direction, lavish production values and careful attention to detail contribute greatly to the overall quality of the film, so that the end result is one that should sell big, and captivate and satisfy audiences to a very high degree. Incidentally, the commercial tie-ups and promotions are tremendous as to quantity and quality. The screen play is by Nunnally Johnson based on the novel by Sloan Wilson.

TIP ON BIDDING: Highest rates.

AD LINES: "The Year's Most Dramatic Book . . . The Year's Most Distinguished Picture"; "An Engrossing Drama Of A Man Caught In The Brief Case Brigade"; "The Novel That Was A Hit With Millions Of Readers Brought To The Screen In All Its Intense Drama, Emotion, And With Loving Care By That Great Producer Darryl F. Zanuck."

Mohawk (609)

MELODRAMA
79M.

(Eastman Color)

ESTIMATE: Okay programmer.

CAST: Scott Brady, Rita Gam, Neville Brand, Lori Nelson, Allison Hayes, John Hoyt, Vera Vague, Rhys Williams, Ted de Corsia, Mae Clarke, John Hudson, Tommy Cook. Produced by Edward L. Alperson; directed by Kurt Neumann.

STORY: Scott Brady, an artist on assignment for a Massachusetts society to paint frontier scenes, is away from Boston so long that his fiancee, Lori Nelson, chaperoned by her aunt, Vera Vague, arrives at Fort Alden seeking him. She finds him using as a model Allison Hayes, daughter of storekeeper Rhys Williams. In this setting, John Hoyt, a fanatic, has sought to get the Indians and whites battling each other so that he might gain control of the whole Mohawk Valley. Chief Ted de Corsia holds the Indians in check, but impatient warrior Neville Brand goads others into a raid on the fort for rifles. de Corsia's daughter, Rita Gam, agrees to let the others into the fort after sundown and finds herself trapped in Brady's quarters after the others escape. He smuggles her out the next day, for which de Corsia is grateful. The two fall in love. Hoyt's further actions include the killing of de Corsia's son, Tommy Cook. This prods de Corsia into declaring war and even Brady is taken captive. He is aided to escape by Gam in time to warn the fort. Brady exposes Hoyt, and he is turned out by the fort inhabitants. Even after the Indians kill him, they continue to attack. The fort falls and the remaining survivors are saved by the arrival of rescuers. After peace has been registered, Brady and Gam wed while Nelson goes back to Boston with his paintings.

X-RAY: A little more action might have boosted this into a better category. However, as it stands now it's substantial entertainment for the program for old and young alike. There are a few variations in plot and presentation here, but for the most part, where other Indian and frontiersmen films have gone, then this should too. The story is fairly interesting, the acting is efficient, and the direction and production are adequate. Two songs, "Mohawk" and "Love Plays The Strings Of My Banjo," are heard. The story and screen play are by Maurice Geraghty and Milton Krims.

TIP ON BIDDING: Program rates.

AD LINES: "Their Untamed Love Spoke Louder Than War Drums"; "An Exciting Saga Torn From The Flaming Pages Of History"; "Blazing Frontier Warfare Is Found In Thrill-Packed 'Mohawk'."

UNITED ARTISTS

Alexander The Great

BIOGRAPHICAL
DRAMA
141M.

(Rossen)

(CinemaScope) (Technicolor)

ESTIMATE: Lavish spectacle has angles.

CAST: Richard Burton, Frederic March, Claire Bloom, Harry Andrews, Danielle Darrieux, Stanley Baker, Niall MacGinnis, Peter Cushing, Michael Hordern, Barry Jones, Marisa de Leza, Gustavo Rojo, Ruben Rojo, William Squire, Helmut Dantine, Friedrich Ledebur. Produced and directed by Robert Rossen.

STORY: King Philip of Macedonia, Frederic March, has been denounced by Greek orator and politician Michael Hordern, who urges war to keep March from overrunning Greece. March's respect for culture prompts him to try taking Athens without destruction, but he is taunted by General Stanley Baker. His queen, Danielle Darrieux, gives birth to the child Alexander, whom she believes to be a god. March hears a rumor that her Egyptian soothsayer, Helmut Dantine, is the real father of the baby, and hurries back to his capital, where he finds the queen scornful of him. He is dissuaded from murdering Dantine, however, by General Niall MacGinnis. The boy Alexander is a brilliant pupil of Aristotle, Barry Jones, and his father makes him his regent while he conducts a campaign; meanwhile, the queen is plotting the overthrow of March to replace him with Alexander, played by Richard Burton. In battle, Burton saves his father's life and brings Greece to its knees. Negotiating peace in Athens, he meets Claire Bloom, half-Persian wife of an Athenian general, and is attracted by her. March divorces the queen and marries the niece of Baker, by whom he has an heir. The queen then has him murdered at a religious ceremony and Burton comes to the throne at the age of 20. He leads the army across the Hellespont to victory, and Bloom's husband is killed. Taken as a hostage, Bloom becomes the great love of Alexander's life. On his way to battle Persian King Darius, Alexander cuts the Gordian Knot, portending his conquest of Asia. Although his forces are weaker than the Persians, he conquers Darius, burns the capital, and goes on to the conquest of India, to which the army objects, because it longs to return home. To further his eastern ambitions, Alexander marries a Persian princess, although he still loves Bloom. Having conquered the known world of that time, the prophecy of Alexander's birth, that he would die at 33, comes true.

X-RAY: An outstanding event is this historical adventure melodrama from a production angle, for it compares with the biggest and most lavish of spectacles. Attempting to tell the story of "Alexander The Great" in a time considered normal is an impossibility and therefore, that time has been extended here. Still, it seems as though the experiences, events, and adventures encountered by Alexander crowd the telling time, and audiences are overwhelmed by spectacle after spectacle until they are surfeited with entertainment. A reduction in content and time might well have made viewers more appreciative. The acting by most is superior, with Burton and March excellent. The direction and production are in the superior class, and drama, spectacle, romance, action and historical accuracy are present in sufficient quantities to please all types of audiences. The extraordinary advertising and promotional campaign will prove of immense value in attracting huge audiences. The screen play is by Robert Rossen.

TIP ON BIDDING: Higher rates.

AD LINES: "Spectacle Never Before Equalled"; "History's Most Dynamic Figure Brought To Life Through The Magic Of The Screen"; "The Colossus Of Motion Pictures."

The Shorts Parade

ONE REEL

CinemaScope Specials

CARIOCA CARNINVAL. 20th-Fox—CinemaScope Specials. 9m. The CinemaScope cameras go for a DeLuxe Color tour of beautiful Rio de Janeiro, Brazil, and its landmarks, colorful and unusual buildings, its Mardi Gras celebrations, and its following religious rites. GOOD. (7523).

CLEAR THE BRIDGE. 20th-Fox—CinemaScope Specials. 10m. Made in DeLuxe Color with the cooperation of government agencies, this shows life aboard a submarine and some of the duties performed. It also shows some brief glimpses of the latest development in subs, the atomic submarine. GOOD. (7513).

LADY OF THE GOLDEN DOOR. 20th-Fox—CinemaScope Specials. 8m. The lady referred to in the title is the Statue of Liberty, and she has seen many immigrants arrive and settle in many parts of this country. Areas that were settled by the different people are shown in DeLuxe Color, such as Wisconsin and Minnesota, San Francisco, and New Orleans, etc. She stands ready at all times to extend a helping hand. GOOD. (7601).

THAT OTHERS MAY LIVE. 20th-Fox—CinemaScope Specials. 10m. The work of the Air Rescue Service is shown here in DeLuxe Color, as they go through a staged rescue operation and show how men and equipment pool their efforts for the good of those in distress. GOOD. (7518).

WATER WIZARDRY. 20th-Fox—CinemaScope Specials. 7m. Once again, Cypress Gardens in Florida are seen here in DeLuxe Color with gals skiing on water and motor boats driven to all kinds of tricks and over and through obstacles. FAIR. (7522).

ALPHABETICAL GUIDE Since The Sept. 7, Issue To 259 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A

ADORABLE CREATURES—108m.—Continental 4100
AIR STRIKE—67m.—Lippert 4023
ALEXANDER THE GREAT—141m.—United Artists....4131
ALIAS JOHN PRESTON—71m.—Associated 4073
ALL THAT HEAVEN ALLOWS—89m.—U-I 4055
ALONE IN THE STREETS—80m.—Carroll....4100
ANGEL WHO PAWNED HER HARP, THE—73m.—Dominant 4100
ANYTHING GOES—106m.—Paramount 4090
APACHE AMBUSH—68m.—Columbia 4021
APACHE WOMAN—83m.—American Releasing 4056
ARTISTS AND MODELS—109m.—Paramount 4062
AT GUNPOINT—81m.—Allied Artists 4069

B

BACKLASH—82m.—U-I 4119
BALLET DE FRANCE—83m.—Lewis 4050
BAR SINISTER, THE—(Wildfire)—88m.—MGM 4023
BATTLE STATIONS....81m.—Columbia 4097
BEAST WITH 1,000,000 EYES, THE—78m.—American Releasing 4063
BENGAZI—78m.—RKO 4047
BENNY GOODMAN STORY, THE—116m.—U-I 4080
BIG KNIFE, THE—11m.—United Artists 4034
BIG TIP OFF, THE—78m.—Allied Artists 4089
BILLY, THE KID—95m.—MGM 4061
BIRDS AND THE BEES, THE—94m.—Paramount....4130
BLOOD ALLEY—115m.—Warners 4035
BOBBY WARE IS MISSING—66m.—Allied Artists....4089
BOLD AND THE BRAVE, THE—90m.—RKO....4130
BORIS GODUNOV—108m.—Artkino 4113
BOTTOM OF THE BOTTLE, THE—88m.—20th-Fox....4098
BRAIN MACHINE, THE—82m.—RKO 4110
BRIDE OF THE MONSTER—67m.—Realart....4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021
BROKEN STAR, THE—82m.—United Artists....4112

C

CAROUSEL—128m.—20th-Fox 4118
CASH ON DELIVERY—82m.—RKO 4091
COCKLESHELL HEROES—97m.—Columbia 4109
COMANCHE—88m.—United Artists 4122
COME NEXT SPRING—92m.—Republic 4098
CONFLICT—95m.—Artkino 4101
CONQUEROR, THE—111m.—RKO 4117
COUNT THREE AND PRAY—102m.—Columbia....4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CREATURE WALKS AMONG US, THE—78m.—U-I....4123
CRIME AGAINST JOE—69m.—United Artists....4123
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078

D

DANCE LITTLE LADY—87m.—Trans Lux 4100
DAY THE WORLD ENDED—79m.—American Releasing 4102
DEADLIEST SIN, THE—77m.—Allied Artists....4121
DEEP BLUE SEA, THE—99m.—20th-Fox....4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount....4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 4078
DIG THAT URANIUM—61m.—Allied Artists 4085
DOCTOR AT SEA—92m.—Republic 4111
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia....4037

E

ETERNAL LOVE—95m.—Casino 4101

F

FEAR—82m.—Astor 4077
FIGHTING CHANCE, THE—70m.—Republic 4070
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Columbia 4022
FOR DO'S SAKE—88m.—Grand Prize 4113
FORBIDDEN PLANET—98m.—MGM 4121
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—91m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRISKY—98m.—DCA 4066
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G

GABY—97m.—MGM 4130
GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GLASS TOMB, THE—59m.—Lippert 4109
GLORY—100m.—RKO 4091
GOOD MORNING, MISS DOVE—107m.—20th-Fox....4067
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia 4022
GUY NAMED JOE, A—149m.—MGM....4061
GUYS AND DOLLS—149m.—MGM 4054

H

HARDER THEY FALL, THE—109m.—Columbia....4129
HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—115m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HIDDEN GUNS—66m.—Republic 4122
HILL 24 DOESN'T ANSWER—100m.—Continental....4073
HIS EXCELLENCY—84m.—Brenner 4113
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOT BLOOD—85m.—Columbia 4117
HOUSTON STORY, THE—79m.—Columbia 4086

I

I DIED A THOUSAND TIMES—109m.—Warners....4050
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
IN A GIRL'S DORMITORY—102m.—Ellis 4125
INDESTRUCTIBLE MAN, THE—70m.—Allied Artists....4129
INDIAN FIGHTER, THE—88m.—United Artists....4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)

J

JAIL BUSTERS—61m.—Allied Artists 4053
JOE MACBETH—90m.—Columbia 4090
JOHNNY STOOL PIGEON—74½m.—U-I 4062
JUBAL—101m.—Columbia 4129

K

KETTLES IN THE OZARKS, THE—81m.—U-I 4119
KILLER IS LOOSE, THE—73m.—United Artists....4099
KILLER'S KISS—67m.—United Artists 4039
KISMET—113m.—MGM 4078
KISS OF FIRE—87m.—U-I 4026
KISS THE BLOOD OFF MY HANDS—79m.—U-I....4062

L

LADY GODIVA—89m.—U-I 4050
LADY-KILLERS, THE—94m.—Continental 4124
LAST FRONTIER, THE—98m.—Columbia 4077
LAST HUNT, THE—108m.—MGM 4110
LAST OF THE DESPERADOS—71m.—Associated....4077
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LET'S MAKE UP—72m.—United Artists....4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox....4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LITTLEST OUTLAW, THE—75m.—Buena Vista....4085
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists....4033
LOVER BOY—85m.—20th-Fox 4067
LUCY GALLANT—104m.—Paramount 4046

M

MADDELENA—90m.—I.F.E. 4023
MAN ALONE, A—96m.—Republic 4034
MAN IN THE GRAY FLANNEL SUIT, THE—152m.—20th-Fox 4130
MANFISH—76m.—United Artists 4112
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WHO NEVER WAS, THE—103m.—20th-Fox 4111
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists....4047
McCONNELL STORY, THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM....4097
MELODY BELOND LOVE—95m.—Grand Prize....4101
MIRACLE IN THE RAIN—107m.—Warners 4099
MOBS, INC.—78½m.—Premiere 4125
MOHAWK—79m.—20th-Fox 4131
MUSIC LAND—69m.—RKO—Disney 4066
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic....4071

N

NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NEVER SAY GOODBYE—96m.—U-I 4112
NIGHT HOLDS TERROR, THE—86m.—Columbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
NO MAN'S WOMAN—70m.—Republic 4071
NORTHWEST PASSAGE—126m.—MGM 4110

O

OKLAHOMA!—143m.—Magna-Todd-AO 4051
ON THE THRESHOLD OF SPACE—96m.—20th-Fox....4118
ONE MINUTE TO ZERO—105m.—RKO 4111
ONE STEP TO ETERNITY—94½m.—Ellis 4074
ONE WAY TICKET TO HELL—65m.—Eden....4081
OUR MISS BROOKS—85m.—Warners 4112
OVER-EXPOSED—80m.—Columbia 4117

P

PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PATTERNS—83m.—United Artists 4123
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Van Wolf-API 4087
PICNIC—115m.—Columbia 4069
PLEASE MURDER ME—78m.—DCA 4109
POSTMARK FOR DANGER—79m.—RKO 4098
PRICE OF FEAR, THE—79m.—U-I 4123
PRISONER, THE—91m.—Columbia 4070

Q

QUEEN BEE—95m.—Columbia 4045
QUENTIN DURWARD—101m.—MGM 4045

R

RAINS OF RANCHIPUR, THE—104m.—20th-Fox....4079
RANSOM!—104m.—MGM 4086
REBEL WITHOUT A CAUSE—111m.—Warners....4055
RED SUNDOWN—81m.—U-I 4112
RETURN OF JACK SLADE, THE—80m.—Allied Artists....4053
RICHARD III—155m.—Lopert 4124
RIVER CHANGES, THE—91m.—Warners 4113
ROCK AROUND THE CLOCK—77m.—Columbia....4121
ROCK 'N' ROLL REVUE—70m.—Studio 4040
ROSE TATTOO, THE—117m.—Paramount 4062
RUNNING WILD—81m.—U-I 4062

S

SAMURAI—93m.—Fine Arts 4074
SEARCHERS, THE—120m.—Warners 4124
SECOND GREATEST SEX, THE—87m.—U-I 4039
SECRET VENTURE—70m.—Republic 4071
SERENADE—122m.—Warners 4123
SERGEANT'S DAUGHTER, THE—97m.—Casino 4102
SEVEN CITIES OF GOLD—103m.—20th-Fox 4034
SHACK OUT ON 101—80m.—Allied Artists 4069
SHADOW OF THE EAGLE—93m.—United Artists 4026
SILENT FEAR—66m.—Gibraltar 4103
SIMBA—98½m.—Lippert 4033
SINCERELY YOURS—115m.—Warners 4056
SINS OF POMPEII—70m.—Visual Drama....4040
SLIGHTLY SCARLET—99m.—RKO 4111
SONG OF THE SOUTH—94½m.—Buena Vista 4086
SPECIAL DELIVERY—86m.—Columbia 4023
SPOILERS, THE—84m.—U-I 4072
SQUARE JUNGLE, THE—86m.—U-I 4072
STEEL JUNGLE, THE—86m.—Warners 4119
STORM FEAR—88m.—UA 4080
STRANGE PASSION, THE—82m.—Meadow....4102
STRATTON STORY, THE—106m.—MGM 4110
SUDDEN DANGER—65m.—Allied Artists 4085
SUICIDE ATTACK—64m.—Brenner 4114
SVENGALI—82m.—MGM 4037

T

TALL MEN, THE—122m.—20th-Fox 4039
TARANTULA—80m.—U-I 4063
TARGET ZERO—92m.—Warners 4067
TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TEEN-AGE CRIME WAVE—77m.—Columbia 4045
TENDER TRAP, THE—111m.—MGM 4054
TENNESSEE'S PARTNER—87m.—RKO 4038
TEXAS LADY—86m.—RKO 4066
THERE'S ALWAYS TOMORROW—84m.—U-I 4091
THEY WHO DARE—101m.—Famous 4092
THIEVE'S HIGHWAY—94m.—20th-Fox 4039
THIRTY SECONDS OVER TOKYO—139m.—MGM....4061
THREE BAD SISTERS—76m.—United Artists 4091
THREE MUSKETEERS, THE—125m.—MGM 4110
THREE STRIPES IN THE SUN—93m.—Columbia 4053
TIMETABLE—82m.—United Artists 4099
TO CATCH A THIEF—106m.—Paramount 4025
TOO BAD SHE'S BAD—95m.—Getz-Kingsley....4092
TOP GUN—73m.—United Artists 4072
TOUGHEST MAN ALIVE—72m.—Allied Artists 4061
TREASURE OF PANCHO VILLA, THE—96m.—RKO....4038
TRIAL—109m.—MGM 4024
TRIBUTE TO A BAD MAN—95m.—MGM....4122
TROUBLE WITH HARRY, THE—99m.—Paramount....4046
TWINKLE IN GOD'S EYES, THE—73m.—Republic....4047
TWO-GUN LADY—79m.—Associated 4077

U

ULYSSES—104m.—Paramount 4025
UMBERTO D.—89m.—Harrison-Davidson 4074
UNMARRIED MOTHERS—91m.—President 4125
URANIUM BOOM—67m.—Columbia 4117

V

VANISHING AMERICAN, THE—90m.—Republic 4066
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox....4055

W

WALK A CROOKED MILE—91½m.—Columbia....4065
WARRIORS, THE—85m.—Allied Artists 4037
WHEN GANGLAND STRIKES—70m.—Republic....4118
WHITE CHRISTMAS—120m.—Paramount 4046
WICKED WIFE, THE—75m.—Allied Artists....4121
WILDFIRE—(See Bar Sinister, The)
WIRETAPPER—80m.—Embassy 4103
WORLD IN MY CORNER—82m.—U-I 4099

Y

YEARLING, THE—128m.—MGM 4110
YOU'RE NEVER TOO YOUNG—102m.—Paramount....4025

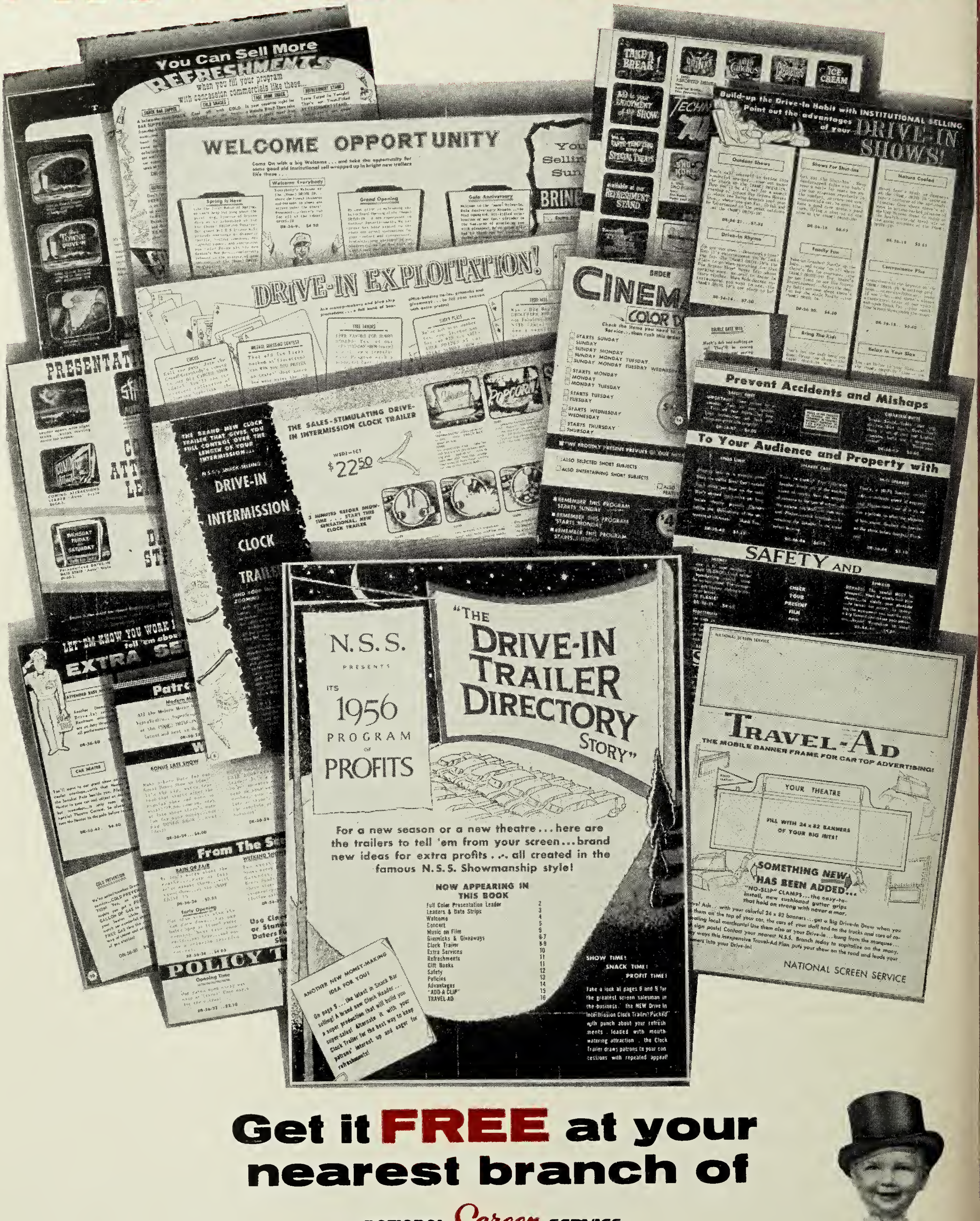
(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**At Gun Point** (CS-TC) Fred MacMurray, Dorothy Malone **Bobby Ware Is Missing** Neville Brand, Arthur Franz **Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy Dana Wynter	**Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver **Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis	**30 Seconds Over Tokyo** (RE) Van Johnson **Billy, The Kid** (RE) Robert Taylor **Honky Tonk** (RE) Clark Gable **Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) **I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**Mystery Of The Black Jungle** Lex Barker Jane Maxwell **No Man's Woman** Marie Windsor, John Archer **The Vanishing American** Scott Brady, Audrey Totter **Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson	**The View From Pompey's Head** (CS—DC) Richard Egan, Dana Wynter **The Deep Blue Sea** (CS—DC) (English-made) Vivien Leigh, Kenneth More **Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell Sheree North **Bottom Of The Bottle** (CS—DC) Van Johnson, Margaret Hayes **The Man Who Never Was** (CS—DC) Clifton Webb,	**Man With The Gun** (Goldwyn, Jr.) Robert Mitchum Jan Sterling **The Indian Fighter** (Bryna) (CS—EC) Kirk Douglas, Elsa Martinelli **Heidi and Peter** (Praesens) (Swiss made) (TC) **Storm Fear** (Theodora) Cornel Wilde, Jean Wallace **The Man With The Golden Arm** (Preminger) Frank Sinatra, Kim Novak **Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr.	**Tarantula** John Agar Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle **Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville	**Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing)
PROMISED FOR EARLY RELEASE	**No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin	**Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina **Over-Exposed** Cleo Moore **The Harder They Fall** Humphrey Bogart, Jan Sterling **Blackjack Ketchum, Desperado** Howard Duff, Maggie Mahoney **Rock Around The Clock** Hill Haley and Comets The Platters	**The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck **Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly **Gaby** (CS-EC) Leslie Caron, John Kerr	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Suddenly You Run** Scott Brady, Joan Vohs	**Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak Virginia Leith **The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **Hilda Crane** (CS-DC) Jean Simmons, Guy Madison **Mohawk** (Color) Scott Brady, Rita Gam	**The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan **Comanche** (CS—EC) (Krueger) Dana Andrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick	**The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed **The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden	**The River Changes** (Made in Germany) Rosanna Rory Harald Moresch **Our Miss Brooks** Eve Arden, Gale Gordon **The Steel Jungle** Perry Lopez, Beverly Garland **Miracle In The Rain** Van Johnson, Jane Wyman **Serenade** (WC) Mario Lanza, Joan Fontaine **Good-bye, My Lady** Walter Brennan, Phil Harris **The Searchers** (VV-TC) John Wayne, Vera Miles	**Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angela Lansbury, Raymond Burr (DCA) **The Three Outlaws** (SS) Neville Brand, Alan Hale (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Tech nicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

PROFITABLE READING!


You Can Sell More REFRESHMENTS
WELCOME OPPORTUNITY
DRIVE-IN EXPLOITATION!
PRESENTATION
THE SALES-STIMULATING DRIVE-IN INTERMISSION CLOCK TRAILER
$22.50
DRIVE-IN INTERMISSION CLOCK TRAILER
CINEMA COLOR
Build-up the Drive-In Habit with INSTITUTIONAL SELLING. Point out the advantages of your DRIVE-IN SHOWS!
Prevent Accidents and Mishaps To Your Audience and Property with SAFETY AND
LET 'EM KNOW YOU WORK! EXTRA SERVICE
From The Se
POLICY

N.S.S.
PRESENTS
ITS
1956
PROGRAM
OF
PROFITS

"THE
DRIVE-IN
TRAILER
DIRECTORY
STORY"

For a new season or a new theatre... here are the trailers to tell 'em from your screen... brand new ideas for extra profits... all created in the famous N.S.S. Showmanship style!

NOW APPEARING IN
THIS BOOK

Full Color Presentation Leader	2
Leaders & Date Strips	3
Welcome	4
Concert	5
Music on Film	5
Gimmicks & Giveaways	6-7
Clock Trailer	8-9
Extra Services	10
Refreshments	11
Gift Books	11
Safety	12
Policies	13
Advantages	14
"ADD-A-CLIP"	15
TRAVEL-AD	16

ANOTHER NEW MONEY-MAKING IDEA FOR YOU!

On page 9... the latest in Snack Bar selling! A brand new Clock Header... a super production that will build you super-sales! Alternate it with your Clock Trailer for the best way to keep patrons' interest up and eager for refreshments!

SHOW TIME!
SNACK TIME!
PROFIT TIME!

Take a look at pages 8 and 9 for the greatest screen salesman in the business... the NEW Drive-In Intermission Clock Trailer! Packed with punch about your refreshments... loaded with mouth-watering attraction... the Clock Trailer draws patrons to your concessions with repeated appeal!

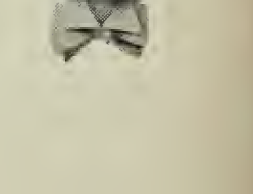
TRAVEL-AD
THE MOBILE BANNER FRAME FOR CAR TOP ADVERTISING!

YOUR THEATRE
FILL WITH 24 x 82 BANNERS OF YOUR BIG HITS!

SOMETHING NEW HAS BEEN ADDED... "NO-SLIP" CLAMPS... the easy-to-install, new cushioned gutter grips that hold on strong with never a mar.

NATIONAL SCREEN SERVICE

Get it FREE at your nearest branch of



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

APRIL 11, 1956 VOLUME 55 NUMBER 24

IN TWO SECTIONS • THIS IS SECTION ONE

Tax Repeal Chance Seen

(page 9)

"Ah-h-h-h-h!"

(editorial)

AND FEATURING: STUDIO SURVEY

Dore Schary, MGM production head, revealed last week that the company would hit a five-year high in April as nine features would be shooting.

GREAT NEWS!

Ever since "Lili" had its record-breaking run at this theatre our patrons have asked us for another Leslie Caron picture of equal charm and beauty... We've got it for you

M·G·M's enchanting love story

"Gaby"

LESLIE CARON
JOHN KERR

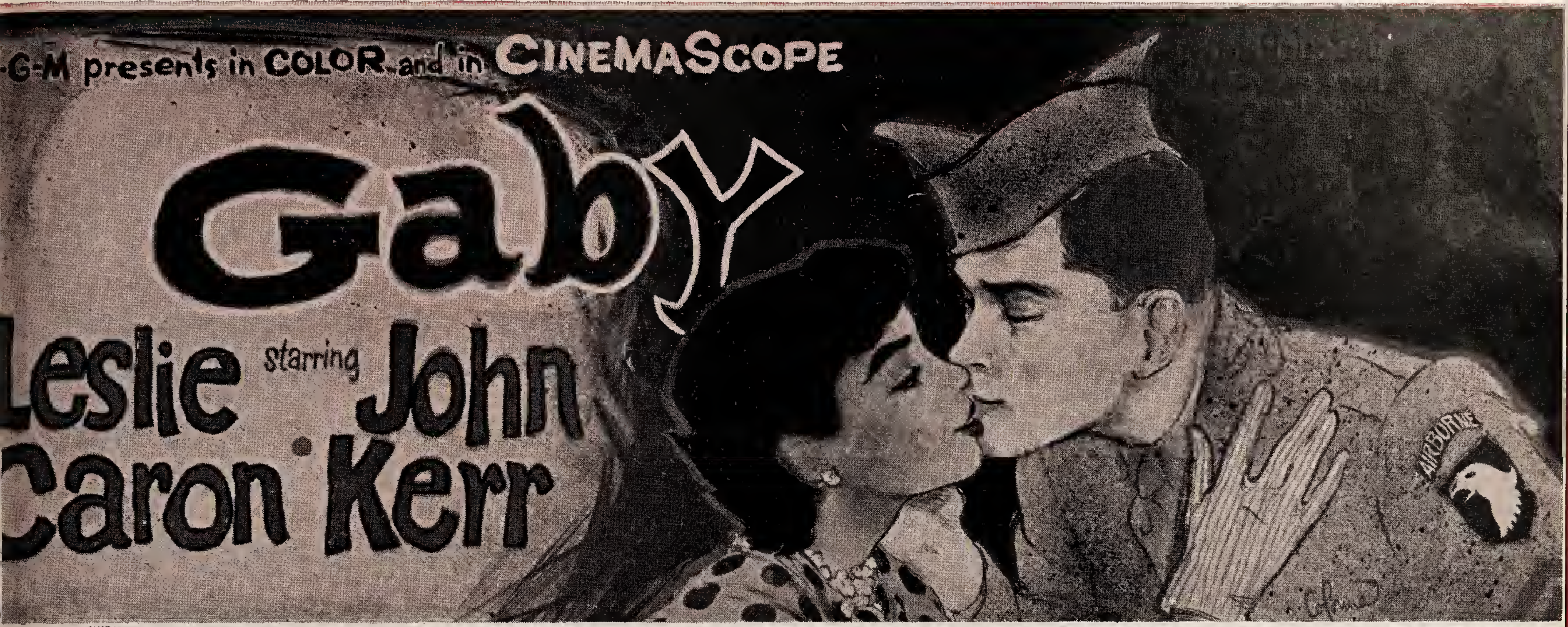
OUR NEXT ATTRACTION!

THEY'RE WAITING FOR "GABY"

Photo of Trans-Lux 52nd St. front. It is fitting that "Gaby" has its N.Y. Premiere here where M-G-M's "Lili" ran for almost 2 years.

GOING AFTER "GABY"

Telling the nation! Billboards, Newspapers, Magazines, Radio, TV!



-G-M presents in COLOR and in CINEMASCOPE

Gaby

Leslie Caron starring John Kerr

WITH SIR CEDRIC HARDWICKE · TAINA ELG · SCREEN PLAY BY ALBERT HACKETT & FRANCES GOODRICH AND CHARLES LEDERER

BASED ON A SCREEN PLAY BY S. N. BEHRMAN, PAUL H. RAMEAU AND GEORGE FROESCHEL · FROM THE PLAY "WATERLOO BRIDGE" BY ROBERT E. SHERWOOD · PHOTOGRAPHED IN EASTMAN COLOR · PRINT BY TECHNICOLOR · DIRECTED BY CURTIS BERNHARDT · PRODUCED BY EDWIN H. KNOPF

NATIONWIDE POSTING CAMPAIGN

Above is the beautiful, specially lithographed 24-sheet that sells "Gaby" from hundreds of billboards across the nation in: Buffalo, Boston, Cleveland, Houston, Los Angeles, Memphis, New Orleans, Philadelphia, Pittsburgh, Portland, Ore., Salt Lake City, St. Louis, San Francisco, Seattle.

NATIONAL MAGAZINE CAMPAIGN

Full pages in 4-colors in: Life, Redbook, Cosmopolitan, Seventeen. Look (*two facing ½ pages in 4-colors*).

"PICTURE OF THE MONTH" COLUMN: Look, Collier's, Good Housekeeping, McCall's, Woman's Home Companion, Cosmopolitan, Parents', American.

"LION'S ROAR" COLUMN: Saturday Evening Post.

AND NEWSPAPERS! AND RADIO! AND TV!

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Full Pages In Top National Magazines

LIFE

LOOK

seventeen

Collier's

WOMAN'S HOME COMPANION

McCall's

THE American MAGAZINE

Good Housekeeping

COSMOPOLITAN

Redbook

The Saturday Evening POST

Parents'

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From JERSEYVILLE, ILL.

Your editorial in MOTION PICTURE EXHIBITOR of March 12, 1956 ("OUR PROBLEMS ARE THESE, MR. SENATOR!") was the finest I have ever read. I certainly hope that a copy of this gets into the hands of every Senator that serves on the Small Business Committee.

WARREN PIRTLE
Pirtle Circuit (10)

EDITOR'S NOTE: As you will note on Page 6 of the March 28 issue, not only was this editorial read and discussed by the Senators of the committee, but Senator Wayne Morse (Ore.) instructed the official stenographer to enter it as part of the committee records for further study and consideration. While we like reader comment, in view of the fact that the Small Business Committee hearings are continuing, those who agree with the above editorial could best express their approval to Senator Morse, or to some other Senator involved. They have stated a desire to hear from individual theatremen.

FROM MENNO, S. DAK.

It seems to me that while Erskine Johnson, Matty Fox, Henry Luce, and their friends delight in telling of the demise, wake, and burial of the motion picture theatres of the country, they seem to forget that a corpse has to lie down.

It may well be that some of the motion picture theatres will be buried, but wherever there are still some real showmen they'll put up the fight of their lives.

Why don't these gentlemen tell the public that TV loses 45 per cent of its viewing audience after the first year? Or that TV has no enforced Production Code, Legion of Decency, or censorship? Or that TV contributes to juvenile delinquency? They probably don't have the guts to buck TV! It takes gutless writers to make gutless magazines, I always say!

I live out here in South Dakota where we have four TV channels coming into a town of 868 people. And we also have heavy competition from basketball, baseball, and club activities. But we have always been big on promotion so we have been able to battle along on even terms with all of them. In fact, Uncle Sam says we did better last year than the year before. So it can be done, fellows!

But it can't be done by sitting down and crying the blues! You've got to get out and sell your pictures. You've got to tell the public what you've got and get them coming back.

When the farmers out here were having trouble with the poor prices for pork, we hired an auctioneer and went to work selling ham and bacon from our stage, with no bids rejected. We also started giving away a pound of bacon with every adult admission on Fridays and to date have given away over 3,000 pounds. Everybody enjoys it, and knows I'm doing my best to help them out. So don't think I mind when some farmers call me "Porky." They grin when they do it!

And we have Family Nites, Birthday Clubs, Wedding Anniversary Clubs, Bank Nites, Calendar Nites, Guest Seats, and our latest are a Mickey Mouse Fan Club for children five to seven years old, and a Lone Ranger Fan Club for Adults.

Fellows, it can be done! Get in there and try, and if you need ideas, we have them here in South Dakota.

And, incidentally, enclosed find our subscription check to your fine and fearless publication. I think we'll both be many more years in this business!

MERLE J. BURNS
Roxy Theatre

EDITOR'S NOTE: We're right with you, Mr. Burns! We never did like a pallbearer. And if we do go down, it is better to go fighting rather than lying!

From LOVELAND, COL.

I have a BIG gripe that I don't seem to be able to either pass up or contain, so I am handing it on to MOTION PICTURE EXHIBITOR. I'm certain that there must be lots of other thinking showmen who share my gripe, so here it is:

Supposed motion picture "personalities," both on screen and off, are sapping the life blood of our great industry by lapping up fantastic salaries, while not being restricted by contract to the screen, but being allowed to water down their screen value by frequent appearances and cheap productions on TV. If they were on the verge of starvation, as many theatremen are, it might be a different matter. But they aren't! As a class, the famous few actors, producers, and directors who have boxoffice appeal are wealthy and well-fed. I ask you, where did the old-fashioned loyalty to one's profession stray to?

OK! So, even if this has nothing to do with the price of equipment, of maintenance, etc., if I could get my patrons down here to see the stars, instead of staying home to watch some gal throw them over her shoulder on TV, maybe I could afford to keep my house in top shape, and even show my company a profit.

And, don't think I'm just one of the guys who "doesn't do any exploitation." I've given away everything from autos to jockstraps. And I've pulled more "gimmicks" than any previous manager in the history of this theatre. And I've got good business, but not good enough!

Well, that's my gripe! You can toss my letter into the great round file, but I feel better! And I sincerely believe that if more true men of the theatre would scream nasty words like these when they are sure they are right, it might do some good.

End of sermon. Amen!

SAM WORMUS
Gibraltar Enterprises, Inc.

EDITOR'S NOTE: One duty of a good theatre trade paper is to catch the "gripes" of the individual theatreman, and, when they make sense, toss them out into the open for all to consider, and possibly act on. This "gripe" of Mr. Wormus seems to make a lot of sense. Here it is!

From DELAWARE WTR. GAP, PA.

MOTION PICTURE EXHIBITOR has sure done, and is doing, some fine work for the small and big theatremen of the country. One good turn deserves another, so enclosed is my $2 for a subscription.

WALTER ROZYAKIE

EDITOR'S NOTE: That's the nicest way in the world to tell any publication that you approve of its efforts. Thanks a lot!

From ALLIED THEATRE OWNERS of New Jersey, Inc.

It is not often that I write a letter of compliment, especially to trade papers on their editorial policy (although I fully realize the precarious perch an editor must sit on in these hectic times), but your MOTION PICTURE EXHIBITOR editorial of late March entitled "OUR PROBLEMS ARE THESE, MR. SENATOR!" was the finest piece of trade writing I have read in many months.

I believe that the situation of our entire industry was clearly and soundly stated in this editorial. Editorials, such as these, are deserving of the additional subscriptions that my Union County, N. J., theatres have been ordered to place. Congratulations!

SIDNEY E. STERN
President

EDITOR'S NOTE: Naturally we are pleased! What trade paper wouldn't be? Mr. Stern has expressed the reaction of most theatremen to the constructive editorial efforts and "theatre-wise" useful services of MOTION PICTURE EXHIBITOR. The word is getting around that it is the only "really different" trade paper.

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

APRIL 11, 1956
VOLUME 55 NUMBER 24

AH-H-H-H-H!

MAYBE SOME of the so-called "old timers" heading producing-distributing companies should give heed to the recent statements of President Milton R. Rackmil to the annual meeting of Universal stockholders. While a product of the phonograph record industry, only recently becoming involved in our own motion picture industry, Mr. Rackmil has exhibited a pretty heady knowledge of the latter, and now shows a steadfast confidence in motion pictures and motion picture theatres that would do credit to some of our veterans who owe their successful lives and big bank balances to them.

Some of Mr. Rackmil's heartening statements reflected:

1. That preceding fiscal year net earnings of over $4,000,000 was a new record high, and topped even the preceding record year of $3,800,000, with all of this profit being made from the manufacturing and sale to theatres of commercial motion pictures, and none of it due to the sale of "old backlogs" to competing TV.
2. That Universal management had every confidence and expectation that they would be able to continue, and possibly improve on, those 1955 net earnings during the current year, and had no intention of selling any of its 800 pictures "old backlog" in order to turn a quick buck.
3. That contrary to following the "depression talk" of some of the "old timers," Universal had increased its advertising budgets during 1955 to $3,800,000 as compared to $2,900,000 in the preceding year, and was content that it had been a wise investment.
4. And, pressed by stockholder guesses at the value of Universal's "old backlog" if sold to TV, that Mr. Rackmil showed a complete disinterest in the following inequivocable terms: *"It is still our main business to sell pictures to theatres, and we are going to make darned sure that we won't do anything to hurt our theatre business."*

How fine and reassuring those words sound to the theatremen of the United States and Canada, who have watched the stars, directors, and big production names that they have helped make fat and famous turn to TV and provide open competition to their own current motion picture efforts; who have watched big distributors flirt with toll-TV which, should it be approved and be accepted by the public, is certain to kill theatrical exhibition overnight; and who have watched backlog dumpings to TV at bargain prices, while only "get tough" prices are offered to theatrical exhibition, even on these same old pictures.

Apparently, Mr. Rackmil regards theatres and theatremen as valued customers; and, as a result, has their future best interest at heart, because he knows it will affect his own.

To theatremen, after so many years of being bounced around as something of less importance than the shipping room cat, this has all of the refreshing qualities of a cool breeze on a hot summer night.

Ah-h-h-h-h!

ANOTHER NEW SERVICE!

ELSEWHERE IN THIS ISSUE you will find a carefully compiled FILM EXCHANGE AND DEALER LISTING for the Philadelphia territory. Its value, and most particularly the value of its Emergency Night and Holiday Phone Numbers, will be readily apparent.

The Philadelphia territory was used as our first compilation, or pilot experiment, because of its availability. But marshaled behind it, for use in the issues of April 18, April 25, May 2, etc., are Boston, Atlanta, Denver, and the balance of the 32 distribution territories, in the order in which they are locally checked and completed. 32 distribution territories will require 32 weeks to complete, at which time Philadelphia will be again rechecked and brought up-to-date, and will again start a new 32 week cycle.

So this is *another* new nationwide service from MOTION PICTURE EXHIBITOR. It is a new and regular service that we have been told is needed. As his local territorial listing is published, we recommend that each subscriber cut it out and save it, under the glass of his desk top or thumbtacked to his office wall. At eight month intervals it can be replaced with a newly published and more up-to-date version.

This is just another example of the MOTION PICTURE EXHIBITOR effort that has earned for it the quote: "Always FIRST . . . with the BEST . . . in theatre-wise THEATRE SERVICE!"

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

United Artists

proudly congratulates

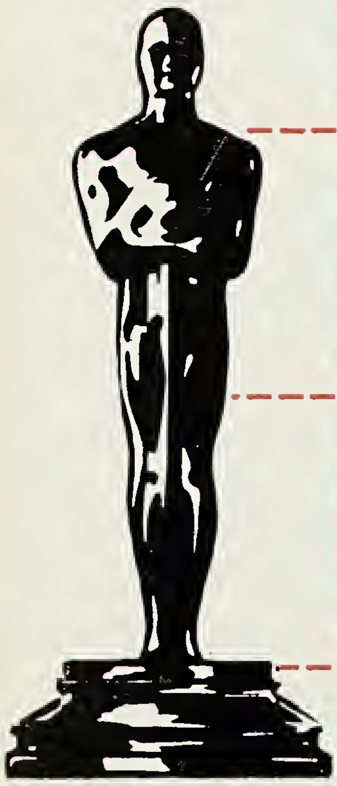
The Hecht-Lancaster Companies

and

Producer Harold Hecht

on the

ACADEMY AWARDS



to **HAROLD HECHT**
"Best Motion Picture of the Year"

to **ERNEST BORGNINE**
"Best Performance by an Actor"

to **DELBERT MANN**
"Best Achievement in Directing"

to **PADDY CHAYEFSKY**
"Best Screenplay"

for

"MARTY"

Hecht-Lancaster presents "Marty" starring Ernest Borgnine and Betsy Blair
Story and Screenplay by Paddy Chayefsky • Directed by Delbert Mann
Produced by Harold Hecht • Associate Producer: Paddy Chayefsky

THRU UA

BROADWAY GROSSES

(As of this Monday)

Holiday Still An Aid

NEW YORK—The Broadway first-runs favorably reflected the windup of the Easter holiday and some January in April weather over the week-end, including a really novel snowstorm, failed to dampen the boxoffice.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Anything Goes" (Paramount). Paramount expected the third week to reach $40,000.

"Carousel" (20th-Fox). Roxy, with ice show on stage, hit $28,596 for Friday through Sunday, with the eighth week down to $42,000.

"Serenade" (Warners). Radio City Music Hall, with Easter stage show, came up with $114,000 for Thursday through Sunday, and a lusty $170,000 in sight for the third week.

"The Conqueror" (RKO). Criterion reported a fine $47,000 for the second week.

"Alexander The Great" (UA). Capitol claimed an excellent $65,000 for the second session.

"On The Threshold Of Space" (20th-Fox). Globe claimed the second week would go to $11,000.

"Patterns" (UA). Mayfair reported $15,000 for the second week.

"Meet Me In Las Vegas" (MGM). Astor announced the fourth week at $24,000.

"The Man Who Never Was" (20th-Fox). Victoria claimed the opening week would tally $25,500.

"Miracle In The Rain" (Warners). Loew's State stated the second week would reach $30,000.

New Cinerama Plans Envision Openings

NEW YORK—The Cinerama expansion program shifted into high as Stanley Warner disclosed last fortnight that negotiations for additional Cinerama theatres were under way in a group of cities throughout the country.

B. G. Kranze, its new vice-president, who is concentrating on acquiring additional outlets for the Cinerama product now available, forecast Cinerama installations in Kansas City, Omaha, Salt Lake City, Toronto, Cleveland, Denver, and Miami Beach.

Stanley Warner now has three Cinerama productions available, "This Is Cinerama," "Cinerama Holiday," and the new Lowell Thomas production, "Seven Wonders Of The World."

There is no uniform policy or formula by which this additional territory is being opened up for Cinerama. At the present time, deals being negotiated by Kranze range from theatre leases to profit participation deals, along the lines of regular film contracts.

Mel Konecoff, MOTION PICTURE EXHIBITOR's New York editor, recently visited with Reginald Armour, executive vice-president, Republic, where he discussed world-wide Republic organization and future.

NEW YORK
By Mel Konecoff

AIR MAIL: Dear Mel: It is with a certain amount of demoniac pleasure that we deed to you, via the Interplanetary Development Corporation, a choice acre of land on the Moon. So, if you are becoming bored and frustrated with the daily grind on our own dizzy orb, you can be among the first to spin off to the lunar Eden. Application for reservations is attached.

KONECOFF

We had hoped to preview MGM's unusual science-fiction creation, "Forbidden Planet," either on the newly-discovered planet, Altair-4, or on our more-familiar Moon. Reconnaisance by our staff spacemen (how we love that space) revealed that the Russians had already set up shop on Altair-4 (no relation to Fred) and had been giving Dr. Morbius (Walter Pidgeon) and his daughter Altaira (Anne Francis) a hard time. In fact, the salt mines or Celestial Siberia for them seemed inevitable. Application for permission to screen the film on the Moon was denied by the Department of Defense. It seems that the whole darn sphere is being torn up by bulldozers getting the landing areas in shape for 1957, the beginning of the International Geophysical Year, when, it is hoped, scheduled space travel may be inaugurated.

The value of your Moon acre can go only one way, up, up, up. We caution against unwise speculation. Salt away the deed for a rainy day. When Pluvius pulls out all the stops, you can sit by your terrestrial fireside and muse on the time when you can retire to your little nest in Crated Copernicus, where it never rains, snows, or blows, and each night is one month long. What a deal for honeymooners.

Since it will be necessary to completely readjust your earthly habits to lunar

(*Continued on page* 18)

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Robert Etris, 82, industry pioneer, died (page 9).

Distribution

RKO to handle "Oklahoma!" outside U. S. and Canada (page 8).

Exhibition

Harry C. Arthur, head, Southern California Theatre Owners Association, says he favors any two-way arbitration system (page 8); Abram F. Myers, National Allied board chairman and general counsel, defends his position following Harry Brandt's attack (page 8); E. C. Rhoden, Jr., named head of Commonwealth Circuit, Kansas City (page 9).

International

Canadian 16mm. Operators flourish with Red Cross, Navy top buyers; the proposed foreign tours for Cinerama as a world-wide good will gesture hits snag in U. S. Congress (page 20).

Legislative

Doubt was expressed that the Senate Small Business subcommittee of Congress would conduct a national survey of film industry trade practices (page 8).

Mel Konecoff

So MOTION PICTURE EXHIBITOR's New York editor becomes a plot of moon owner in a gag for MGM's "Forbidden Planet"; "Alexander The Great's" great opening; etc. (pages 7 and 18.

Production

Republic President Herbert J. Yates tells stockholders at annual session that revenue from other operations will exceed that of film rentals; with TV and laboratory divisions a strong source of revenue (page 8).

C. V. Whitney Production Company announces plans (page 10).

Visitors

Visitors to the offices and staff of MOTION PICTURE EXHIBITOR last week included Paramount executives George Weltner, Hugh Owen, Jerry Pickman, and Howard Minsky, attending a company sales meeting in Philadelphia, and U-I district manager Pete Rosian, on his regular swing of branch offices. Also Jesse Chinich, and Jim O'Gara, Buena Vista.

INDEX

VOLUME 55, NUMBER 24 APRIL 11, 1956

SECTION ONE

LETTERS 4
EDITORIALS 5
NEW YORK BY MEL KONECOFF 7
SHOWMANSHIP SWEEPSTAKES 15
THIS WAS THE WEEK WHEN 18
THE INTERNATIONAL SCENE 20
NEWS OF THE TERRITORIES 21
STUDIO SURVEY SS-1—SS-4

SECTION TWO

THE SERVISECTION SS-1—SS-8
(The Yellow Check-Up)

Yates Pessimistic On Theatre Production

Tells Stockholders Revenue From Others Operations Will Exceed That Of Film Rentals; TV, Lab Divisions Strong

NEW YORK—The profit potential of producing theatrical films was viewed pessimistically last week by Republic president Herbert J. Yates at the company's annual stockholders' meeting. The executive emphasized the growing income from all phases of the Republic operation, particularly television and laboratory divisions, predicting that the gross revenue from those sources this year will top those from theatrical film rentals. The directors, he said, are watching carefully theatre attendance figures and will take whatever action is necessary to avoid losses in the production and distribution of motion pictures.

Bernard E. Smith, Jr., a director who at last year's stockholders' meeting expressed dissatisfaction with certain aspects of Republic management, read a statement in which he praised the steps taken to strengthen the board by adding three directors, A. Louis Oresman, Ernest A. Hall, and Medley G. B. Whelpley, and to secure the services of an independent auditing firm. He also voiced gratification at the stock dividend voted last year and at Yates' assurances that another director, with qualifications comparable to those of the recently appointed ones, will be named.

The company's limited working capital was blamed by Yates for the lack of a cash dividend when he was questioned on the subject. Taxes paid the federal government and other collectors, coupled with expansion of television and laboratory facilities, he stated, were responsible, adding that he and his family own a large block of Republic stock. He also disclosed that Republic and other companies are negotiating with the Treasury Department on an issue involving taxes on liquidated blocked funds subsequent to 1949.

Yates was reinstated as president. Other officers named were Richard W. Altschuler, vice-president and director of world wide sales; Douglas T. Yates, Sidney P. Selow, and John J. O'Connell, vice-president; John Petrauskas, Jr., treasurer; and Joseph E. McMahon, secretary. Management nominees reelected to the board for a three-year period were Hall, Oresman, Harry C. Mills, O'Connell, and Leon A. Swirbul.

Bollengier New Magna V.P.

NEW YORK—George P. Skouras, president, Magna Theatre Corporation, last week announced the appointment of A. E. Bollengier as vice-president and treasurer, succeeding Malcolm Kingsberg, recently resigned.

A veteran of many years in financial affairs of the motion picture industry, Bollengier has served as independent auditor of major Hollywood studios.

Congress Seen Unwilling To Conduct Exhib Survey

WASHINGTON—Doubt that the Senate Small Business subcommittee currently studying industry trade practices would conduct a national survey of exhibitors was expressed last week by spokesmen for the Congressional group. It was said that the subcommittee probably would not "look with favor" on going over the heads of theatre owners and operators organizations in conducting a referendum along the lines proposed at open hearings recently by Harry Brandt, president, Independent Theatre Owners Association of New York.

Brandt later sent a letter to each member of the SSBC subcommittee specifically asking the legislators to conduct a survey of certain trade practices, and Theatre Owners of America informally expressed itself in favor of the proposal. However, subcommittee officials indicated that the group would probably accept the suggestion of its chairman, Senator Hubert Humphrey (D., Minn.), that the individual exhibitor associations poll their memberships to determine views on the arbitration of film rentals and on the divorced circuits undertaking production of films.

Myers Answers Attack By ITOA's Brandt

WASHINGTON—The frontal assault on the Allied States Association's policies and practices, and on its board chairman and general counsel Abram F. Myers specifically, which was made by Harry Brandt, president, Independent Theatre Owners Association of New York, at last month's Senate Small Business subcommittee hearings on industry problems brought the filing of a supplementary statement by Myers to his testimony with the Congressional group last week.

Myers asserted that no such addenda would have been required had Brandt not "abused" his opportunity to be heard by the subcommittee by taking up its time with a two-hour "tirade" against Allied and other exhibitor organizations. Brandt, Myers claimed, has made a "career" of attacking Allied, which would have ignored his "verbal assaults" had they not become a public record.

To Brandt's alleged effort to establish Myers as the dominating force of Allied, the latter said that long ago he relinquished the gavel at directors meetings, which are now conducted by the president from an agenda of suggestions made by directors. The 22 regional associations which form the organization, Myers said, retain complete autonomy. The majority of Brandt's statement, Myers asserted, are "vicious piffle" without any foundation in fact, because they refer to events long past which have nothing to do with the business before the subcommittee.

Two Way Arbitration Favored By Arthur

NEW YORK—Any workable industry arbitration system must be a reciprocal instrument, benefiting both distributor and exhibitor, it was stated here last week by Harry C. Arthur, president, Southern California Theatre Owners Association. Noting that "arbitration to an exhibitor holds the same meaning which liberty does to an American," Arthur opposed the actual arbitration of film rentals on the basis that it would never satisfy both buyer and seller, but "you could arbitrate the sales policy which is set for the picture by the distributor," he said.

Enlarging on his proposal, Arthur cited as an example the sales policies in effect at MGM when William F. Rodgers was generaal sales manager. At that time, he said, the distributor arranged a test run for a top film in a special situation and used the results as the basis of the sales policy and rental limits. Arthur maintained that if such a policy were adapted now by all distributors, many of the problems brought about by film rentals would be eliminated. The old MGM sales policy, he said, provided that after a test run the film rental would be set and adjusted later upwards or downwards if found necessary during the regular run. As another example, Arthur said that if an arbitration system were now in operation, United Artists would be within its rights to seek an upward revision in the rental scale for "Marty," a film which was underestimated.

Commenting on the product situation, the SCTOA executive said that the domestic exhibitor would be wise to cultivate his patrons' taste in the direction of foreign films by booking more of them. By doubling the number of films now produced in all categories, he asserted, forced runs would be done away with. The entry of the divorced circuits into film production, Arthur said, would be a positive step toward alleviating exhibitor problems stemming from a product shortage.

Such discussions, centered around arbitration and circuit production, have been stimulated by Senate hearings.

RKO To Handle "Oklahoma!"

NEW YORK—Distribution of Rodgers and Hammerstein's "Oklahoma!" outside the United States and Canada will be handled by RKO Radio, it was announced jointly last week by Daniel T. O'Shea, RKO Radio president, and George P. Skouras, president, Magna Theatre Corporation, the domestic distributor of the Todd-AO production. The picture will be offered to theatres abroad in a 35mm. CinemaScope version on RKO Radio's part, while it was understood that Magna will handle the foreign release of the Todd-AO version.

At the same time, O'Shea disclosed that RKO is "very interested" in and is considering the Todd-AO process for the production of certain film properties, which would be shown on a roadshow basis.

Commonwealth Circuit Elects Rhoden Head

KANSAS CITY—The stockholders of Commonwealth Theatres, operating 35 drive-in theatres and 52 indoor theatres in six midwestern states, with headquarters here, elected E. C. Rhoden, Jr., as president at the annual shareholders meeting. Rhoden formerly was executive vice-president and previous to that office was film buyer for the circuit for several years. His first connection with the company occurred 19 years ago when he assumed a managerial post in the Ritz, Garden City, Kans.

RHODEN

Richard H. Orear, Kansas City, formerly a vice-president in charge of purchasing, construction, and maintenance who has been with the firm for 25 years, was elected executive vice-president.

Byron C. Spencer, of the law firm Spencer, Britt, Brown and Fane, was elected to a director's position vacated through the death of R. M. Shelton, former president. R. F. Withers, a member of the board, was elected chairman of the executive committee of the company. L. W. Morris, film buyer, and M. B. Smith director of advertising, both long-time employees of Commonwealth Theatres, were also elected to the board. H. E. Jameyson, Wichita, Kans., was reelected chairman of the board.

RKO Theatres Income Up

NEW YORK—Aggregate net income for the RKO Theatres Corporation in the year ended Dec. 31 last was $1,976,169, compared with $829,920 in 1954, it was announced recently by Dudley G. Layman, vice-president and treasurer. The comparative nets were arrived at after the deduction of special items which, in 1954, showed a provision for income taxes of prior years and contingent liabilities of $1 million. There were no such provisions in the 1955 report.

Net income before deducting special items last year amounted to $2,153,900, compared with $1,704,100 in 1954. Special items consisted of gains and losses from the disposal of theatre properties and the net loss on the cancellation of a lease in 1955, and an increase in the reserve for taxes and contingencies in 1954. The income from operations in 1955, before deductions, totaled $5,594,311, compared with $5,192,329 in the previous year.

As of Dec. 31, there were 3,151,736 shares of common stock outstanding, and 3,242,536 on the same date in 1954, not including 179,200 shares held by the corporation in 1955 and 672,377 held in 1954.

Lamb's Give Award

NEW YORK—A new theatrical award, the Lamb's Cup, representing the traditional pewter mug of the Lamb's Club, is to be presented to nine out of a field of 23 candidates at the annual Lamb's Gambol, Waldorf-Astoria, April 21. Awards will be made on a basis of individual noteworthy contributions to the theatre.

Pinanski Highly Optimistic Over Chances For Federal Tax Repeal

NEW YORK—Back from Washington, where he spent the last few days, Sam Pinanski, COMPO co-chairman whose efforts last summer led to the inauguration of the current admission tax repeal campaign, expressed optimism last week over the campaign's prospects of success.

"I am more confident than ever that we can obtain tax relief at this session of Congress," Pinanski said, "but we shall have to work for it. By that I mean that theatremen at the grassroots level must keep after their Congressmen and Senators until the lawmakers realize that tax relief is absolutely necessary immediately if this great industry is to continue in existence. The Easter Congressional recess gives an excellent opportunity for this work.

"I honestly believe our greatest roadblock could be our own failure to press our campaign with Senators and Congressmen.

"While in Washington I talked with several leaders and I was enormously encouraged by the friendly attitude which they showed toward our industry and its problems. At the same time I was given information that indicated we were completely justified in our original belief that this year was the time to seek tax relief. I cannot be too emphatic in stating that our prospects are excellent.

"For a long time I was alone, or practically alone, in my efforts to get a tax campaign under way this year. Thanks, however, to the magnificent work done by Bob O'Donnell and his tax committee, as well as by Bob Coyne and the COMPO staff, my early appeals to exhibitors to seek tax relief are now bearing fruit.

"There is a great deal going on in Washington that does not get into the newspapers. As a consequence, some people in our industry do not realize the possibilities for tax relief that can be developed if we only work hard enough. I want to tell my friends in the industry that if we can roll up good solid support in both Houses of Congress we will have an excellent chance of success in this session, in my opinion.

"In view of the condition that I know exists in Washington, I want to say that anybody in this industry who fails to push this campaign is doing himself and his family a disservice he will always regret."

Tax Hearings Assured, Representative Mason Feels

WASHINGTON—Public hearings on the repeal or reduction by Congress of the motion picture theatre admissions tax are assured, Illinois Representative Noah Mason indicated last week, disclosing that at least a dozen members of the House have requested the Ways and Means Committee to schedule hearings. Mason said that only the timing seems in doubt and that the outlook is a favorable report on one of the several methods suggested on both sides.

Administration opposition to cutting excise taxes unless offsetting income is provided the government was reported responsible for Congressional sentiment shifting from a repeal bill to legislation which would retain the admission tax but apply it only to the part in excess of one dollar. Mason, in favor of repeal, was understood to be willing to compromise at the one dollar level if no other relief were forthcoming.

Industry Pioneer Mourned

PHILADELPHIA—Robert Etris, 82, pioneer producer of the area and retired manager, Knickerbocker, Washington, died last week in the Harris Nursing Home, Yeadon, Pa. Etris assisted in the filming of "The Birth Of A Nation," parts of which were lensed in Fairmount Park here and was connected with several film companies and exchanges. Later, he became the Knickerbocker manager. The theatre collapsed in 1922, killing 97 persons, and was rebuilt.

Technicolor Elects Riley

NEW YORK—Robert Riley, vice-president in charge of Technicolor Hollywood sales, has been elected a member of the board of directors of Technicolor Motion Picture Corporation at its annual shareholders meeting, Dr. Herbert T. Kalmus, president and general manager, announced last week.

At present he is head of the Technicolor sales organization in Hollywood and director of studio operations.

ANOTHER...NEW SERVICE

Take a good look at the carefully compiled FILM EXCHANGE AND DEALER LISTING for the Philadelphia territory. You'll recognize its value to Philadelphia showmen. They'll SAVE it!

BUT . . . Wherever you are in the U.S.A. and Canada, watch succeeding issues for your territory. It'll be along! And it'll be brought up-to-date and re-published, too!

C. V. Whitney Production Company Plans To Portray American Scene

Hollwood—At a press conference last fortnight, coincident with the Warners release of "The Searchers," C. V. Whitney, C. V. Whitney Pictures, outlined the goals of his new independent production unit and discussed its first picture, the first of what the producer intends to be an "American series" faithfully depicting the domestic scene past and present.

In the case of "The Searchers," Whitney said, he selected the story personally and brought together the talents of Merian Cooper, John Wayne, John Ford, and Frank Nugent with leading technicians and co-stars with the hope that the first step toward his goal would be reached. For the future, he stated, the company is acquiring important properties to provide the finest of entertainment, emphasizing that the new company is a permanent one which proposes to sign personalities and to have a permanent staff of production artisans.

Introducing the president, Cooper, Whitney production vice-president and executive producer of "The Searchers," discussed his long acquaintance and association with Whitney and their mutual faith, many years ago, in the potential of films in color, as well as their backing of Selznick International Pictures, which made "Gone With The Wind." Cooper stressed that Whitney takes an active interest in all forms of production and that he is a prominent creative figure as well as a financier and sportsman.

Suit Against NT Dismissed

New York—Federal District Judge Clarence Galston last fortnight dismissed the two anti-trust actions brought against National Theatres by two corporations which said they were the former operators of the Tower and Los Angeles, Los Angeles.

The complaint of Bertha Building Corporation for the Tower alleged trebled damages of more than $13 million. The complaint of Gumbiner Theatrical Enterprises, Inc., for the Los Angeles sought unspecified multi-million dollar damages for alleged lost profits.

Both of the plaintiff corporations were wholly owned by H. L. Gumbiner, pioneer Los Angeles exhibitor who died in 1952. Natonal Theatres was the only defendant.

New Firm Bows

Los Angeles—Formation of American International Pictures was announced last week by James H. Nicholson and Samuel Z. Arkoff. With a release schedule of 14 features in the 12 months beginning June 1, American International will function primarily as a distributing organization. Nicholson is president; Arkoff, vice-president; Joseph Moritz, treasurer; and Leon Blander, general sales manager.

The new company has set up world wide distribution, and foreign sales representative Phil Lewis has set up franchises in South America for the entire line-up. Nat Cohen, Anglo-Amalgamated, will distribute in England.

20th-Fox 1955 Earnings Below Previous Year

NEW YORK—Twentieth-Fox Film Corporation and wholly-owned subsidiaries last week reported consolidated earnings of $6,025,039 for the year ended Dec. 31, 1955. This amounted to $2.28 per share, as compared with earnings for 1954 of $8,044,524 or $3.04 per share on the same number of shares.

Upon the recommendation of independent accountants, the negative cost amortization table has been revised beginning with pictures released in the fourth quarter of 1955. The revised table does not change the total amortization period of 65 weeks but does adjust the table within this period to more properly reflect amortization expense in view of the slower playoff of CinemaScope pictures and the larger proportion of film rentals arising in foreign markets.

The eighth oil well at the studio has been completed and is reported to be one of the best wells to date. Drilling is continuing on the ninth.

Pioneer Producer Mourned

New York—Edward Thanhouser, 90, who organized his own production company in 1909, died last fortnight. A stock company producer in Milwaukee, Thanhouser turned to film production and organized what was reported to be the first picture company operated by experienced members of theatrical production. For a time, he was the partner of the late Carl Laemmle. Among Thalhouser's pictures were "The Million Dollar Mystery" and the two reel "Romeo And Juliet."

LaBadie To PR French Films

New York—Joseph Maternati, head, Office du Cinema Francais, last week announced the appointment of Donald La Badie as his executive assistant. La Badie, resigning as television editor and film reviewer for The Film Daily, comes to the French organization with a wide background as a free-lance writer.

MGM Hits 5-Year High With Nine Shooting

New York—Production will hit a five-year high at MGM with nine pictures before the cameras during the month of April, according to the production schedule announced last week by studio head Dore Schary.

Making up the total are six new starts and three carry-overs.

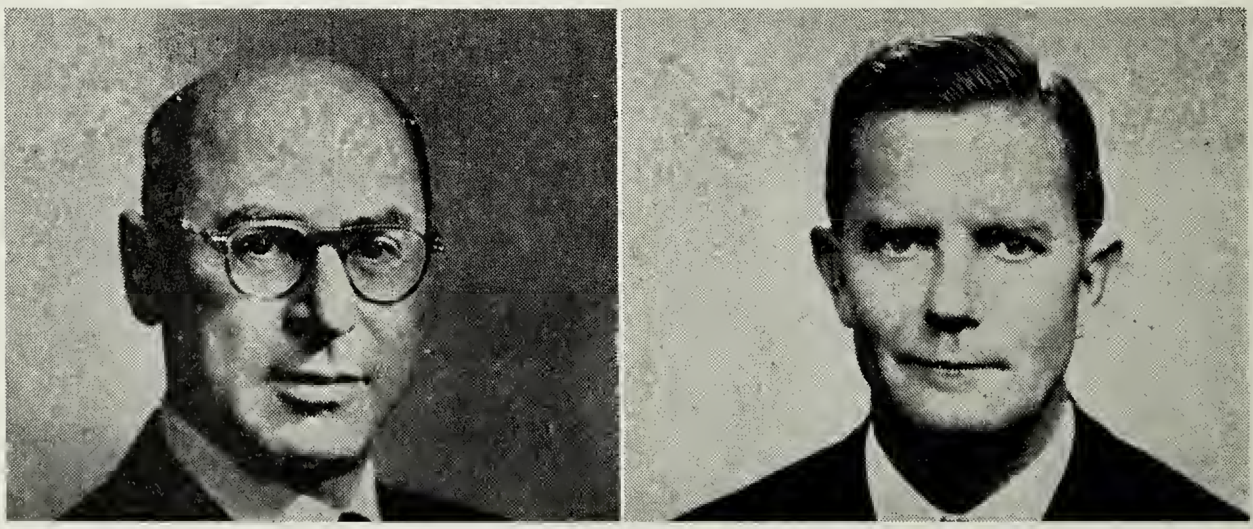
Included among the April starts is the $5,000,000 "Raintree County," starring Montgomery Clift, Elizabeth Taylor, and Eva Marie Saint, David Lewis producer, Edward Dmytryk director; "The Barretts Of Wimpole Street," starring Jennifer Jones, Sir John Gielgud, and Bill Travers at MGM's London studios, Sam Zimbalist producer, Sidney Franklin director; "Tea And Sympathy," starring Deborah Kerr, John Kerr, and Leif Erickson, Pandro S. Berman producer, Vincente Minnelli director; "The Teahouse Of The August Moon," starring Marlon Brando, Glenn Ford, Machiko Kyo, and Eddie Albert, in Japan, Jack Cummings producer, Daniel Mann director; "The Painted Veil," subject to title change, with Eleanor Parker the only star cast, David Lewis producer. There is a possibility that two or more pictures may be added to the April schedule.

Now in production to carry over into April are "'Somebody Up There Likes Me," starring Paul Newman and Pier Angeli, Charles Schnee producer, Robert Wise director; "The Opposite Sex," starring June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Agnes Moorehead, Jeff Richards, and Leslie Nielsen, Joe Pasternak producer, David Miller director; and "Somewhere I'll Find Him," starring James Cagney and Barbara Stanwyck, Jules Schermer producer, Roy Rowland director.

Miss Picker Betrothed

New York—Mr. and Mrs. Eugene Picker have announced the engagement of their daughter, Miss Jean Picker, to Paul B. Firstenberg, son of Mr. and Mrs. Murray A. Firstenberg, New York. The bride-to-be is a graduate of the Dalton School and is attending Mt. Holyoke College.

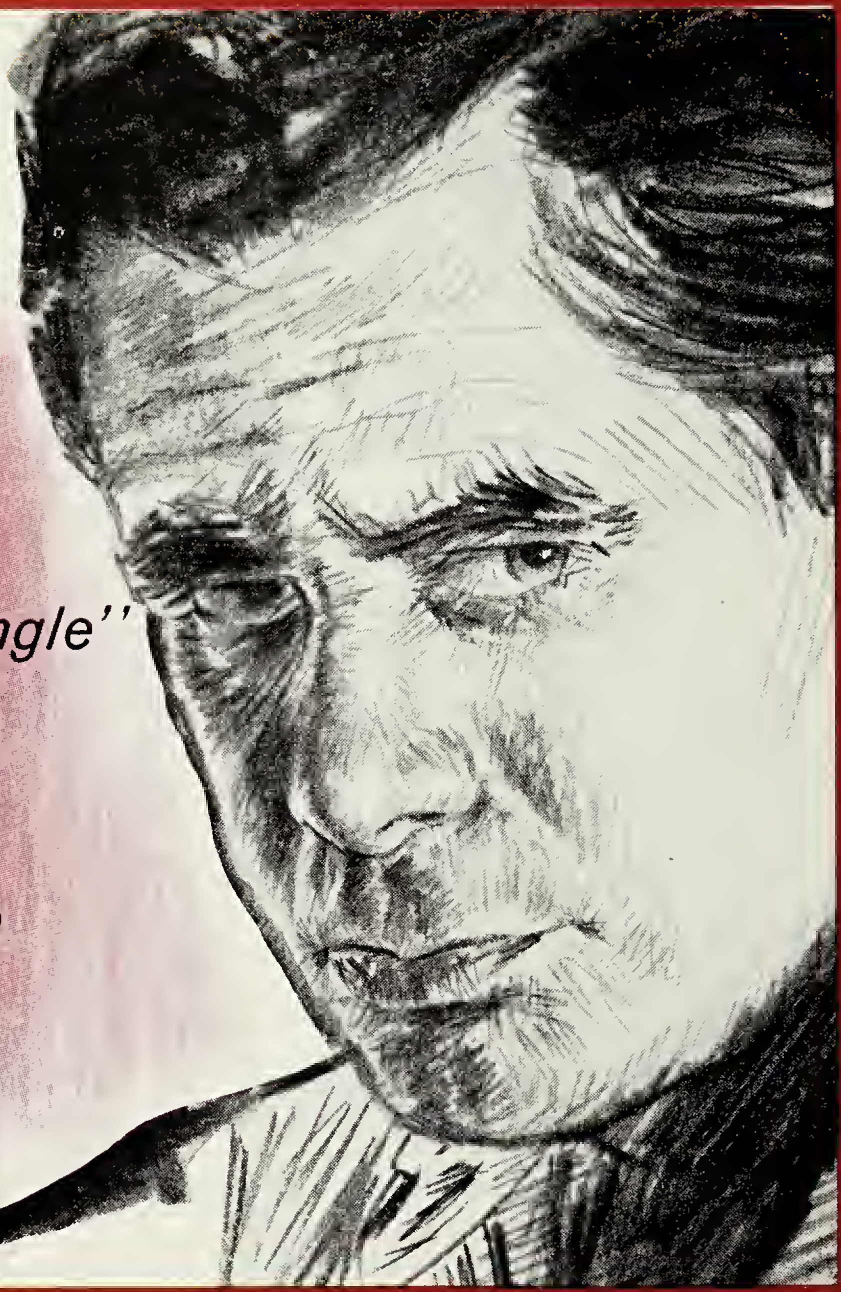
The prospective groom is a student at the Harvard Law School. Eugene Picker Miss Picker's father, is vice-president, Loew's Theatres, Inc. An August wedding is planned.



Paul E. Manheim, left, and Charles J. Stewart were both elected directors, Loew's, Inc., at the recent annual stockholders' meeting.

Remember his name...
JUBAL
...You'll remember his story!

You'll remember all of the exciti

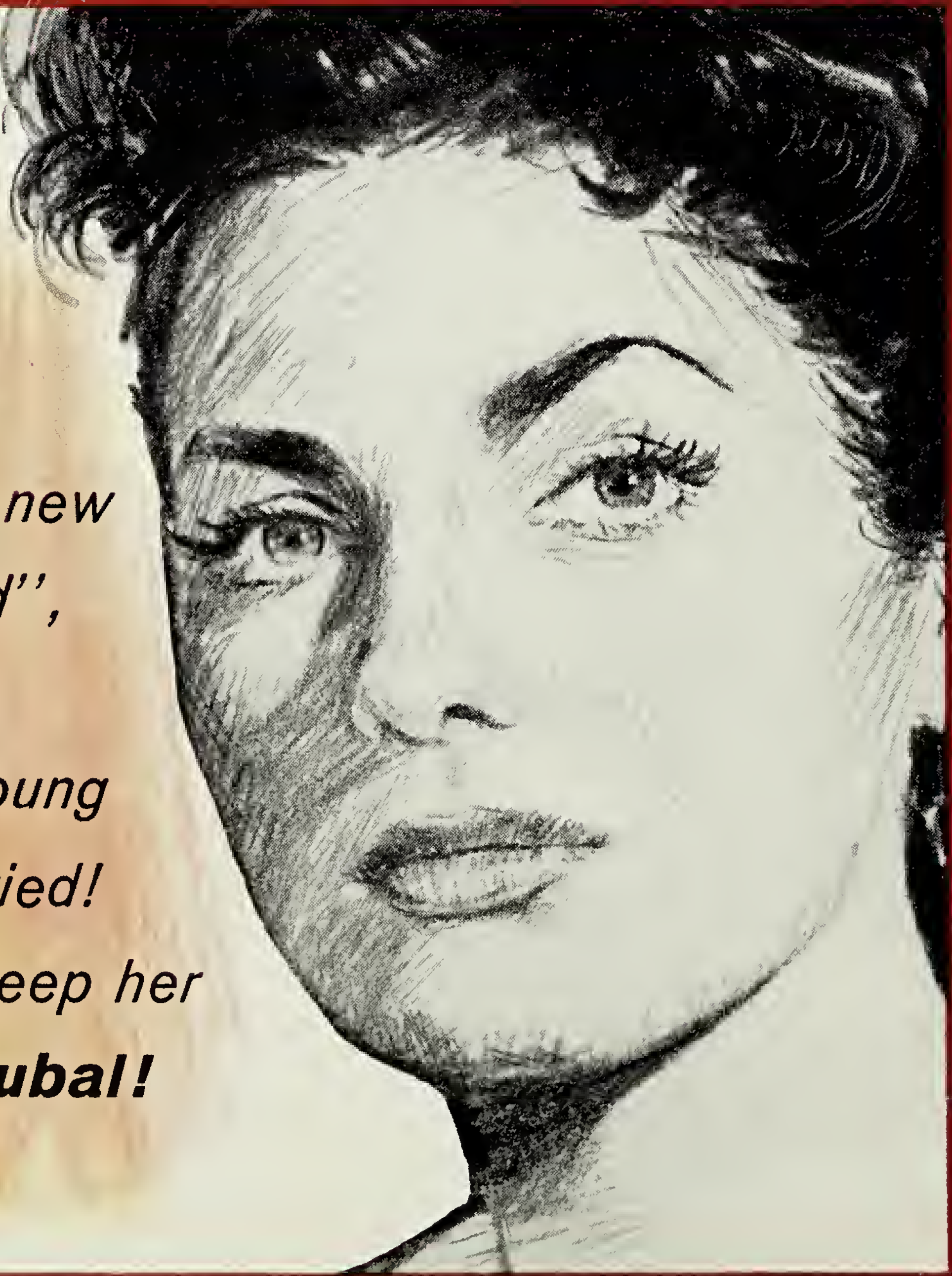


GLENN FORD

star of
"Blackboard Jungle"
and "Trial!"
*as **Jubal...***
Trouble clung to
him—like a
wanton woman!

ERNEST BORGNINE

voted
"Best Actor"
by the N.Y. Film
Critics, for "Mart
as Shep...
who trusts his w
*too far with **Jub***



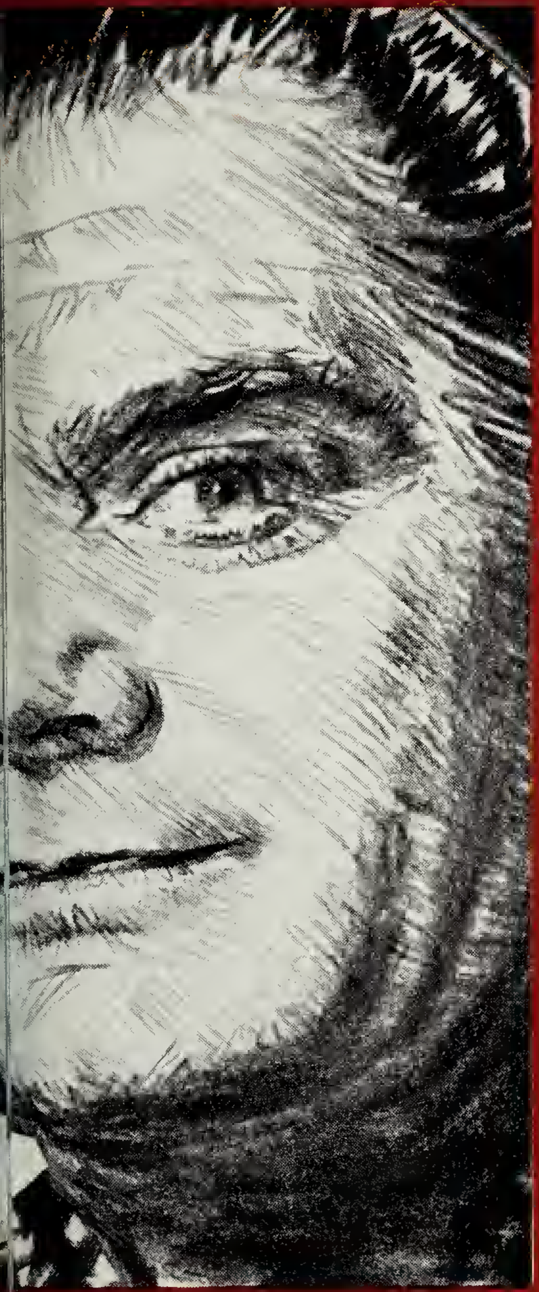
VALERIE FRENCH

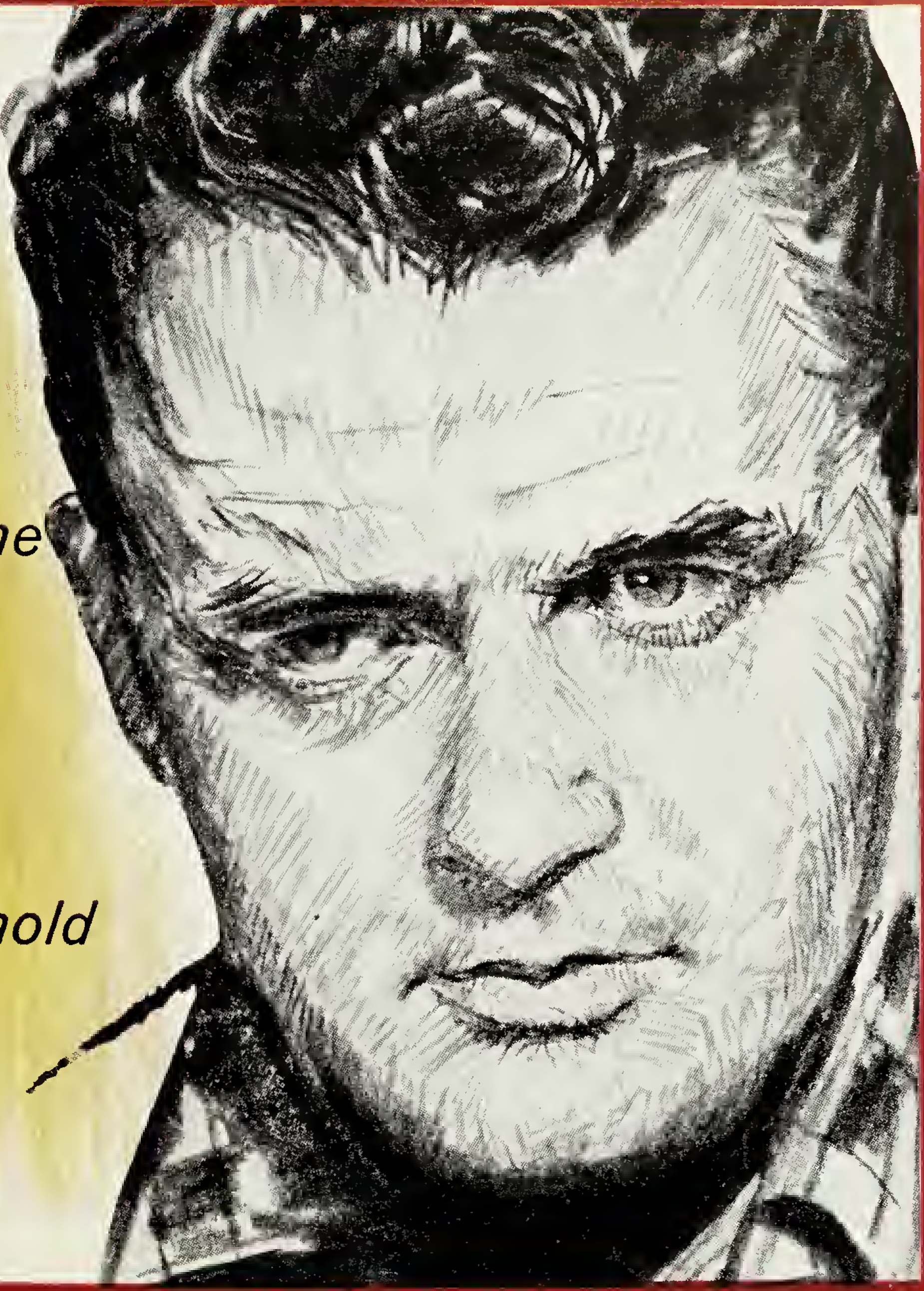
an exciting new
screen "find",
as Mae...
Restless, young
...and married!
She can't keep her
*hands off **Jubal!***

FELICIA FARR

a bright new
talent, as Naomi
whose lips were
untouched by
any man's
...until
Jubal!

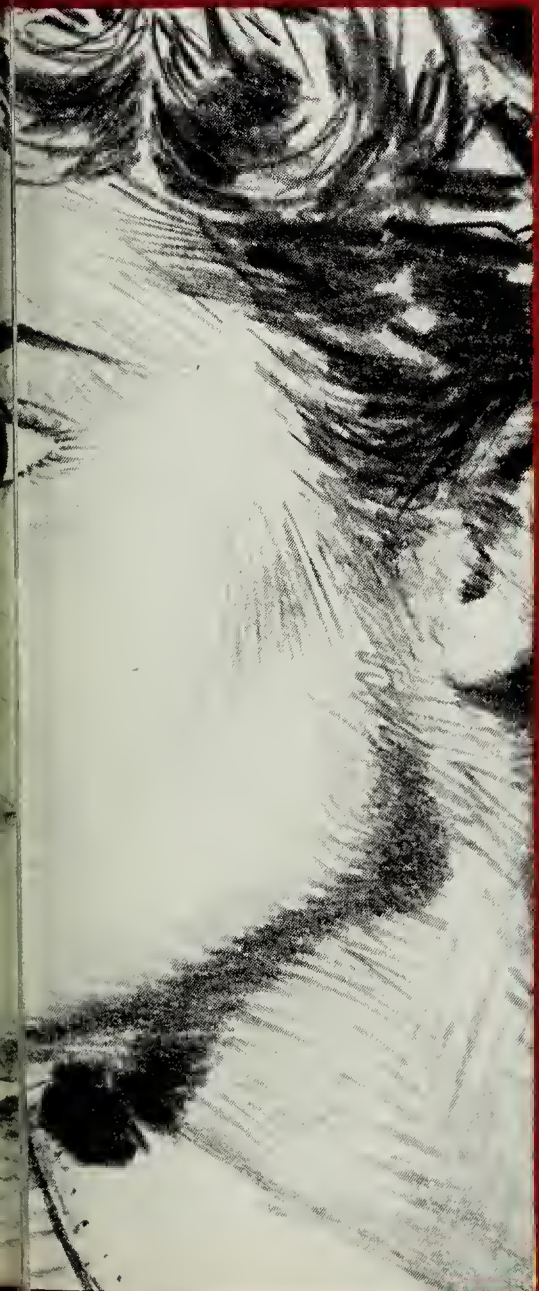
eople and exciting performances!





ROD STEIGER

*find of "On the Waterfront" the badman who isn't big enough...to hold all his hate for **Jubal!***



Exciting is the word for JUBAL!

JUBAL

is
coming
in
MAY

. . . . from Columbia!

GLENN **FORD** · ERNEST **BORGNINE** · ROD **STEIGER**

Remember his name...

JUBAL

...You'll remember his story!

introducing
VALERIE FRENCH · FELICIA FARR with BASIL RUYSDAEL · NOAH BEERY, Jr.

Screen Play by RUSSELL S. HUGHES and DELMER DAVES · Based on a Novel by PAUL I. WELLMAN

Produced by WILLIAM FADIMAN · Directed by DELMER DAVES · A COLUMBIA PICTURE

CINEMASCOPE Color by TECHNICOLOR

YOU'LL REMEMBER HIS STORY. . . THE WAY YOU REMEMBER THE BOX-OFFICE STORY OF "SH

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 41

George Nonamaker
Editor

Kiddie Pet Parade Tops Sweeps Entries

PHILADELPHIA—Ed Farmer's entry in this week's contest on how to hold a pet parade for children down at his Ryers, Corpus Christi, Texas, has won SHOWMANSHIP SWEEPSTAKES $100 first prize.

This week's efforts contain much that is good in an increased boxoffice type of promotion that lets the whole town in on the fun and creates good will.

WINNING ENTRY

CHILDREN'S PET PARADE

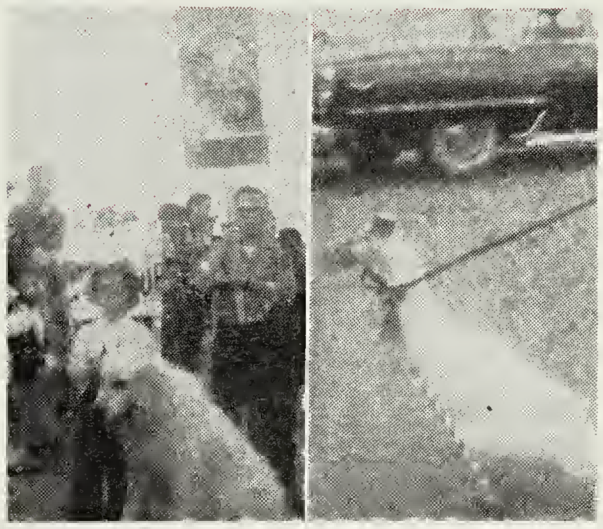
Submitted by Ed Farmer
Ryers, Corpus Christi, Texas

900 seats • 70 cents top admission
General neighborhood patronage.

The beauty of this promotion is that the cost to the theatre is not one red cent. In fact, they pay YOU for it. It can be promoted in small towns or large ones, any size theatre with any size budget, because everything is promoted. It can be scaled up or down for any situation and still hold public interest. You do the cooperating merchants a favor because you give them their money back 100 times over in good will and publicity. This is our second year. Last year we used it with "Vanishing Prairie," this year with "African Lion," but it is good for any out-door, true-life adventure or animal picture.

Start well in advance to parade date; 90 days is not too long to plan. The first stop is to line up 25 merchants in the shopping center. Since we have a business men's association of which I am a member, it was easy to present the plan at a regular meeting. I was elected "Pet Parade Chairman." The merchants agreed to pay for (out of their treasury) 3,000 window cards; 300 bumper strips; 20,000 heralds and application blanks; screen trailers and 500 tickets to "The African Lion" to be given away to children entering pets, band members, and others who participated in the parade; and ribbons for winners; also to pay for any incidental expenses that might arise. Then, each merchant agreed individually to donate prizes. The amount decided on this year was 100. We received 130, as many of the merchants promoted extra prizes from wholesalers and people they did business with. The prizes consisted of bicycles, tricycles, wagons, dolls, watches, all kinds of games, wheel toys, clothing, etc., with a retail value of about $600.

With this done, we contacted the Carnation Milk Company, who agreed to give free ice cream, comic books and other novelties to every child attending the parade. They also agreed to plug the event on their regular radio and TV programs; to have their route men deliver the heralds into the homes of their customers. In return, we mentioned them in all our advertisements and had a special news story run on radio and TV and in the newspapers offering a special prize for the parrot or parakeet which could say "Carnation." Incidentally, we found one and out it went on radio and TV and also over the public address system at the parade. The Carnation Company also carried window cards and inserts on "African Lion" on their trucks with theatre and play date prominently mentioned. They spent about $800 for their part in the promotion and were well satisfied with the results, and they want to take it on again next year.



The next step was to visit all the schools. We arranged for them to distribute heralds and put window cards on bulletin boards. We invited four bands from four different sections of town, two public schools, one Catholic, and one private band, and all gladly accepted.

Kiddieville, a local amusement park, jumped on the band wagon and agreed to give free rides for all children under 13.

About three weeks before the parade, a news release was typed and taken personally to every newspaper, radio and TV station. After the initial story, publicity came easy with the daily paper assigning a reporter and photographer to the story, and radio stations calling daily for new developments. Then we started working gimmicks like offering prizes for the dog sheared to look like an "African Lion" or the before mentioned parrot that could say "Carnation." We invited one popular disc jockey from each radio and TV station to be judges. This gave a lot of extra publicity on musical and teenage programs and served to get continual mention before and after the parade. We arranged for several radio and TV appearances on public service programs; and we ran an ad in the classified section of the newspaper for children with unusual pets and put together a 30-minute TV program four days before the parade, and a 15-minute program the day before the parade. All, of course, with interviews on "The African Lion."

We then visited the schools again and made arrangements for announcement to be made over the public address system. We began to feel the effects of the publicity at the boxoffice weeks in advance of the parade date, with children and their parents coming in for application blanks and to look at the lobby display of prizes.

On the day of the parade we solicited the help of other theatre managers and the merchants, who could leave their stores, to register the entries and line up the parade, and to see that all details were taken care of. We also had the cooperation of the Police Force and also the Shrine Motor Patrol.

After the parade marched through the shopping center, the children with pets formed a circle on the theatre parking lot for judging. One theatre manager acted as master of ceremonies from a trailer truck which we promoted for the judges' stand and to display the prizes on. Another manager took on the job as parade master. A 45-minute live radio broadcast over KEYS was conducted from this stand, with parade color and interview of the winners; also another interview on "The African Lion."

We had over 200 entries with all kinds of pets ranging from frogs, mink, dogs, cats, and others too numerous to mention here. In fact, it was described as a cross between a circus and a zoo. The crowd of spectators was estimated at approximately 8,000 persons.

We opened the theatre immediately after the parade to a full house. The good will created in the community by our interest in the children and their pets was also of prime importance. As I said, this is our second year, and already the merchants are looking forward to and planning the third annual pet parade. For me, it gets easier to promote each year.

RUNNER-UP NUMBER 1

"TO HELL AND BACK"

Submitted by Charles Schiffhauer
Cambria, Johnstown, Pa.

1124 seats • 70 cents top admission
General patronage.

Free passes to see "To Hell And Back" were offered to any person donating a pint of blood at the Red Cross Blood Center for a three-day period. This tie-up resulted in several newsbreaks on the back page, local news, of "hard-to-crack" daily newspapers. New stories in prominent spots of the town's two weeklies, daily plugs on all three radio stations, plus a lot of goodwill for the theatre resulted when the tie-up gave the blood center, which was badly in need of blood, the biggest week they had in months.

Our tie-up with the Army consisted of the local recruiting sergeant getting us various high ranking medals, including the Congressional Medal of Honor, and displaying them in our lobby on a special card two weeks in advance, and then using the board as part of our front during the two-week run of the picture. One sheets were posted and properly sniped on all army boards spotted in prominent places around town. Two thousand gratis army magazines carrying a "Hell and Back" story were sniped with playdate by our cashiers, and were given to patrons in advance. The Army also furnished us with a special display which was used in lobby two weeks in advance.

A teaser trailer was used two weeks ahead of playdate and the regular trailer one week. The Audie Murphy interview record was used gratis by local WARD radio disc jockey. Free radio plugs on Station WCRO were used on phone calls to local people identifying songs, etc.

Gratis radio plugs were received on Radio WJAC on news programs when station offered two passes to the first person calling in a local news story that was used on the station's newscasts. Paid radio time was also used on two stations.

Three thousand heralds were distributed house-to-house in neighborhood sections. The local "pocket book" wholesaler arranged for dealer windows using special "pocket book" window cards and "To Hell And Back" pocket books. Displays were arranged in the leading hotels and stores; while a co-op newspaper ad was obtained from Richmond Clothing store.

RUNNER-UP NUMBER 2

"THE TREASURE OF PANCHO VILLA"

Submitted by Andy Majek
Winter Garden Drive-In Theatre
Carrizo Springs, Texas
300 cars • 50 cents admission
Rural patronage.

Our exploitation for this film revolved around our giveaway of 1,000 pesos. The money exchange rate is 12½ Mexican pesos for one American dollar, which made our treasure cost only $80; but still retained the more attractive sum of 1,000 pesos.

The first step was to enlist the cooperation of the local newspapers, both of which plugged the promotion with a front page spot and a follow-up picture of the winner. Naturally, most people, whether they admit it or not, like to have their picture in the local paper and tell their friends, therefore, building up any exploitation.

A large ad told of the "Treasure Of Pancho Villa"; 1,000 pesos to be given away at each of our three-sheet display boards in neighboring towns. A six-sheet display replaced our regular boards on the playdates again calling attention to the giveaway.

We also used our microphone at intermission to plug the treasure to our patrons and the fact it was at that very moment buried on the grounds. Of course, this brought comments that we would have to put guards around as some one would dig up the treasure before we would be able to give it away.

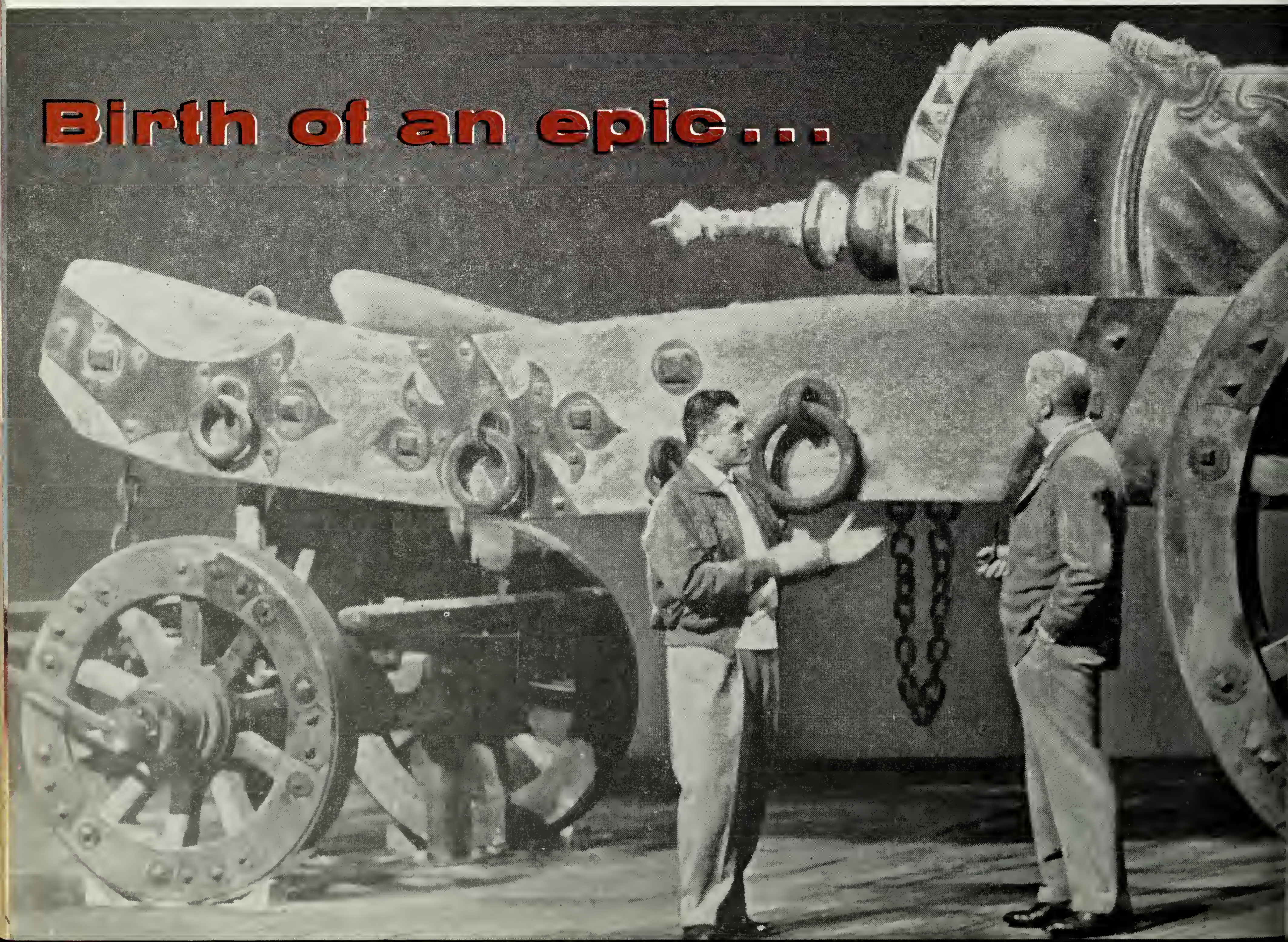
The treasure itself was buried in our playground area. We supplied the lucky treasure hunter with a shovel and a map in three stages. At intermission time, we had the winner dig up the treasure and invited all to come out of their cars and watch the proceedings. The first stage of the map called for the treasure digger to walk so many paces from the starting point and ride the merry-go-round two complete turns; then so many more paces and ride the swings for 20 seconds; then to count off so many more paces to the place where the treasure was buried and dig it up. The treasure was in coins buried in a cloth sack similar to the treasure sacks in the film.

An interesting sidelight from the picture, which some people called to our attention, was the scene where the bandit leader offered to turn in Rory Calhoun to the Federalists for the sum of 1,000 pesos, our treasure sum.

A large crowd enjoyed the proceedings and our winner gallantly went along with the entire deal.

The entire cost of the campaign was about $95 and easily repaid for itself with satisfied customers. The giveaway was publicized by radio, TV, and newspapers. Everyone we contacted said they enjoyed the evening.

The "winner," who was given the map and shovel which led to the treasure, was selected by "lucky" ticket number method and called to the front via our public address system.


Birth of an epic...

RUNNER-UP NUMBER 3

"24 HOUR ALERT"

Submitted by Paul R. Anderson
Grand, Rocky Ford, Colo.
630 seats • 65 cents top admission
Small town and farm patronage.

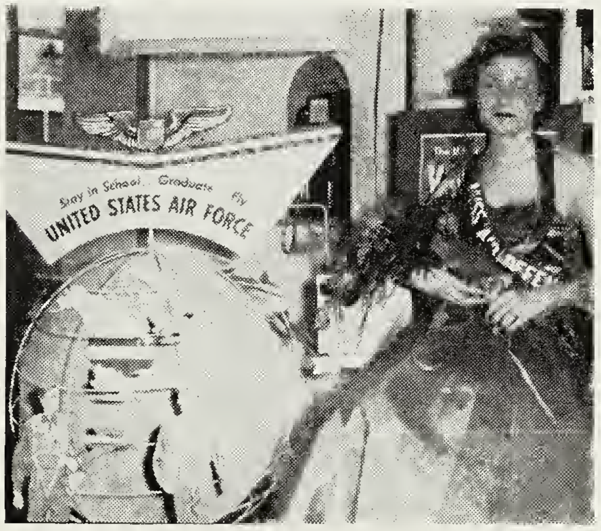
My town had just started a drive to recruit members for their Ground Observers Corps, and I thought this would be the ideal tieup to push my campaign on "24 Hour Alert," so I got the wheels in motion and contacted Air Defense Command Headquarters in Colorada Springs.

They were very cooperative and as a result, I received the following assistance: A personal appearance of Colonel Harry W. Shoup, the story hero of "24 Hour Alert" and Chief of the Combat Operations Center, Air Defense Command; a one-hour assembly for the high school students and faculty which consisted of talks by the local Mayor, GOC head and Colonel Shoup; and the mayor issuing a special proclamation declaring the week as "Air Defense Week."

A 15-minute radio interview was presented over local radio station KRFC, 1320, by Colonel Shoup and GOC official, while a special talk was arranged at the Lions Club for Colonel Shoup.

One hundred invitations were sent to leading business officials, potential GOC members and active GOC members, to attend an advance screening of the Warners short subject.

A local girl was crowned "Miss Air Defense" by Colonel Shoup.


Stay in School Graduate to
UNITED STATES AIR FORCE

The U. S. Air Force Recruiting office in a nearby town came at my request to establish a temporary recruiting office in the lobby of our theatre.

Major Richard Williams, USAFR, a local member of the Air Force Reserve, was invited to be a guest at special activities during the campaign.

Special interviews, pictures and newsstories were furnished by three daily newspapers covering three separate towns throughout our trade area.

The total cost of this campaign was less than $25. Because of the important function of the Air Defense Command and the vital message presented in the film, "24 Hour Alert," I believe this theatre will hold a more meaningful purpose in the minds of our patron citizens for having brought this message so vividly to their attention.

(*Continued on page* 18)

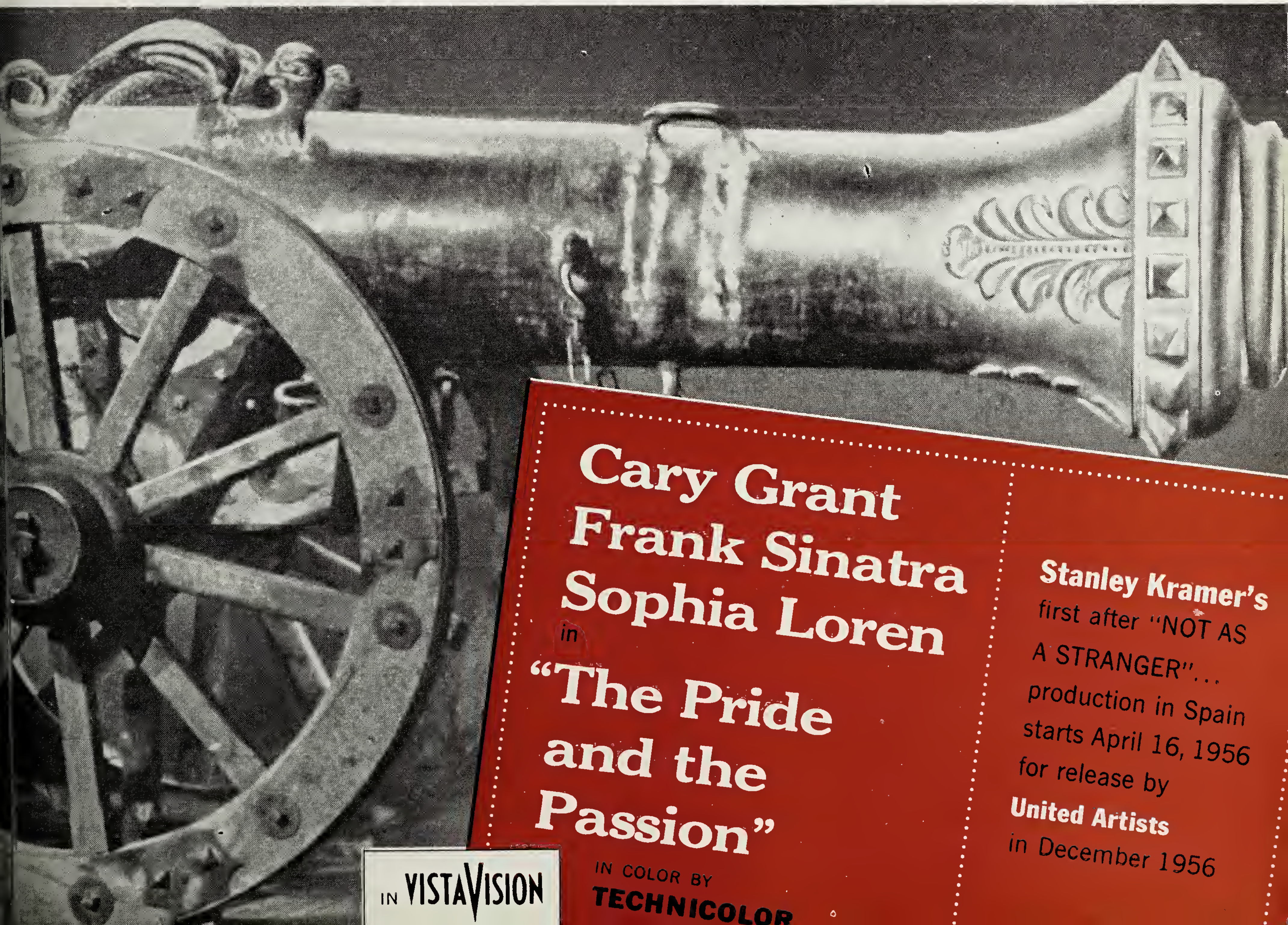
Sweeps Judges Will Decide Winner Of RKO $500 "Pancho Villa" Award

PHILADELPHIA—With RKO's showmanship prize money of $500, posted on "The Treasure Of Pancho Villa," expiring today (April 11), it was revealed that there are four contestants involved in a tie for this award money.

They are W. T. Hastings, RKO Orpheum, Denver, who won contest 39; Bob Murphy, Century, Buffalo, contest 38; Jerome Baker, RKO-Keith's, Washington, contest 37; and James B. Myers, Jr., Bluebird, Petersburg, Va., contest 34.

All of the above have already been sent their $100 SHOWMANSHIP SWEEPSTAKES' first prizes for being adjudged weekly winners. Material is now being assembled for resubmission to the judges, who are requested to pick the one $500 winner from these four entries.

Contestants are urged to watch carefully expiration dates of the offers from the film companies on SHOWMANSHIP SWEEPSTAKES $500 awards.


Cary Grant
Frank Sinatra
Sophia Loren
in
"The Pride and the Passion"
IN VISTAVISION
IN COLOR BY TECHNICOLOR
Stanley Kramer's first after "NOT AS A STRANGER"... production in Spain starts April 16, 1956 for release by United Artists in December 1956

This Was The Week When.......

Allied Artists set "Crime In The Streets" for a world premiere in the Victoria, New York, next month. . . . Columbia directors declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable May 15 to holders of record May 1. . . . A special showing of Warners' "Miracle In The Rain" in New York's Loew's State benefited the Cathedral Canteen. . . . John Grierson's "Man Of Africa" was acquired for release in the Western Hemisphere by Eden Distributing Company. . . . "The Naked Night," 1954 Grand Prize winner, International Film Festival of Brazil, was set by the Times Film Corporation for an American premiere in the Little Carnegie, New York, this week.

Twentieth-Fox announced that a special showmanship unit will tour the Mohawk Valley of New York heralding the saturation opening in that area of "Mohawk" on April 25. . . . Warners revealed plans for the world premiere of "Moby Dick" in three New Bedford, Mass., theatres on June 27, the State, the Empire, and the New Bedford. . . . Valerie French left Hollywood on a seven-city personal appearance tour on behalf of Columbia's "Jubal." . . . The American premiere of Jean Renoir's "French-Cancan" was set for New York's Fine Arts, April 16, by United Motion Picture Organization, the American distributor. . . . IFE was screening "Madame Butterfly" for the industry and special groups in advance of its April 23 American premiere in the Baronet, New York.

Konecoff

(*Continued from page 7*)

conditions, we recommend that you experience a bit of boot training by viewing "Forbidden Planet." It will get you in the mood for the new life ahead as well as provide you with quite a lot of laughs and thrills in the interval.

See you at a quarter-past Wednesday at Loew's Altair, corner of Mars Street and Saturn Avenue.

Mooningly yours,
Ernie Emerling
Advertising-Publicity Director
Loew's Theatres.

Dear Ernie: We're with you.
Verblungeter Yours,
MK
Planetary Correspondent
Motion Picture Exhibitor

THE METROPOLITAN SCENE: "Alexander The Great" opened great on Broadway at the Capitol with all the to-do and trimmings being recorded for posterity by photographers, radio, and TV. The affair for the benefit of the B'nai B'rith organization saw some big names in the entertainment and other fields walk up the red carpet of welcome while Georgie Jessel acted as court jester betwixt celebrities and the public. The campaign reached a high peak as such things go. . . . Representative Dewey Short inserted a tribute to Spyros P. Skouras for his aid in bringing forth the 20th-Fox film, "On The Threshold Of Space." . . . Cliff Cochrane and Jay Weston have set up a new public relations outfit with offices at 208 West 46th Street and representation in the principal cities of the world. . . . Arthur Rosen, production executive at Cinerama, produced a daughter with the help of wife Helene last week. . . . "The Man In The Gray Flannel Suit" marks 30 years in the industry for Darryl F. Zanuck, who personally produced the entertainment highlight. . . . "The Revolt Of Mamie Stover" already getting advance plugging via the recordings of "If You Wanna See Mamie Tonight" from the film. . . . The Cathedral Canteen for servicemen was honored via a special benefit performance of "Miracle In The Rain" at Loew's State. . . . The National Council of Women of the United States was receiving supporting literature for "Carousel," recommending it to the membership by film chairlady Mrs. Dean Gray Edwards. . . . A huge 32-page pressbook is out on "The Man In The Gray Flannel Suit," with detailed sections and information provided for all media. . . . Okay pressbooks are out on "Rock Around The Clock," "Cockleshell Heroes," "The Killer Is Loose," and "Slightly Scarlet."

AA Income Up

Hollywood—Announcement was made last week by S. Broidy, president, that the operations of Allied Artists Pictures Corporation and its wholly owned subsidiaries for the 26 weeks ended Dec. 31, 1955, as shown by the books without audit, resulted in a net profit before federal income taxes of $385,708 as compared with $352,696 for the corresponding period in the previous year.

A reserve was set up for federal income taxes of $202,000. This reserve for the corresponding period in the previous year amounted to $178,000. The net profit for the period, after this provision for federal income taxes, thus amounted to $183,708 as compared with $174,696 for the corresponding period in the previous year.

The gross income for the current 26 week period amounted to $8,160,763 as compared with $5,786,784 for the same period the previous year.

20th-Fox Ups Doerschel

New York—Murray Silverstone, president, 20th-Fox's International Corporation, last week announced the appointment of Gotthard Doerschel as managing director of 20th-Fox in Germany.

Doerschel, who succeeds to the top post held by the late Robert A. Kreier, will be under the supervision of Albert Cornfield, managing director of Europe.

AA Publicist Joins TV Firm

New York—William K. Everson, for the past six years foreign publicity manager of Allied Artists, joined the Paul Killiam organization in a writer-producer capacity last week. Killiam's company produces a television series devoted to the history of the motion picture.

Showmanship Sweepstakes

(*Continued from page 17*)

RUNNER-UP NUMBER 4

"THE MUMMY"

**Submitted by Irwin Mumford
Avon, Lenoir, N. C.
679 seats • 40 cents top admission
Town and rural patronage.**

SAT. LATE SH
Joe

Playing this film, a reissue, for a Saturday night late show, we attracted plenty of attention with our own "mummy" wrapped in seemingly endless rolls of gauze. He really attracted attention to the show as street bally.

For lobby display we had another "mummy," this one inanimate, resting in a coffin, and with "tombstone" inscribed "Here lies an atheist all dressed up and no place to go."

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500.00 on —

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

Winner of the ACADEMY AWARD

Best one-reel short subject of the year!

SURVIVAL CITY

COLOR by DE LUXE
CINEMASCOPE®

Produced by	Directed by
EDMUND REEK	ANTHONY MUTO

Play it again! An important extra attraction for your theatre today!

Announcing our candidate for next year's Awards!

A VERY SPECIAL TWO-REEL SUBJECT

Land of the Bible

COLOR by DE LUXE
CINEMASCOPE®

Produced by	Directed by
EDMUND REEK	JACK MUTH

Play it now while the Holy Land is today's hot spot of the world!

10 GREAT NEW BUSINESS-GETTING SHORTS FROM 20th!

COLOR by DE LUXE
CINEMASCOPE®

LADY OF THE GOLDEN DOOR

(Filmed in co-operation with American Museum of Immigration)

The story of the Statue of Liberty, symbol of our land of opportunity!

CLEAR THE BRIDGE

See the daring underwater maneuvers of the submarine fleet!

DESERT FANTASY

A fascinating trip to the mystic land of the Arabian nights!

THAT OTHERS MAY LIVE

Watch the daredevil drama of air-sea rescue!

ADVENTURE IN CAPRI

Colorful, romantic journey to the timeless Mediterranean isle!

COWBOYS OF THE MAREMMA

Thrill to the adventures of a new kind of cowboy!

A THOROUGHBRED IS BORN

Heartwarming story of a colt's life, from birth to victory!

PIGSKIN PEEWEES

Watch the sandlotters of today become the stars of tomorrow!

HONEYMOON PARADISE

Breathtaking tour of Niagara Falls!

HUNTERS OF THE SEA

The timely sport of skin-divers and spear-shooters!

The Perfect CinemaScope Program Is Complete

With CinemaScope Shorts!

The International Scene..........

Canada

Red Cross, Navy Aid 16mm. Film Growth

TORONTO—The Canadian Red Cross provides Canadian distributors of 16mm. product with one of their greatest single sources of revenue. A market of $30,000 was created in 1955 by 48 institutions with 2,500 bookings, said Jack Cruickshank, film liaison officer for the Red Cross.

Situations are made up of Department of Veterans Affairs hospitals and sanitaria, with the Red Cross paying the complete cost of the hospital's programs and providing the service to the sanitaria as a convenience. The DVA supplies the projectors and operators for the hospitals, while the other institutions usually have their own.

A larger source of revenue than the Red Cross is the Royal Canadian Navy. Behind this organization are the Canadian Army camps, the Northwest Highway service (for the men who maintain the Alaska Highway), and one that is rapidly expanding, the DEW radar stations in Northern Canada.

Although Cruickshank has booked films even before they played the local theatres, generally speaking he has been using films that are current. He doesn't rent any in theatre circulation for more than five years. Most of his programs are for shut-ins.

He uses his films on an equitable basis from Sovereign Films, General Films, and the 16mm. divisions of MGM, Warners IFD, and JARO. Cruickshank began in the field as a supervisor for the Canadian Legion War Services overseas when he handled film and live entertainment for the armed forces. In 1943, on his return to Canada, he was given a position with the government setup of four organizations handling booking for all military establishments, spending more than $500,000 annually in film rentals.

Canadian Comment

Indicative of the pressure that independent companies are being put under in these days of exhibition companies taking on film franchises is the news of the merging of operations by Alliance Films and Astral Films, in an announcement by their respective heads. Because of contracted franchises, each company will keep its identity, but a pool organization, as yet unnamed, will do the selling and distribution through the combined staffs of Alliance and Astral. All future product arrangements will be made in the name of the new company, which will have I. H. Allen as general manager and Jay L. Smith, general sales manager. Circuit sales manager is Bill Foreman, with Mervyn Goldstone, also of Alliance, coordinator of branch operations. Alliance has been doing Astral's distribution outside Ontario for the past 18 months. Harry Ginsler of Astral will head sales in the Toronto branch, and Sam Shapero of Alliance is booker-salesman.

The Film Critics' Circle of the Foreign Language Press recently made annual awards for best film; seen, left to right, are Dr. Tiber Weber, Hungarian News; Ed Kingsley, Columbia, who received the award for "The Prisoner" as best British film of the year; Ed Harrison, whose "Umberto D" was voted best foreign language film of the year; Roger Lewis, United Artists, who accepted the award for "Marty"; Mrs. Roosevelt; Sigmund Gottleber, executive secretary, Film Critics' Circle; Dr. Nathan Swerdlin, president of the Circle and film editor, Jewish Daily, "The Day"; and James Karabates, editor, Greek National Herald.

CINE CHATTER: Canada's contribution to Universal's 1955 gross was $3,281,280. Films from Universal are distributed in this country by Empire-Universal Films, Ltd. . . . Rebuilding plans are underway by O. E. Fontaine, owner of the recently-burned 523-seat Empire, LaTuque, Quebec. Fire completely gutted the house, doing $100,000 damage. Other construction plans include construction of the RCAF's 35mm. house at Moisie, Seven Islands, Quebec, while buildings are being removed at Reece's Corner, near Sarnia, Ont., to clear the site for a drive-in theatre, luxury motel, restaurant, and service station. . . . Two TV applications are before the CBS Board of Governors. Both are for Channel 6 in Victoria, B. C. . . . Two companies, with operations relative to motion pictures, were recently incorporated in the Province of Ontario. They were G.S.A. Films Limited of London, which will enter the advertising field of movies, while Ministrar Film Productions, with its head office in Toronto, is entering the production field. . . . President of the Calgary Film Board of Trade is R. A. Cringan, 20th-Fox. Harry Payntér, RKO, is vice-president, and C. Brown, Empire-Universal, secretary. . . . Some 1,300 employees of Canadian Kodak Company, Ltd., will share a $645,000 dividend, which will be in addition to their regular salaries. The company supplies most of the raw film stock to Canadian studios and exports to other countries, such as Mexico and China. . . . Ted Abrams, owner of an advertising agency bearing his name, succeeded Ken V. Cooper as director in charge of public relations and advertising at Associated Screen News, Limited. . . . Forty curlers participated in the recent fourth annual Motion Picture Pioneers Bonspiel, held in the Maple Leaf Curling Club in Winnipeg. . . . The Calgary Junior Chamber of Commerce was accepting entries for a 16mm. International Film Festival held on April 5-6.

Cinerama Tour Hits Snag In Congress

WASHINGTON—Further difficulties were being encountered recently by the United States Information Agency in its proposal to demonstrate Cinerama in foreign ports on a reconverted aircraft carrier when Congressman Rooney (D., N. Y.), chairman of a House Appropriations subcommittee handling funds for the USIA, said he felt the project would be too costly and that a juke box might serve the same purpose. The Agency is seeking an increase in funds for the coming fiscal year for its film branch, as well as for other activities, with almost $4 million earmarked for the Cinerama program.

The USIA intention is to recommission a mothballed carrier and install on the forward flight deck an auditorium with a seating capacity of 2,000, and use other space for exhibits of a wide range depicting American life, sending the ship into some 35 African and Asian ports, initially, for stays of 10 days or less. Deputy director Abbott Washburn said that the Agency had been impressed with the impact of Cinerama at trade fair last year in Damascus and Bangkok, and said the Cinerama carrier would have the advantage of being able to reach millions more people. It would be something unique, something that "the Communists don't have," he declared, adding that such a "bold operation" would contribute to winning friends for the United States overseas.

Agency officials told the House legislators that they hope to have the proposed tour privately sponsored by the American Heritage Foundation and that the Cinerama International Corporation would install the equipment at cost and supply the film without charge.

Republic Looks To East

TOKYO—The first Republic Far East sales convention has been scheduled for this city for April 30-May 5, it was announced last fortnight by Morey Marcus, Far East supervisor, who said the convention will be chairmaned by Reginald Armour, vice-president in charge of overseas sales. Republic representatives from Japan, the Philippines, Hong Kong, Formosa, Indonesia, Malaya, Thailand, and India are to attend. Armour and the delegates are to arrive in Tokyo late this month for the sessions, which will cover sales policy for this year, the line-up of new product, and establishment of sales quotas for each area in the coming fiscal year.

Resignation of Anne Kaplan, Toronto branch of WOMPI, has resulted in Gladys Dawnsley of UA moving up from the vice-presidency to head the group. Miss Kaplan has also left her job at Paramount and is taking an extended vacation outside Canada. . . . Bookings of NFB films in Canadian theatres declined during the 1954-55 fiscal year, 10,719 as compared to 11,447 in the previous year. The drop was in the "Canada Carries On" series which went down to 6,431 from 7,659; "Eye Witness" bookings climbed from 3,368 to 3,716, and "spot" bookings went to 572 from 420.

NEWS OF THE TERRITORIES . . .

Albany

Al La Flamme will retire from his post as manager, Stanley Warner Strand, next month to join John Gardner as a partner in the operation of the new Unadilla Drive-In, Unadilla, N. Y. La Flamme has been with Stanley Warner since 1928. . . . Al Levy, 20th-Fox division manager, was in from Boston. . . . Bernie Brooks, Fabian head buyer, was a visitor from New York. . . . Bernard W. Vane, 58, Leland projectionist, died of a heart condition. . . . The Strand presented the Rock-a-Rama stage show for two days. . . . Snow storms again delayed the opening of area drive-ins.

Atlanta

Trustees of the Henry Sudekum Estate have filed suit in Federal District Court, Nashville, Tenn., seeking a $59,298 refund of Federal estate taxes. The Third National Bank charges the tax claim was based on a Government evaluation of stock in Crescent Amusement Company of $425 per share, when a "fair market value" was only $190 per share. Sudekum died in 1952. . . . Loren Jackson, new owner, Erin, Erin, Tenn., installed CinemaScope. . . . The Linda Drive-In, Palatka, Fla., owned by Mrs. Adeline Gawthrope, has installed CinemaScope. . . . James Trammell is the new owner, Twin City and Tri-City Drive-Ins, Jackson City, Tenn. . . . Reese Carver is now operating the Skyline Drive-In, Johnson City, following the recent death of its former owner, Bernie Wylie. . . . Oscar Lam, Lam Amusement Company, Rome, Ga., has recovered from a recent virus attack. . . . A. B. Padgett, Wilby-Kincey, was back at his office after surgery. . . . Mrs. Lottie Jenkins, Wilby-Kincey accounting department, is in the hospital. . . . Garland Davenport is the new owner of the Fox, Smithfield, Tenn., from its former owner, C. F. Dearman.

Rita Redd, MGM accounting department, resigned. . . . Mary Fuller was added to the force at MGM. . . . Mary Turner was promoted to Columbia cashier, replacing Bonnie Bolling, resigned. . . . Elizabeth Bender has been transferred to the Atlanta office, Columbia, from Jacksonville. . . . Byron Adams, United Artists sales manager, was honored by the staff at a birthday dinner given in the Camellia Garden. . . . Janie Allison has been promoted to booker, National Screen Service, replacing Billie Arp, resigned.... John Luster, W. W. Page Theatres, Leesville, La., soon will start work on a new drive-in. . . . The Buffalo Drive-In, Tampa, Fla., built several years ago for Negroes, has been divided into two parks, one for whites and one for Negroes. . . . C. E. Boyd, former theatre manager in New York and Philadelphia, was named manager, Ritz, Sarasota, Fla., a unit of Florida State Theatres.

Seen at the recent Warners' Boston trade screening of "Serenade" and "The Searchers" were, left to right, Ben Greenberg, Woonsocket, R. I.; Ernie Warren, Needham, Mass.; R. J. Iannuzzi, Warners district manager; Arnold Eisen, B and Q Theatres; Sam Seletsky, Smith Management; Mickey Daytz, Daytz Enterprises; and William Kumins, Boston branch manager.

Alabama-Georgia Exhibs Plan Joint Convention

ATLANTA—The Alabama Theatres Association and the Motion Picture Theatres and Operators of Georgia again will hold a joint convention here, May 27-29, in the Drinkler Plaza Hotel. This year, the theme of the convention will be "Gold Mining In Your Concession Stand."

The subject of concession operation will be thoroughly covered in all phases. Model installations of candy and snack bars will be featured by the equipment dealers committee and, most important, there will be individual clinics for exhibitors, who may discuss individual problems privately with another exhibitor qualified to help.

Boston

Edward Lider, general manager, Yamins Circuit, announced that the papers have passed on the purchase of the Nashua Drive-In, Nashua, N. H., from Joe Bronstein, Kessler and Lifman. . . . Ellis Gordon, Continental Films, moved his office to 20 Winchester Street, where he has space on the first floor of the building recently purchased by Joseph E. Levine, Embassy Pictures. . . . Barry Jones, the Aristotle of United Artists' "Alexander The Great," arrived in town for interviews. While here, he was escorted by Joe Mansfield. . . . The Strand, Winooski, Vt., burned to the ground when a fire started in a restaurant next door. Gordon Jarvis, operator, estimated a loss of $30,000. . . . Malcolm Green, Interstate Theatres Corporation, suffered an accident while skiing and will be laid up for some months with a broken leg. . . . The engagement has been announced of Richard R. Green, son of Maurice Green, Middlesex Amusement Company, to Barbara Buckstein, New York.

Maurice Harris, press agent, has been named permanent U-I publicist for New England, including the Boston and New Haven branches. He joined U-I in 1948. Estimating that he has traveled more than one million miles for the industry since the 1920's, he says he is now content to live within the confines of New England. . . . For the third consecutive year, John Cooney, owner and manager, Union Square, Pittsfield, Mass., has hit the jackpot by booking in advance the winning Academy Award film to play the house at the time of the announcements.

"Garden" Censorship Appealed By Producer

ALBANY—The Board of Regents is scheduled to hear argument on "Garden Of Eden" censorship at a meeting here May 3-4, when it will consider the appeal of Excelsior Pictures Corporation from a ruling by the Motion Picture Division, State Education Department, that the film cannot be licensed unless specified shots are eliminated.

Contending that the scenes are not indecent within the meaning of the State Law, as the Motion Picture Division held, Excelsior appealed through attorney Sol A. Rosenblatt, to the Regents for a review and reversal. Rosenblatt filed a document in which he discussed the matter of "indecency" and argued that neither licensing law nor the Regents' regulations contain an objective definition of the term; cited screenings in 36 states; and filed letters approving the picture from several physicians and ministers. He concluded by contending that prior censorship is violation of the U. S. and New York State Constitutions.

Helen H. Kellogg, acting director, Motion Picture Division, subscribed to a reply in which it was pointed out that Dr. Ward C. Bowen, Division director, supported the findings of its reviewers. The reply added the determination was in conformity with the law and with previous decisions and stated Motion Picture Division "reflected" the viewpoint of "our society."

The appeal petition alleged many pictures had been licensed and were being exhibited in New York which were more objectionable than "Garden Of Eden." It listed a breakdown of 958 playdates for "Garden Of Eden" in the United States, and claimed that nowhere in the world had the film been rejected by a censoring board, except in Pennsylvania.

Funeral services for Albert Swerdlove, 58, exchange head distributing for Screen Guild, Federal, and Lippert, were held last week in Levine's Funeral Chapel, Brookline, Mass. Swerdlove died of a heart attack in a New York hotel while on a business trip. He leaves his widow, Mollie, and a brother, Jules, of Montreal.

Public Hearings Air Minimum Wage Question

BOSTON—A public hearing was held in the State House by the minimum wage commission on recommendations of the Amusement and Recreation Occupations Wage Board. The new proposal asked that no person employed in the amusement industry shall be paid less than 90 cents per hour, with the exception of theatre ushers, who shall receive not less than 80 cents per hour.

Before April of this year, the minimum wage for ushers was 65 cents; for doormen and cashiers, 70 cents. But the Wage Board then ordered all industries in the Commonwealth to pay a minimum wage of 75 cents hourly, with no exceptions.

Columbia Pictures recently staged a special sales convention in Chicago to ready 15 top productions through September. Among those present were, left to right, Ben Caplon, Washington; Sid Zins, mideast exploitation manager; Jerry Safron, Cleveland; Sam Galanty, mideast division manager; Phil Fox, Cincinnatti; Jack Judd, Pittsburgh; Walt Silverman, New Haven; Tom O'Brien, Boston; Harry Rogovin, New England division manager; Norman Jackter, Albany; Jack Tillman, northwest division manager; Neal Walton, Seattle; Harold Green, Los Angeles; Jimmy Beale, Portland; Louis Astor, home office; Sam McFadden, Salt Lake City; and Bob Hill, Denver; and exhibitor visitor Jerry Shinbach, third from right, greeted by Murray Devaney, Indianapolis; Harry Olshan, Milwaukee; Milt Zimmerman, Detroit; Clarence Hill, St. Louis; and Carl Shalit, central division manager; and southwestern delegates meet Bill Sparks, second from left, one of the real "Cockleshell Heroes," who will tour for the picture. With him are Norman Colquhoun, Memphis; Jack Underwood, southwest division manager; Dewey Gibbs, Oklahoma City; Don Witcher, Dallas; and John Winberry, Houston; also western delegates Hill, Green, Walton, star Cleo Moore, Tillman, McFadden, and Mel Klein, San Francisco branch manager; and Moore with Caplon, Fox, Galanty, A. Montague, general sales manager; Safron; and Judd.

Heart Award Fete To Honor Cushing

BOSTON—A partial listing of the notables who will attend the Great Heart Award Banquet on May 26 in the Hotel Statler, honoring Archbishop Richard J. Cushing, includes Leonard Goldenson, president, American Broadcasting-Paramount Theatres; Robert J. O'Donnell, Texas exhibitor and ringmaster, Variety International; Governor Christian A. Herter; Lieutenant Governor Whittier; Mayor Hynes; Registrar of Motor Vehicles Rudolph King; Police Commissioner Thomas Sullivan; Commissioner of Public Safety Otis M. Whitney; and Special Agents-In-Charge of FBI Harvey Foster and Edward Powers.

The entire Red Sox squad, headed by Thomas A. Yawkey and Joe Cronin, with manager Mike Higgins and Ted Williams, also will be at the head table. The Great Heart Award is presented annually by the Variety Club of New England, co-sponsors of the Jimmy Fund, with the Boston Red Sox. Others who have received the Great Heart Award in previous years are Murray Weiss, 1948; Joe Cifre, 1949; Dr. Sidney Farber, 1950; Martin J. Mullin, 1951; Jim Britt, 1952; Walter E. Brown, 1953; and Registrar Rudolph King, 1954.

NEW HAMPSHIRE NEWS—Ronald Reagan spent a day talking with employees of the General Electric Company, Somersworth. . . . F. D. Scribner, manager, and Arthur Smet, projectionist, received public thanks for showing a cancer film at a special morning program attended by nearly 1,000 women in the State, Manchester. . . . The Jax, Jr., Littleton, marked its first anniversary, and Ambrose P. McLaughlin, manager, secured a 36-paragraph story in the local newspaper stressing the value of a theatre in promoting a town's prosperity. . . . The organization of a Community Motion Picture Council is planned in Hudson. . . . Ersley A. Blanchard, manager, Coniston, is experimenting with foreign films in Newport.

Buffalo

April 25 was set as the tentative date for a meeting in the Katherine Pratt Horton Chapter, DAR, of the group seeking to form a Greater Buffalo Film Council. Mrs. Harold T. Crowe is acting chairman. . . . Mrs. Frank Wyckoff, once associated with her late husband in the operation of the Independent Poster Exchange, rejoined the industry as a booker, National Screen Service. . . . Ben Wallerstein, one-time manager, Broadway, died in Europe. . . . Lester Pollock, manager, Loew's, Rochester, N. Y., promoted $600 in prizes to give away at his annual Easter cartoon show. . . . Robert C. Tait, president, Stromberg-Carlson Division of the General Dynamics Corporation, was elected a director, Bausch and Lomb, which announced also the promotion of Robert L. Jubenville to director of training. . . . Three King Brothers Circus elephants brought an exotic flavor to the downtown area in a parade to promote United Artists' "Alexander The Great," playing in Shea's Buffalo.

Chicago

The mother of Dino Tubekis, Alliance Amusement Company executive, died in Athens, where he visited her at the beginning of her illness. . . . The Amo reopened as the 61st with Don Young as manager. . . . The Skyview Drive-In, Belleville, Ill., sustained $85,000 damage from winds. . . . Jack Whitehead, British camera ace, joined Fred A. Niles Productions. . . . Theatre attorney Thomas McConnell, representing Loeck's Theatres in its $750,000 triple damage anti-trust suit against Butterfield Theatres and major distributors, went to Detroit to make pre-trial arrangements. Federal Judge Arthur Roscinski, Detroit, set six months ahead for the trial. . . . John Fellows, stage door manager, Chicago, took time out because of illness.

Herb Elisburg was named manager, Halsted Outdoor. . . . The Coronet is receiving a new canopy costing $4,000. . . . The Crawford owners reopened the house with new decorations. The Belmont was completely modernized, including a 300-

Research Center Planned For Variety Sanitarium

CHICAGO—A $400,000 fund-raising goal has been set to build a research center at La Rabida Sanitarium, Variety Club's main charity, in memory of the late Richard J. Finnegan, who was a leader in aid to the institution. Starting the fund will be a $50-a-plate dinner in the Palmer House on May 9. Former Mayor Martin J. Kennelly is honorary chairman of a general committee of 100 civic leaders enrolled in the campaign.

Third Major Snow Cripples Business

PROVIDENCE, R. I.—The third major snowstorm in eight days hit Rhode Island last fortnight with five to seven inches of new snow. Suddenly plummeting temperatures froze deep slush on all highways forming a perfect base for the fresh snow. Traveling was made extremely perilous, and would-be moviegoers who might have considered venturing out to theatres were stopped by repeated radio and TV warnings to remain at home.

Business and theatremen alike suffered greatly. Some resentment was voiced over the repetitous warnings of disk jockeys, alarming the public about traveling conditions. While they were apparently trying to render a public service, their constant, over-zealous, and slightly exaggerated, ominous, and dire warnings and predictions, scared the public. Many motorists, equipped with snow-tires and safety-chains, well-qualified to cope with the bad weather, were influenced by these constant bulletins, and as a result did not venture out. This seriously hinders all types of business, especially the theatres. But, the most serious complaint is that the same alarmists failed to advise the listening and viewing audience when the roads were cleared and reported safe.

Two Refuse To Testify In Welfare Fund Inquiry

CHICAGO—Invoking the Fifth Amendment, two projectionists of six called before a Federal Grand Jury refused to testify at an inquiry into the use of the welfare fund of Local 110, Chicago Moving Picture Machine Operators Union. They were John Accardo, Palace, and William Campbell, State Lake. The others appearing as witnesses were William Millington, State Lake; Philip Kore, Loop; Samuel Mansfield, Southtown; and George R. Hall, Woods.

Attorney Daniel D. Carmel, representing the union, said the welfare fund is supported by movie owners paying 26 per cent of projectionists' salaries in lieu of raises. The Aug. 31 financial statement of the union reported $1,417,064 in the fund.

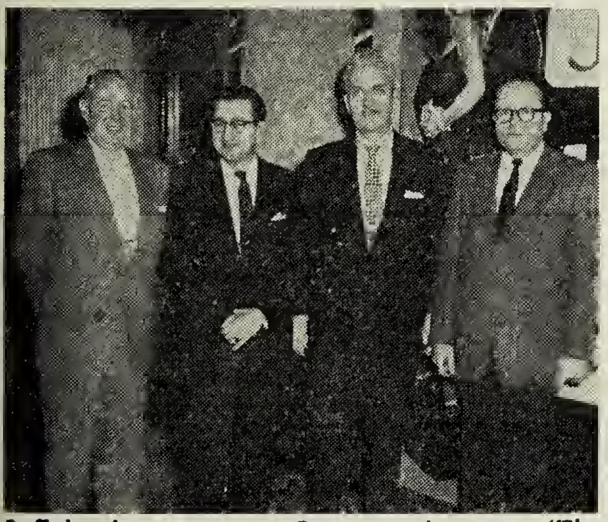
---

ton air-conditioning unit. . . . The Harlem Avenue Outdoor gave the use of the theatre for Easter church services. . . . Eddie Silverman, head, Essaness Theatres Corporation, conferred with Gus Van regarding production of the Van and Schenck story which Silverman purchased from Nat Goldstone. The Essaness president's first picture was "The Phenix City Story," released by Allied Artists.

The city is negotiating with Sam Shiner and Michael A. Reese for the purchase of their 40-acre tract, adjacent to O'Hare Field, Chicago International Airport, on which they had started to build a 1,000-car drive-in to cost between $350,000 and $400,000. City officials said the screen of the new theatre would be 55 feet high and would be dangerously close to the two main runways of the airport field. The city owns all the land surrounding the proposed theatre.

Cincinnati

American movies place "too much emphasis on the lurid," thus giving Irishmen wrong impressions of this country, William Howard Taft, III, U. S. Ambassador to Ireland, said in an interview while visiting here. "There is too much concentration on the sensational, on crime, and on the very rich, thus helping to stimulate anti-American attitudes," he said, explaining that foreign movies are realtistic, "so the Irish think American movies are realistic, too." . . . Plans for the annual



Buffalo theatremen at Paramount's recent "The Birds And The Bees" preview at the Paramount had on hand, left to right, H. Maguire, Paramount branch manager; Edward Miller, Paramount manager; Judge Frank Sedita; and Joseph Harman, manager, Cataract, Niagara Falls, N. Y.

Film Exchange and Dealer Listing for the

PHILADELPHIA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1241 Vine St.—RIttenhouse 6-8342
Br. Mgr.: Maxwell Gillis. Office Mgr. and Booker: Harold Colton. Sales: Harry Levine, Max Bernstein, Bob Shissler. Cashier: Margaret Carlies. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

AMERICAN FILM, 1329 Vine St.—WAlnut 2-1800
Mgr.: Ben Harris. Sls. Mgr.: Dave Weinstein.

BUENA VISTA (Disney), 1321 Vine St.—MArket 7-7543
Br. Mgr.: Mort Magill. Office Mgr. and Booker: Florence Weiner. Sales: Leonard Mintz. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

CAPITAL FILM, 309 N. 13th St.—LOcust 7-2698
Mgr.: Edw. Gabriel. Sls. and Office Mgr.: Bob Gabriel. Booker: Marian Spinelli. Emerg. Phone: WA 4-1240.

COLUMBIA, 302 N. 13th St.—MArket 7-5825
Br. Mgr.: Lester Wurtele. Sls. Mgr.: Dave Korson. Office Mgr.: Jerry Levy, Sales: Walter Potamkin, Ed Feinblatt. Bookers: Joe Flood, Ben Rosenthal, Ralph Cohen, Larry Molder. Field Exp.: Milt Young. Emerg. Phone: John Sloan, Hd. Shipper, NEbraska 4-4277. *(Div. Mgr. in residence: Harry Weiner)*

I.F.E., 1237 Vine St.—RIttenhouse 6-1995
Mgr.: Sig Horowitz.

JACK JASLOW, 1239 Vine St.—RIttenhouse 6-5895

METRO-GOLDWYN-MAYER, 1233 Wood St.—LOcust 7-5150
Br. Mgr.: William A. Madden. Office Mgr.: Charles Kaselman. Sales: William Hopkins, F. Jelenko, Frank Sculli. Bookers: Dave Titleman, Max Brunow, Jack Smith, Phil Gallagher. Cashier: Marie Connell. Field Exp.: Ed Gallner. Emerg. Phone: Titleman, GReenwood 7-4425. *(Dist. Mgr. in residence: Louis Formato)*

PARAMOUNT, 248 N. 12th St.—LOcust 7-3672
Br. Mgr.: Ulrik F. Smith. Office Mgr. and Cashier: John Kane. Sales: Ralph Garman, Harry Dressler. Bookers: James Winters, Matthew Judge, Tony LaMonaco. Field Exp.: Mike Weiss. Emerg. Phone: LaMonaco, Sharon Hill 3631-J. *(Mid-East Div. Mgr. in residence: Howard Minsky)*

RKO, 250 N. 13th St.—LOcust 7-3555
Br. Mgr.: Charles Zagrans. Sls. Mgr.: Ely Epstein. Office Mgr. and Sales: A. G. Gottshalk. Sales: Patrick Beck, J. J. McFadden. Bookers: John Phelan, Martha Clarke, Charles Donohue. Cashier: Emily Purdy. Field Exp.: Hank Howard. Emerg. Phone: Gottshalk, WAverly 4-6051.

REPUBLIC, 246-248 N. Clarion St.—LOcust 7-4712
Br. Mgr.: Norman Silverman. Office Mgr. and Booker: Eddie Fisher. Sales: Joseph Schaeffer, Sheldan Tromberg. Cashier: Mary Fox. Emerg. Phone: Fisher, ELgin 6-4248.

DAVID ROSEN, 1237 Vine St.—LOcust 4-4429

JOHN SCHAEFFER (Realart-American Internatioanl), 235 N. 13th St.—LOcust 4-3654
Br. Mgr.: John Schaeffer. Office Mgr. and Booker: Esther Lazar. Emerg. Phone: RIttenhouse 6-7383.

SCREEN GUILD (Jack Harris), 1315 Vine St.—LOmbard 3-9020
Br. Mgr.: Harry Brillman. Office Mgr.: Adelneid Provasnik. Sales: Jerry Janor. Head Booker: E. Larson. Booker: Mary Shadell. Cashier: Arleen Treegoob. Special Rep.: Joseph Engel. Field Exp.: Edwin F. Prizor. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

20TH CENTURY-FOX, 314 N. 13th St.—WAlnut 2-2828
Br. Mgr.: Samuel Diamond. Sls. Mgr.: Hy Bettinger. Office Mgr.: R. M. Doherty. Sales: Allan Strulson, Gene Gantz, George Condon. Bookers: Lil Rosentoor, Mae Greenus, Ethel Rudich, Mario DiStanislao. Cashier: Anne Dunn. Field Exp.: Hal Marshall. Emerg. Phone: Harry Appel, Hd. Shipper, FIdelity 2-5571.

UNITED ARTISTS, 1322 Vine St.—RIttenhouse 6-9500
Br. Mgr.: Eugene Tunick. Sls. Mgr.: William Doyle. Office Mgr.: Elizabeth V. Ziegler. Sales: Jack Zamsky, John Bergin, Irving Vuono. Boakers: Sam Sciulli, Mary Monohan. Field Exp.: Max Miller. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Dist. Mgr. in residence: John Turner)*

UNIVERSAL-INTERNATIONAL, 251 N. 13th St.—LOcust 4-3980
Br. Mgr.: Edward Heiber. Sls. Mgr.: Edward Potash. Office Mgr.: Joseph Azzarano. Sales: Richard Melvin, James Coyne, Bernard Golden. Bookers: Ferd Fortunato, George Evans, Pete Ciccotta. Cashier: Helen Centrone. Emerg. Phone: Fortunato, WAshburn 8-7579.

WARNER BROS., 230 N. 13th St.—RIttenhouse 6-9530
Br. Mgr.: Charles Beilan. Sls. Mgr.: Dave Cooper. Office Mgr.: David Law. Sales: Ed O'Donnell, T. N. Noble, Joseph Quinlivan. Baokers: L. J. Hannon, E. Carlin, Anthony Blase, Virginia O'Brien, John Daly. Cashier: Joseph Hern. Field Exp.: Irving Blumberg. Emerg. Phone: Law, PIlgrim 5-5477.
(Dist. Mgr. in residence: William G. Mansell)

• *Supply Dealers*

BLUMBERG BROS. (R.C.A.), 1305 Vine St.—LOmbard 3-7240.
Emerg. Phone: Welsh Valley 4-4920

NATIONAL THEATRE SUPPLY, 1225 Vine St.—LOcust 7-6156. Emerg. Phone: GR 3-7678

SUPERIOR THEATRE EQUIP., 311 N. 13th St.—RIttenhouse 6-1420. Emerg. Phone: BA 2-8320

VINCENT M. TATE, Forty-Fort, Pa.—Wilkes-Barre 7-2096

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1201 Vine St.—RIttenhouse 6-9580
Br. Mgr.: Stanley Goldberg. Office Mgr.: Moe Koppelman. Sales: Maurice Levin, Ben Stern, Louis Blaustein.

• *Signs, Advertising and Printing*

INDEPENDENT POSTER EXCH., 1323 Vine St.—WAlnut 2-3233

MOVIE SIGN, 1323 Vine St.—LOmbard 3-1616

NATIONAL-PENN PRINTING, 1233 Vine St.—LOcust 7-0538

NATIONAL SCREEN SERVICE, 1201 Vine St.—RIttenhouse 6-9580

QUALITY LITHO., 241 N. 13th St.—MArket 7-4550

RICH-ART SIGN & DISPLAY, 307 N. 13th St.—LOcust 7-0191 and 9390

TRIANGLE STUDIOS, 1331 Vine St.—MArket 7-6530

• *Messenger Services*

HIGHWAY EXPRESS LINES, 1239 Vine St.—LOcust 4-3450
Pres: James P. Clark. Emerg. Phone: same.

NEW JERSEY MESSENGER SERV., 305 N. 12th St.—LOmbard 3-3944
Pres: Meyer Adelman. Emerg. Phone: Haddonfield (N.J.) 9-6857.

• *Service Companies*

ALTEC SERVICE CORP., 1505 Race St.—LOcust 7-7110

PROGRESSIVE ELECT. CO., 240 N. 13th St.—RIttenhouse 6-3996

RCA SERVICE CO., 121 N. Broad St.—RIttenhouse 6-7568

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Drive-In Seeks Permit Via Public Support

CINCINNATI—Sam Levin, Dayton, O., exhibitor, adopted an unusual method to induce officials of the nearby village of Fairfax to issue a building permit for a 1,000-car drive-in. He ran a half-page ad in a local newspaper, headed in large type: "Citizens Of Fairfax, It's Up To You!" After pointing out that village officials "decided that the people of Fairfax don't want outdoor theatres, and have refused to issue a building permit," the ad states:

"This may sound ridiculous, but it means that thousands of people who are tied up all day in the office, factory, or home, and love the fresh air and the quiet enjoyment of a movie with their family and children . . . in the open air, will be deprived of the opportunity to attend a convenient outdoor theatre."

The ad urges residents of Fairfax to "make your voice heard. Call the councilmen and the mayor, and tell them how you feel about outdoor theatres." The names and phone numbers of the officials were listed. As an inducement for citizens of voting age to call the officials Levin offered a ticket "to any theatre of your choice" to the first 100 callers who notified his office they had called.

Earlier, Levin had filed suit in the Court of Appeals seeking to force the village to issue him a building permit. His petition stated he plans to spend more than $212,000 for the drive-in construction and equipment.

Old Newsboys Day promotion were discussed by members of the Variety Club and the ladies' auxiliary at a meeting in the Hotel Metropole clubrooms. . . . The third Cinerama production, "Seven Wonders Of The World," opens June 7 in the downtown Capitol. "Cinerama Holiday" will have run 50 weeks, while the first film, "This Is Cinerama," was screened for a year. . . . U-I office personnel showered future brides Phyllis Wagner, cashiers' department, and Rita Walters, contract department, in the Variety Club. . . . Julius Frankel, 58, owner of two neighborhood houses, died in Los Angeles. . . . Ben Wallerstein, onetime Regent manager, Springfield, O., died aboard a ship bound for Europe.

Cleveland

George Murphy was expected to be present this week to emcee the testimonial dinner for W. Ward Marsh, marking his 40th anniversary as film critic, Plain Dealer. The dinner was scheduled in the Carter Hotel. The committee, headed by Frank Murphy, Loew's, division manager, and Jack Silverthorne, Hippodrome manager, read like a who's who in the movie business. . . . Paul Vogel, Liberty Amusement Company, confirmed that he and his brothers, Jack and George, have redeemed the Liberty Theatre Building upon paying the Government $3,295.69 in admission taxes due. Adjustment was made following a settlement with the estate of the late George Davis, a part owner. Its reopening now is questionable. The property will probably be converted to some other use. . . . Paramount transferred Gordon Bugie from Albany to Cleveland to succeed Mike Gould, who recently resigned to join Warners, Chicago. Bugie is the son of Harry Bugie, onetime Eagle Lion branch manager, Cincinnati. . . . Jack Silverthorne, Hippodrome manager, was in Chicago conferring with his immediate superior, Sylvan Goldfinger. . . . H. M. Addison, former manager, Loew's State, now a field publicity man, United Artists, accompanied Barry Jones on his visit here with representatives of press, TV, and radio. . . . Leo Jones closed his Forest, Forest, O. . . . The Allen is advertising a midnight horror show for Friday, April 13.

Marking the arrival of spring in Cleveland was Paramount's "The Birds And The Bees" at the State. From left to right are seen Jim Shulman, exhibitor; Harry Buxbaum, Paramount branch manager; Justin Knapp, drive-in operator; and Frank Murphy, Loew's Great Lakes division manager.

Dallas

Continental Distributing Company opened a local exchange which will be managed by Ray Jones. The office will handle the Texas, New Mexico, and Oklahoma territories. Jones formerly was with the Interstate Circuit. . . . Don Brown has assumed duties as booker, U-I. He formerly was at the Oklahoma City exchange. . . . Conrad Brady, former publicity director, Interstate, Houston, has been transferred to the Interstate home office here. He was here for seven years prior to going to Houston, where he had the post for eight years. Brady will handle special assignments under Raymond Willie, circuit general manager.

Iowa Tax Collections Show Attendance Drop

DES MOINES—State sales tax collections in Iowa revealed a continuation in movie attendance decline, but also showed that the public is not just watching television.

The state tax commission report for collections of last October, November, and December showed movie admission receipts down eight per cent, while other admission receipts increased 47 per cent.

During the three-month period, Iowans spent $4,830,600 for movie admissions; in the same three-month period the year before, $5,289,000. At the same time, Iowans spent $6,927,360 for athletic events and other amusements, while the previous year the total was $4,281,300.

Theatre Firm Files New Anti-Trust Action

CINCINNATI—A motion for permission to file a supplementary complaint, in which it would seek $1.5 million damages from nine motion picture distributors, was filed in U. S. District Court here by S and S Amusement Corporation, operator, Twin Drive-In. It is contended that the distributors have failed to stop practices which prevent S and S from booking first-run films.

In June, 1952, S and S filed suit against three distributors, seeking to enjoin them from continuing the alleged practices and asking $150,000 damages. In an amended complaint, filed a month later, six other distributors were named as defendants, and damages of $300,000 were added.

The defendant distributors are RKO Paramount, United Artists, 20th-Fox, RKO Midwest Corporation, Cino Theatre Company, Loew's, Inc., and Warners.

Denver

H. L. Boehm, Woodward, Okla., exhibitor, bought the Mission and the El Rancho Drive-In, Dalhart, Tex., from J. C. Parker. . . . Frank H. Ricketson, Jr., Fox Inter-Mountain Theatres president, has been named to a 15-man committee planning the centennial celebration of the founding of Denver, to be staged in 1958. . . . RKO's "Great Day In The Morning" will have its world premiere in the Denver, May 16. In attendance will be Virginia Mayo Robert Stack, Ruth Roman, and Alex Nicol. . . . Mr. and Mrs. Robert Smith, Chief, Steamboat Springs, Colo., are expecting their first born in a few weeks. . . . Black Hills Amusement Company moved to 822 Twenty-first Street.

Wolfberg Theatres opened the six Compass Drive-Ins for the summer. Half of them have new managers, including Lauren Vernon, North; E. L. Hammack, South; and R. J. Holland, Monaco. The other three have holdover managers.

Des Moines

Two fires occurred within an hour at the Orpheum, but both blazes were extinguished without serious damage. The first broke out backstage and the second started in a large wastebasket in the men's restroom. . . . Police at Kansas City are holding George Mullare, former Clarion, Ia., exhibitor, on embezzlement charges Mullare had been scheduled to take over a new theatre job at Ames, Ia., but disappeared three weeks ago. . . . Harley Kerr has reopened the Lux, Massena, Ia. and is using a lucky seat promotion to help business. . . . A. A. Hopper has been named manager of the two theatres at Iowa Falls, Ia. He has been manager of the Pastime, Maquoketa, Ia., for the past two years. Dale Buchholtz, Guthrie Center, Ia., is taking over the post at the Pastime. . . . The Wall Lake, Ia., chamber of commerce has leased the Rio and will operate the house for the next year. . . . Frank Zanotti has been named booker RKO. He formerly was with U-I. . . . Jay O'Malin, formerly with RKO, has been named salesman, United Artists, Omaha.

Circuit Clarifies Role In Anti-Trust Action

DES MOINES—Myron Blank, president, Central States Theatre Corporation, announced that the Omaha and Council Bluffs drive-ins named in the Justice Department complaint at Omaha are not operated by Central States.

The drive-ins were named in a complaint alleging price fixing in violation of the Sherman Anti-Trust Act. The theatre operators were charged with conspiring to fix prices for admissions as well as for food and beverages. They were accused of threatening to refrain from dealing with distributors who furnish pictures to drive-in theatres at prices below those agreed on by the defendants.

Named as defendants were Central States, as operator, Seventy-Sixth and West Dodge Drive-Ins, Omaha, and the Council Bluffs Drive-In, Council Bluffs, Ia.; the Center Drive-In Theatre Company, Lincoln, Neb., operator, Eighty-Fourth Center, Omaha, and Midwest Drive-In Company, Omaha, operator, Airport Drive-In, Carter Lake, Ia.

Blank said the drive-ins are not operated by Central States but by the Philip Smith Management Company, Boston. Central States, he said, does the bookkeeping for the theatres but does not manage or operate them.

Detroit

Bandits netted $160 in two Sunday theatre holdups recently. Thomas Tannus, night manager, Loop, said he lost $10 to a knife-wielding thug, while Mrs. Verle Charles, manager, Warfield, was robbed of $150 by two gunmen. . . . Irving Levin, producer and director, RKO's "The Bold And The Brave," was in town in connection with the world premiere in the Broadway-Capitol. . . . J. Oliver Brooks, 71, formerly with Butterfield Theatres of Michigan as buyer and booker, died recently. For the past three years, he was an independent film distributor. Surviving is his widow, Jane. . . . William Fleming, director, Studio Theatre Corporation, opened the World, formerly the Cinema. The house has been entirely remodeled, including installation of a color TV set

Assistant Manager Solves $2000 Ticket Fraud

DETROIT—Fred Pellerito, assistant manager, Redford, which is owned by the Community Theatres Circuit, uncovered a ticket fraud conducted by nine teenagers who were employed by the theatre. For the past few months, ushers, instead of tearing tickets in half, saved them and returned them to the cashier, who resold them.

Pellerito, suspecting something was wrong, shorted the cashier $20. At the end of the day, the cashier turned in the full amount without reporting a shortage. Adolph Goldberg, Community Theatres president, said he would not press charges against the youths, and police placed them on probation. Loss was more than $2,000, according to Goldberg.

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (APRIL 11)

🚶🚶🚶🚶 Registering grosses in the highest brackets.

🚶🚶🚶 Good, although not breaking down the walls.

🚶🚶 Just fair, nothing out of the ordinary, average.

🚶 Disappointing, below what was expected.

GUYS AND DOLLS (Goldwyn-MGM)	🚶🚶🚶🚶
THE ROSE TATTOO (Paramount)	🚶🚶🚶
CAROUSEL (20th-Fox)	🚶🚶🚶🚶
THE MAN WITH THE GOLDEN ARM (UA)	🚶🚶🚶
I'LL CRY TOMORROW (MGM)	🚶🚶🚶🚶
THE COURT JESTER (Paramount)	🚶🚶
SLIGHTLY SCARLET (RKO)	🚶🚶
ALL THAT HEAVEN ALLOWS (U-I)	🚶🚶🚶
THE BENNY GOODMAN STORY (U-I)	🚶🚶🚶
PICNIC (Columbia)	🚶🚶🚶🚶
THE LAST HUNT (MGM)	🚶🚶
NEVER SAY GOODBYE (U-I)	🚶🚶
OUR MISS BROOKS (Warners)	🚶🚶
WORLD IN MY CORNER (U-I)	🚶
COME NEXT SPRING (Republic)	🚶
THE CONQUEROR (RKO)	🚶🚶🚶🚶
THE MAN WHO NEVER WAS (20th-Fox)	🚶🚶
DAY THE WORLD ENDED (American Releasing) PHANTOM FROM 10,000 LEAGUES (American Releasing)	🚶🚶🚶

Seen at the recent Warners' Jacksonville trade screening of "Serenade" and "The Searchers" were, left to right, Harvey Garland, buyer, Florida State Theatres; Tom Sawyer, booker, Florida State Theatres; Tom Gerard, booker, Florida State Theatres; and French Harvey, publicist, Florida State Theatres.

in the lounge. . . . Detroit exhibitors Joseph Ellul, owner, Empress, and George Nicholas, Nicholas George Theatres, are planning to build a $1,500,000 indoor theatre in Fort Lauderdale, Fla., combining operations with Charles Creighton, Fort Lauderdale. The new house will have a seating capacity of 3,000, with a parking lot adjacent to the theatre to handle 2,000 cars.

Houston

All employees of the Kirby have been given notice and the theatre will probably close, according to an announcement by Interstate. According to Al Lever, city manager, "business is bad, but no definite decision has been made on when to close it. We may close in two weeks, in a month, or six months." Interstate leases the house from the Jesse H. Jones interests. . . . Karl Stround, manager, King Center Drive-In, was sick. . . . Loew's Theatres has been given approval for the construction of a new drive-in at suburban Sharpstown. . . . Charlie C. Woolf, Flamingo Drive-In, Del Rio, Tex., reported that his screen tower was blown down during a recent wind storm. The tower is being rebuilt and the drive-in will be placed in operation soon. . . . Jack Farr, owner, Trail Drive-In, announced that he is interested in organizing a boat club.

Ralph Lowe has replaced E. H. Moreland as manager, Hi-Nabor Drive-In. . . . Other changes in managership in local theatres operated by the Korn Circuit include Jesse James Plunkett, manager, Lindale; Jimmy Rawlins, manager, Port; and M. T. Barnell, manager, Grand. The changes were announced by Albert Raines, district manager, Korn Circuit. . . . Jim Carty is the new manager, Irvington Drive-In, replacing Don Darden, who resigned. . . . Jerry Kirby, Bluebonnet Express, gave a talk to local exhibitors on film truck rates. The group decided to investigate through the railroad commission and to voice their preference for film rental to be figured by weight rather than by units, due to the increased cost in units rental. . . . Mrs. Bill Clayborn, wife of the manager, Galena, was reported hospitalized with a kidney infection. . . . Paul Ross and Herman Koss, U-I home office, were in for the local premiere of "Backlash," with Richard Widmark and Jay C. Flippen on the stage. . . . Art Katzen has moved here with his family as publicity director, Interstate.

Jacksonville

Music for the Easter sunrise service at Bob Anderson's Main Street Drive-In came from a $2,000 electric organ which had been purchased out of religious contributions at regular Sunday services there. . . . The WOMPI opened a campaign to equip offices at the Pinecastle School. . . . The Hardee, Wauchula, Fla., was set for closing last week by the Floyd circuit, which operates also the Starlite Drive-In, Wauchula. . . . Atlanta distributors here to discuss new product with circuits and independents were Paul Hargette, Columbia; John Jarvis, IFE; and Ken Laird, Buena Vista. . . . Oscar Morgan, Paramount executive, was in briefly from New York, as was Leo Samuels, Buena Vista head. . . . Grant Raulerson, manager, Outdoor Drive-In, Clearwater, Fla., was to marry Genevieve Conway last week. . . . 20th-Fox's "The Man In The Gray Flannel Suit" received praise from exhibitors attending an advance screening in the Studio.

MIAMI, FLA., NEWS—The Carefree, West Palm Beach, Fla., has been sold by Elias Chalhub, who owned and managed the theatre since its inception in 1948, to Dennis D. Carlin and Irving Trencher, New York. Both Carlin and Trencher plan improvement of the lobby, marquee, and front of the building. Carlin has been in the distribution and production field for 20 years, at one time having been advertising manager, Republic. Trencher was with the Brandt Theatres for 21 years. . . . The Circle's special "Childadult" matinee price of one child plus one adult admitted for $1.00, was finding wide appeal, according to Don Tilzer, Claughton publicist. . . . Mrs. Lillian Claughton, made available two theatres for showing of special medical films for the Miami Branch, American Cancer Society. . . . Easter Sunrise services were held in the Boulevard, Tropicaire, Golden Glades, and 27th Avenue Drive-Ins. . . . Harry Botwick, southeastern district manager, Florida States, was elected to the board of directors, Greater Miami USO, and to the board, Miami Beach Chamber of Commerce. . . . Harry Kronewitz was named manager, Miracle, Coral Gables, Fla., following the resignation of Carl Jamroga.

Kansas City

E. C. Rhoden, Jr., was elected president, Commonwealth Theatres, at the annual stockholders meeting; Richard H. Orear was named executive vice-president; Byron C. Spencer, L. W. Morris, and M. B. Smith were elected to the board of directors; and R. F. Withers was named executive committee chairman. . . . Wendell Peck, formerly with Fox Midwest, was named manager, Twilite Drive-In, Baxter Springs, Kan., succeeding Joe Hearn, who is no longer connected with the industry. . . . The Allied Independent Theatre Owners of Kansas and Missouri will hold the annual convention on May 8. . . . Ralph Joseph Heft, veteran distributor and exhibitor, died recently in the Veterans Hospital following a long illness.

MAJESTIC
IN PERSON ON STAGE
RICHARD WIDMARK
JAY C FLIPPEN
BACKLASH

A real Texas kick-off was recently given U-I's "Backlash" in the Majestic, Houston, where the famous Harris County Mounted Posse attended the world premiere of the film.

Seen at the recent opening of Todd-AO's "Oklahoma" in the Sheridan, Miami Beach, Fla., recently were Louis J. Finske, president, Florida State Theatres; Douglas Netter, vice-president, Todd-AO; Henry Woodbridge, president, Todd-AO; and Harry Botwick, southeastern district manager, Florida State Theatres.

Los Angeles

Off to Manhattan to secure new releases for their Cinema and Sunset were Lou Federicci and Sol Cohen. . . . Larry Carroll, Lake manager, was back on the job after illness. . . . National Theatre Supply transferred Bob Smith from the sales department to the company's subsidiary operation, Bevalite, in charge of the speaker division. . . . A fire which broke out in the air conditioning unit shed of the Park, Huntington Park, Cal., caused minor damage. . . . Alex Cooperman, independent film distributor, headed for New York on business. . . . Sid Pink acquired the Corona, Corona, Cal., from James Harper. . . . Staff Sergeant Leon Weimar, son of Fred Weimar, National Screen Service, flew in from Alaska after securing his honorable discharge from the Army. . . . Dave Fred, who formerly operated the Deluxe and Arlin, was a visitor to the Row. . . . Becky Katz is the new clerk, RKO. . . . Harold Wirthwein, western division sales manager, Allied Artists, checked in from Salt Lake City after conferences there with branch chief Don V. Tibbs.

Memphis

L. B. Clark, long time exhibitor in Eldorado, Ark., died last fortnight. He was the owner of the Majestic, Rialto, Skyvue Drive-In, and No. 7 Drive-In, Eldorado. Funeral services were held in Eldorado. . . . A birthday party was held by the WOMPI, to mark the second anniversary of the Club, in the Hotel Chisca. Guest speaker of the luncheon was Joe Young, branch manager, Warners. He stressed the feeling of friendship that the

(*Continued on page* 31)

STUDIO SURVEY

The Editor Speaks

PAUL MANNING

THE OSCAR DERBY once again shows the wide difference of opinion between the members of this distinguished organization and the people who lay down their nickels and dimes at the boxoffice. In short, it points out the difference between a critic and a customer. I think we might be able to struggle along without the former, but may heaven always bless and protect the ever thinning ranks of the latter! Amen.

WITH KING SOLOMON dead lo these many years, who is there to say that Magnani is greater than Monroe! Of the following, would someone please tell me which is the better artist, Ernest Borgnine, Jerry Lewis, Bing Crosby, Francis the Talking Mule, The Lone Ranger, or Mr. Magoo? Well, I'm waiting.

To US, the important vote is that vote which brings the dough back here to Hollywood. Therefore, when we inaugurated our now celebrated LAUREL AWARDS, we stated honestly and simply that our policy would be to ask the film buyers of the world to select the best of each type of performances. This embraces drama, music, action, and comedy. This, to us, made sense . . . and still does.

THE MEN who vote in the MPE INTERNATIONAL LAUREL AWARDS are men who know which stars are front runners at their boxoffices; they know which new faces will be the stars of tomorrow; they know which pictures brought home the bacon. This is the money vote, the only one that really counts! Who dares say no?

WE'LL SOON be off and running in the 1956 LAUREL AWARD poll, and to all those worthy producers, directors, actors, and actresses who will be competing, GOOD LUCK!

Paul Manning

●

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 4 **APRIL 11, 1956**

Motion Picture Exhibitor Laurel Awards Nominations

C. V. WHITNEY-WARNER'S

"THE SEARCHERS"

starring

JOHN WAYNE

co-starring

JEFFREY HUNTER, VERA MILES, WARD BOND, NATALIE WOOD

Executive producer, Merian C. Cooper; associate producer, Patrick Ford.

Directed by John Ford.

Screen play by Frank S. Nugent from the novel by Alan LeMay.

A VistaVision production. Color by Technicolor.

COLUMBIA'S

"THE HARDER THEY FALL"

starring

HUMPHREY BOGART

co-starring

ROD STEIGER, JAN STERLING, MIKE LANE, MAX BAER, JERSEY JOE WALCOTT

Produced by Philip Yordan; directed by Mark Robson.

Screen play by Philip Yordan, based on a novel by Budd Schulberg.

COLUMBIA'S

"JUBAL"

starring

GLENN FORD, ERNEST BORGNINE, ROD STEIGER

introducing

VALERIE FRENCH and FELICIA FARR

with

BASIL RUYSDAEL, NOAH BEERY, JR., CHARLES BRONSON,
JOHN DIERKES, JACK ELAM, ROBERT BURTON

Produced by William Fadiman; directed by Delmer Daves.

Screen play by Russell S. Hughes and Delmer Daves, from a novel by Paul I. Wellman.

A CinemaScope production. Color by Technicolor.

"Carousel" Crowns King's Cinema Career

HOLLYWOOD—The spectacular success of 20th Century-Fox's inaugural CinemaScope 55 production, "Carousel," an impressive and lifelike reproduction on the screen of the Rodgers and Hammerstein musical classic, has once again focused attention on the distinguished director, Henry King.

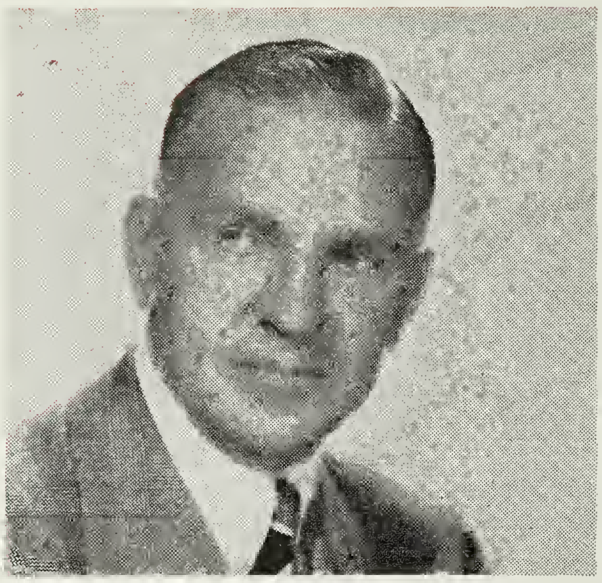
There was never any question in the minds of production heads at 20th-Fox as to whom they would assign the directorial reigns on this massive entertainment venture, once they had acquired film rights to the record-breaking Broadway musical. King was the top choice from the start, because in his more than 20 years under exclusive contract to 20th-Fox he has never missed, and he has a string of successes to his credit second to none in the industry.

King's pictures not only win critical acclaim for their quality and finesse, but they are invariably boxoffice bonanzas, and with "Carousel" he has surpassed all his previous directorial achievements. What is more, his versatility is unmatched, and the diversified subjects which he has conquered with the cameras attest to that.

It is no wonder then that King is among the most popular directors with exhibitors coast-to-coast that Hollywood has ever produced. The director, modestly declining to lend his personal presence to the gala premieres of "Carousel" in New York and Hollywood, took off instead on one of his periodic solo flying junkets during which he again visited many of his old friends, the theatremen, in various sections of the country.

By virtue of his many whirlwind visits all over the country, King has probably made more personal friends among the exhibitors than any other moviemaker. As a result of these long-standing contacts, there has been built up a mutual understanding of each other's problems and a King-directed picture always gets strong support from the theatre operators.

The director is a stickler for authentic atmosphere and backgrounds for every picture that he makes, and "Carousel," of course, was no exception. The beautiful natural settings which he utilized on location in Maine are one of many pictorial assets of the production. Before starting a picture, King personally scouts his location sites, usually from the air in his private plane.


Henry King

The director's human handling of his players is one of the Hollywood legends, and as a result they almost always come through with their maximum performances under his deft and understanding guidance.

The performances in "Carousel," under King's direction, are one more tribute to his magic touch, particularly that of Shirley Jones, as already widely noted by the press. Although Miss Jones had previously played the romantic feminine lead in "Oklahoma!" it was not until the unveiling of "Carousel" that she was hailed as Hollywood's outstanding new star-discovery of the year.

King, in his long and brilliant directorial career, has probably developed more topflight stars, each with a single picture, than any other craftsman. He has been the actual discoverer, or guiding hand behind a host of stars, dating back to the era of silent films. He took Richard Barthelmess, an unknown, and projected him, in one film, "Tol'able David," to immediate stardom. A long, lean cowboy from Montana named Gary Cooper was hanging around Gower Gulch sketching film action when King called him off the sidelines to act in "The Winning Of Barbara Worth," the picture which started Cooper to fame.

Jimmy Stewart and Ronald Colman likewise owe their big breaks to King, as do Don Ameche, Alice Faye, and Tyrone Power. King's "Lloyds Of London" lifted Power from the obscurity of bit parts. And it was in "The White Sister," with Lillian Gish as the star, that he brought forth Ronald Colman, previously an obscure English stage actor.

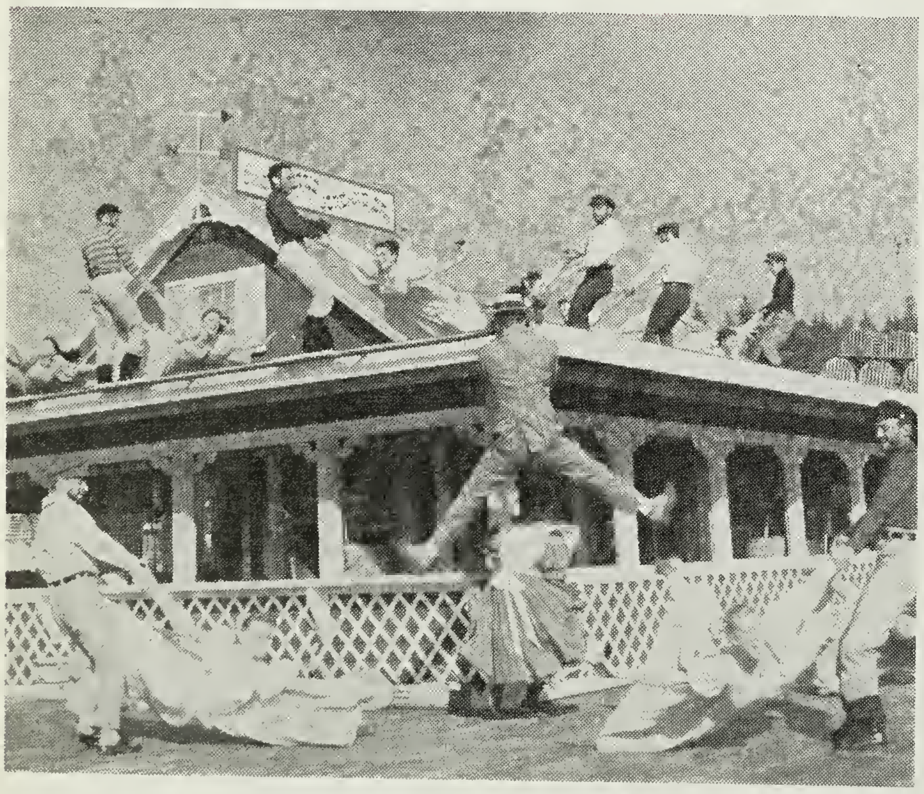
King has always said that the most important element of direction is to know the players thoroughly before shooting starts on the picture. "If I didn't know my characters well, I would fail," he declares.

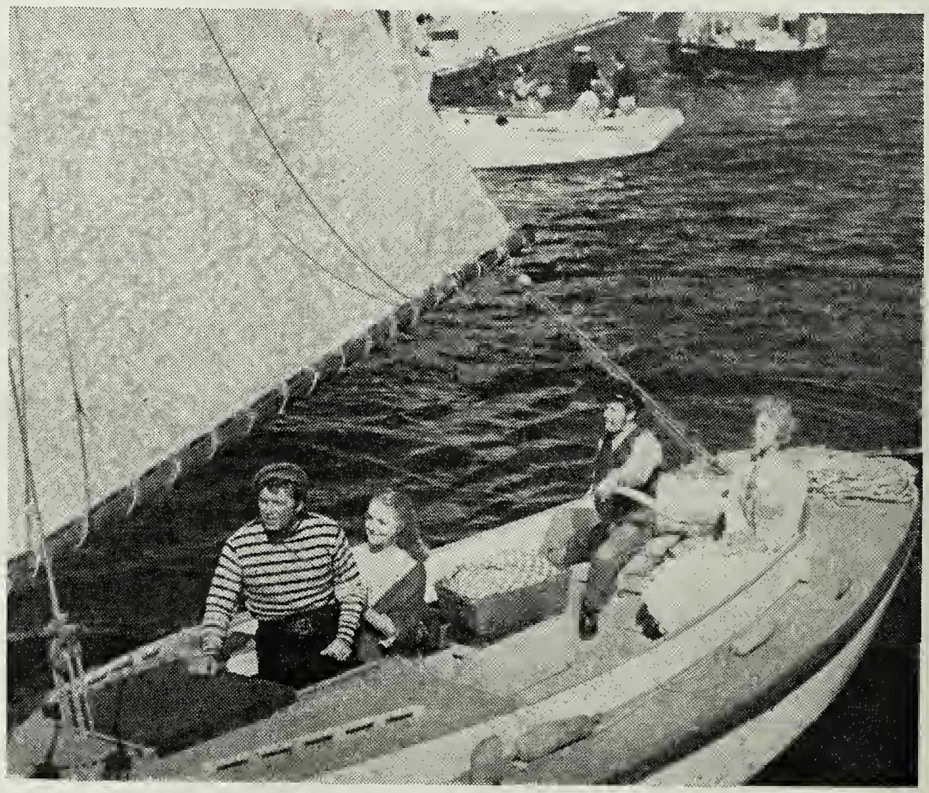
Part of his success is attributed to a trick he invariably employs at the start of a new picture. No matter how unsatisfactory the first take might be, he accepts it and praises the performers. After picture is well along, he reshoots it on the pretext that the lighting failed, or the sound didn't record properly.

Another of his favorite tricks is to turn the blame quickly upon himself when an actor bloops his lines. It must never be the players. "An actor's ego must remain unimpaired for him to put the best into the characterization," contends King.

A painstaking perfectionist, King rehearses his players thoroughly before each scene. Often as not he enacts the scene for them so that they will know exactly what he wants. King's moviemaking methods and directorial finesse have paid off, greater than ever, with "Carousel."

—P. M.


Dancing Hi-Jinks in "Carousel"


A Tender Scene from "Carousel"

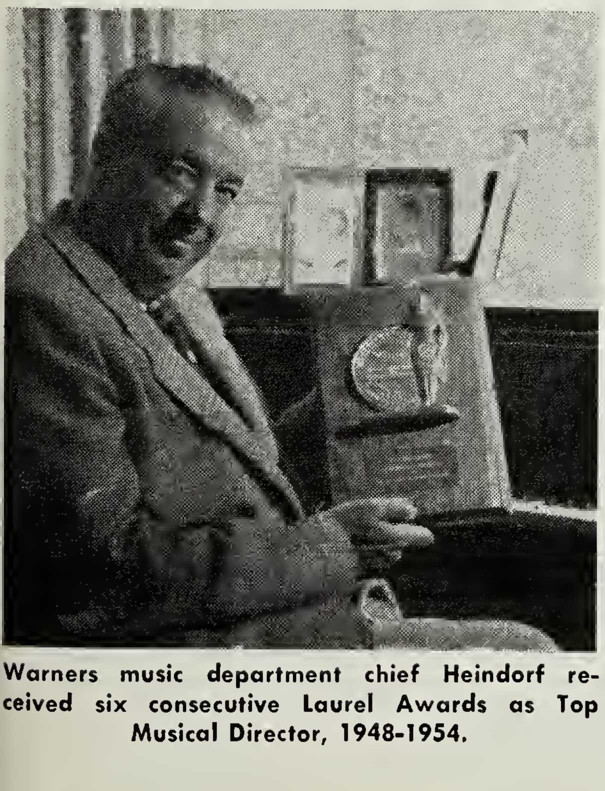
Score By Heindorf

RAY HEINDORF last month completed a quarter century of composing music for Warner Brothers Pictures and his eighth year as the studio's musical director.

HE CAME to Warners in 1931 as arranger and composer and his first assignment was to write the score for a Joe E. Brown comedy, "Fireman, Save My Child." Soon after, he did the arranging, orchestration, and conducting for the memorable boxoffice success, "42nd Street," a picture which helped lighten the gloom of the depression years and rekindle the nation's optimism.

"SERENADE," the new Mario Lanza film, is Heindorf's most recent credit as musical director. During the intervening years since "42nd Street" he was associated with every one of Warners musical presentations, until, in 1948, he became studio musical director and took over the full job on all musical activities. He was voted films' number one musical director six consecutive times in the MPE INTERNATIONAL LAUREL AWARDS.

THROUGH LONG familiarity with musical scoring, the final phase in the production of a motion picture, Heindorf senses instinctively where and why in the story music should be added, and what kind of music. He knows how to enhance through music and also when music won't help at all.



Warners music department chief Heindorf received six consecutive Laurel Awards as Top Musical Director, 1948-1954.

Culminating ten years of research on Jazz, Jack Webb changed character for his role in Warners' "Pete Kelly's Blues." The melodrama utilized the acting, directing, and producing abilities of Webb in conjunction with those of Ray Heindorf, Warners music department head, with whom he is seen here.

"MUSIC CAN aid a bad scene, but can't cure a bad picture," he has often told those who hoped he could work a miracle with a mediocre film.

As STUDIO musical director, he supervises efforts of other composers working at the studio, including such famed creators as Max Steiner, Dimitri Tiomkin, Franz Waxman, Alex North, David Buttolph, and Roy Webb. He also writes the scores for other pictures, in addition to the musicals, and directs their recording orchestras.

To KNOW for certain the importance of background music, Heindorf points out, all one has to do is to see a picture before the score has been recorded on the sound track.

WHEN SOUND was new to the screen the only pictures with any amount of music were musical productions. Dramas employed scores only behind the main and end titles. But once audiences got over the novelty of hearing the human voice come from the screen, producers had to begin adding more music behind the dialogue.

"TODAY, the most successful dramas at the boxoffice have elaborate musical scores, done by the finest composers. The audience doesn't notice a good score because the score dovetails into the picture. If the music is disturbing, or takes attention away from what's on the screen, then it has ceased to fulfill its purpose.

"MUSIC IS a natural accompaniment to a dramatic scene. It enhances the spoken word, points up the action, accents characterization. In 'Serenade' we used three types of music, operatic, popular, and Mexican, to underscore the story development.

"THE POPULAR SONG 'Serenade' was heard in scenes dominated by Sarita Montiel. 'My Destiny' was similarly used for Joan Fontaine. Besides singing these popular songs, Lanza also sings many operatic arias in the picture, including one from Verdi's 'Otello.' Portions of this aria are used for scoring, as Lanza's problems with his woman in the picture parallels the story of 'Otello'."

A THEME SONG is one of the greatest exploitation assets a picture can have, believes Heindorf. "In every record store in the country," he said, "you will see photographs of Mario Lanza and the title 'Serenade' because the shop is handling albums from the sound track of the picture. This is true of every picture with a good theme song recorded and sold in the record shops.

"HEARING THE SONG intrigues many people into seeing the picture. In my own case, I went to see 'Love Is A Many Splendored Thing' and 'Three Coins In The Fountain' after I heard the songs. I believe the song 'The High And The Mighty' sold a lot of tickets to the John Wayne picture. The 'High Noon' song was a very popular element in the picture of that name.

"'UNCHAINED' achieved importance as a film because of its theme song, 'Unchained Melody,' and now that the tune has won an Academy Award nomination, millions of people will be reminded of the picture and many will want to see it.

"THE THEME from the picture 'Laura' exerted such a powerful influence on the public that lyrics were written after the release of the film. The song, 'To Each His Own,' did not appear at any time in the picture, but was written mainly for exploitation and became a very big hit.

"JACK L. WARNER," said Heindorf, "has an instinctive feeling for when music is right or wrong, and Warners is a very music conscious studio. Music will always play a very important part in the pictures from this lot."

—P. M.

Meet C. V. Whitney

I WAS RECENTLY invited to come and break bread with Cornelius Vanderbilt Whitney on the occasion of his official welcome into the motion picture industry as a producer. "The Searchers," his door-opener, made this a most important debut. With John Ford directing, and Merian C. Cooper as exec producer, "The Searchers" looms as one of the big films of the year and John Wayne's best role since "The High And The Mighty."

WHITNEY STRUCK me as being a singularly democratic sort of guy, the flexible type who would be as much at home in the corner coffee shop as at the royal table of some reigning monarch. The warmth and ease of his personality at this trade press interview surely made him a host of friends among the press present.

WITH "THE SEARCHERS" as the trailblazer for the Whitney colors on the screen, he announced that their future program would be concerned mainly with the making of pictures which would depict the deep and solid character of our great American nation, both in its pioneer days and the pulsating present.

WITH THE BLOOD of such great Americans as Eli Whitney, Commodore Cornelius Vanderbilt, and Cleveland's Secretary of the Navy, W. C. Whitney, coursing through his veins, it is easily understandable why he would choose to bring to the screen such a lineup, backed with top casts, stories, and directors.

WHITNEY PROJECTS his thoughts well and impressed me as a man to watch, assist, and admire. In "The Searchers" I found a drama-swept, strongly conceived, and ruggedly painted canvas which pictured honestly and simply the courageous story of those hardy pioneers, men, women, and children of American history, who carved out of a dangerous wilderness the magnificent western states of which we Americans are today so proud. A moving tribute to a great American adventure.

—P. M.

Feins Paramount Story Head

HOLLYWOOD—Bernard Feins was named head of Paramount's story and writing department, last week.

Feins takes over the post at Paramount formerly held by John Mock, who has been ill for several weeks, but will stay with the studio.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

C. V. Whitney—Warners' "The Searchers"

"The Searchers" hits the screen with compelling power, the insistent power of an unusual story told in a rugged, bold manner. John Wayne, who rose to fame as a rawboned western type actor, returns to this familiar scene with high dramatic impact. His role in this excellent film is his best since "The High And The Mighty."

The breathtaking grandeur of the location is alone worth the price of admission. Filmed entirely on location in Monument Valley, one of the most remote and hard to reach spots in the nation, the VistaVision photography rates continual "oohs" and "ahs" from any audience. Credit cinematographer Winton C. Hoch.

Veteran director John Ford and executive producer Merian C. Cooper have given the public a film they will long remember and one which will be reissued regularly, as are most great films. Ford films are particularly noted for the number of times they are regularly requested by people the world over.

The story of "The Searchers," a simple one, is told with no punches pulled and with every member of the cast masterly fitted to their saddles! Jeffrey Hunter contributes the best performance of his career, and it should open the door for important things for this promising young actor. Natalie Wood, following her topnotch performance in "Rebel Without A Cause," keeps climbing up the ladder with another telling performance in this picture, as the young girl stolen from her family by renegade Comanche Indians.

Summing up, "The Searchers" is splendid entertainment for those searching for splendid entertainment.—P. M.

In scenes from "The Searchers," a C. V. Whitney Pictures, Inc., production released by Warners, are John Wayne and Jeffrey Hunter in the desert, and Hunter with Natalie Wood; bottom, producer Merian C. Cooper and director John Ford.

Astor Distributes "Passport"

NEW YORK—"Passport To Treason," starring Rod Cameron, has been acquired for distribution by Astor Pictures Corporation, it was announced last week by Robert M. Savini, president.

Considered to be one of Cameron's finest films by Astor officials, it was first a novel, then a TV play, by Manning O'Brine.

Produced by Bob Baker and Monty Berman, and directed by Bob Baker.

Lanza Signs For Second

BURBANK, CAL.—Jack L. Warner, executive producer, last week announced the signing of Mario Lanza to star in a new motion picture which will continue the star's association with Warners for which he made the current "Serenade."

Anthony Mann will direct the forthcoming film produced for the studio by Henry Blanke. This will re-unite the star-producer-director team responsible for "Serenade."

Memphis

(*Continued from page 26*)

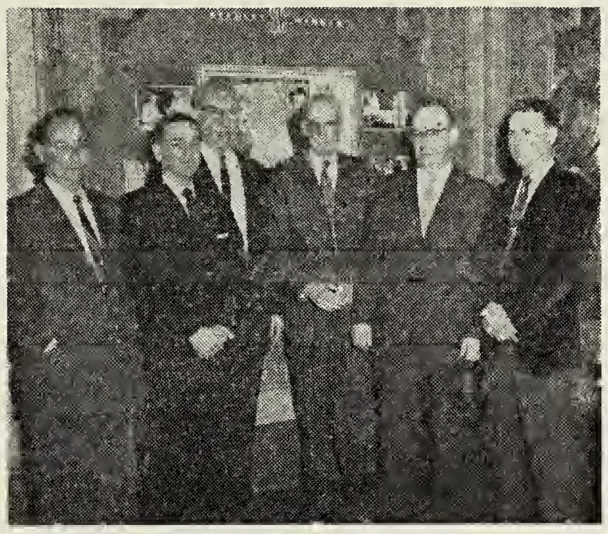
organization has instilled on Film Row and spoke of the cooperation the ladies were giving to the Variety Club in work at the Home for Convalescent Children. . . . A joint dance was held by members of the Variety Club and Midnight Supper Club in the Variety Club, Hotel Gayoso. Joe Keifer, Malco Theatres, and Variety entertainment committee chairman, was in charge. . . . Film Row men are getting into spring training for the Soft Ball Team. Bob Pigue, Flexer Theatres, was proud of the Film Row basketball team this year, which won the city championship in its league, and he hopes for the same honor in baseball.

Milwaukee

Jack Frackman, branch manager, Republic, was in Mt. Sinai Hospital for surgery. . . . Pete Docter, a projectionist, took over the operation of the Violet, formerly operated by the Schoenleber Family. . . . Marcus Theatres closed the Times, Clintonville, Wis. The house will be converted for other uses. . . . Bill Gore, husband of Inez Gore, 20th-Fox, died after a short illness. . . . George Hahn, projectionist, Fox's Palace, was in Deaconess Hospital for surgery. . . . A. Cammillo, Fox-Wisconsin, was in Chicago in connection with the installation of Todd-AO in the Strand, where "Oklahoma!" will open shortly. . . . Variety Club was to hold a farewell luncheon in the Knickerbocker Hotel this week for Eddie Vallendorf, industry pioneer most recently with Theatre Service Company as booker. He is moving to Florida.

Minneapolis

Harry B. French, president, Minnesota Amusement Company, announced his retirement from that position to become chairman of the board. He will be succeeded by Charles W. Winchell, who has been vice-president and French's assistant since 1947. John A. Branton, director of booking and buying, and George C. Shepherd, director of concessions, became vice-presidents. . . . Robert Gordon resigned as assistant manager, RKO Pan. . . . The RKO Orpheum is being modernized with a new lobby and foyer, including new carpeting and new lighting, it was announced by Harry Weiss, RKO Theatres district manager. . . . Don Swartz, operator, Independent Film Distributors, was in St. Louis on business. . . . Chick Evans, 20th-Fox midwest exploiteer, was in for "The Man In The Grey Flannel Suit," opening in the Radio City here and the Paramount, St. Paul, April 27. . . . When drive-ins in the area reopen, all will advertise with one directory-type advertisememnt in the Morning Tribune and Star rather than with individual advertisements as previously. The eight outdoor stands will buy a two-column, nine-inch advertisement, with each drive-in taking a two-column, one-inch space; the remaining space will be used for a heading. . . . The Ridge, Breckenridge, Minn., installed a wide screen and a new sound system. . . . Mrs. J. A. Marcott is converting her old Rex, Blooming Prairie, Minn., to a pool hall and recreation center. . . . B. N. Bisbee, Faribault, Minn., was named manager, Iowa, Jefferson, Ia., succeeding Gene Chase.



Seen at the recent Warners' trade screening of "Serenade" and "The Searchers" in Memphis were, left to right, Joe S. Young, Memphis branch manager; Leon Rountree, exhibitor of Holly Springs and Water Valley, Miss.; Nathan Reiss, Gem, Covington, Tenn.; R. B. Cox, Eureka, Batesville, Miss.; Alex Thompson, Tenarken Paramount zone office manager; and Robert Pigue, buyer and booker, Flexof Theatres.

New Haven

The Strand, Winsted, Conn., newly remodelled after the flood, was scheduled to reopen last week. . . . Lockwood and Gordon circuit leased the East Hartford, Conn., Family Drive-In from the A. J. Bronstein interests. . . . Clinton Drive-In booking and buying is being done by Amalgamated Theatres. . . . Latest word from Waterbury, Conn., is that the Watertown Drive-In will be rebuilt regardless what is done about controlling floods of the nearby river. . . . Ray Squer, U-I salesman, has been transferred to Detroit. . . . John Turner, United Artists district manager, was a visitor. . . . Rock-a-Rama Revue was booked into the State, Waterbury. Earlier, the Warner, Torrington, Conn., had the show. . . . Lew Rich returned to the E. M. Loew Drive-In, Milford, Conn., for his eighth season. . . . Al Domian is back at Loew's Poli, Bridgeport, Conn., replacing Albert Lessow. . . . The Empress, South Norwalk, Conn., had a free Easter Party for kiddies. . . . Free Easter candy was given to children at the Palace and Capitol, Middletown, Conn.

Connecticut MPTO Elects New Officers

NEW HAVEN—A special meeting of the Motion Picture Theatre Owners of Connecticut was held in the Hof Brau Haus recently to select officers for 1956, including George M. Wilkinson, Jr., Wallingford, reinstated as president; Irving C. Jacocks, Jr., Branford, reelected treasurer, and Herman M. Levy, Hamden, reelected executive secretary. Two new members were elected to the board of directors, James M. Darby, manager, Paramount, New Haven, and John Perakos, New Britain.

Reelected to the board were E. Michael Alperin, Southington; Louis A. Brown, director of advertising and publicity, Loew Poli; Harry Feinstein, zone manager, Stanley Warner; B. E. Hoffman, B and Q Theatres; Jacocks; Arthur H. Lockwood, Winsted; Albert M. Pickus, Stratford; Samuel Rosen; Harry F. Shaw, division manager, Loew Poli; Sam Weiss, Stamford; Irwin Wheeler, New Canaan; and Wilkinson.

Theatre Interests File Rival Legal Actions

MIDDLETOWN, CONN.—The long-rumored differences between the Adorno and Saraceno theatre interests here came out in the open last fortnight as the result of two suits filed in Superior Court.

Salvatore Saraceno, on behalf of the Middlesex Building Corporation, filed suit for $3,083 back rent allegedly owed by the M and D Theatre Operating Company. Saraceno is holder of a 50 per cent interest in the Middlesex Building Corporation.

The following day, Michael Adorno filed suit against the Middlesex Building Corporation for $4,500 damages, charging this amount is owed him on a $5,000 note which was taken in November, 1951, and which has been in default since November, 1953. Saraceno also is associated in Theatre Operating Company, which operates the Middlesex and Palace. The Middlesex Building Corporation is owner of the building housing the Middlesex.

HARTFORD, CONN., NEWS—The Pike Drive-In now is under the Pike Theatre Corporation banner. Phil Simon and Bob Gloth acquired the interest held by their former associate, Lou Rogow, for an undisclosed sum. The theatre was formerly operated by the Turnpike Theatre Corporation. Paul W. Amadeo continues as general manager. . . . California-bound to live are Mr. and Mrs. Samuel P. Cornish, who are leaving exhibition after nearly 50 years. Cornish sold his interest in the deluxe Niantic, Niantic, Conn., to his former partners, Socrates Deligeorges and Alphone Dubreuil. . . . The East Hartford Family Drive-In, built in 1954 by the A. J. Bronstein interests, was acquired by Lockwood and Gordon on a long-term lease. Future plans for the theatre were not determined as yet, said Douglas J. Amos, L and G general manager.

New Orleans

Mrs. Stephen Guillory, Elton, La., advised Transway that she would not transfer the Melba as planned, but would continue to operate it on the same basis as in the past. . . . Neal Robinson, Florida exhibitor, announced acquisition of all of W. H. Ward's interest in the Park Drive-In, Crestview, Fla. . . . Allied Artists branch manager Henry Glover attended the company's meeting with key personnel from the studios and the home office in Chicago. . . . Arthur Barnett Theatre Service has taken over the buying and booking for the Skyvue Drive-In, owned by S. B. Mortimore, Lyall Shiell, Dr. Peterson, and Frank Olah. . . . Juliette Babin, former cashier, Saenger, now is holding the same position at Loew's State.

New York

Arthur Silverstone, 20th-Fox assistant general sales manager, underwent minor surgery in Mt. Sinai Hospital and was convalescing at home. . . . The Regent was sold by Playhouse Operating Company to Nicholas Farkas, who will convert the property for theatre and television film production. . . . The Town,

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
●
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

THEATRE FOR SALE
Very Reasonable!
LEGIONAIRE THEATRE
MILTON, PA.
$26,500 including equipment, reasonable terms
Apply PETER K. PAPPAS
CARVEL STORE, ROUTE 9
So. Amboy, N. J. Phone: So. Amboy 1-2195R

Stage Settings
Wall Coverings
Painting
Decorating
Murals
Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA
●
Theatre Installations and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

Extensive Promotion Heralds "Alexander"

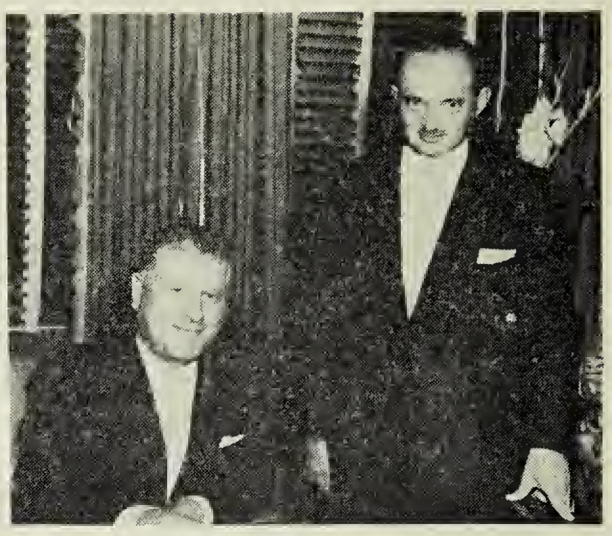
NEW YORK—United Artists' greatest promotion in this area, combining an unprecedented schedule of big newspaper ads, intensive co-op support at 1,900 retail outlets, a barrage of radio spots, an intensive school campaign, and spectacular street bally backed up the American premiere last fortnight of Robert Rossen's "Alexander The Great" in the Capitol. The mammoth program was the biggest and costliest local campaign ever employed by UA and was prepared under the supervision of Roger H. Lewis, national director of advertising, publicity, and exploitation.

The record slate of newspaper ads included two-page insertions in the Sunday New York Times and in weekday editions of the News, the Journal-American, and the Post; co-op activity campaign spotted at newsstands, drug stores, book shops, department and men's stores, air terminals and travel agencies; and television and radio publicity on top-rated programs.

Both the Capitol benefit premiere, sponsored by the Metropolitan Council and Cinema Lodge of B'nai B'rith, and the Los Angeles opening in the Fox Wilshire the same evening were telecast nationally live and on film over Steve Allen's Tonight show. To emphasize the size and color of "Alexander The Great," three brightly-painted elephants, six Grecian chariots and a 20-foot float cruised Manhattan, the Bronx, Brooklyn, and Queens before the premiere and during opening week. Promotion of the Dell Publications comic book version of "Alexander The Great" keyed important flash at 700 newsstands and stationery stores in and around New York. Bantam Books tied into the campaign with intensive merchandising throughout the metropolitan area of its 35-cent movie edition of "Alexander Of Macedon." The local truck fleet of the American News Company was equipped with bumper strips plugging the book and picture.

In an educational program designed to alert students to the opening, heralds and brochures stressing the historical background of the Rossen production were distributed. Important window exhibits linked to the fashions inspired by the wardrobe for the film were set, and American Airlines placed pre-premiere seven-column ads, crediting "Alexander" and featuring a large photograph of co-star Fredric March. Supplementary street bally featured a brigade of costumed "Grecian orators," patrolling Broadway with playdate placards and booming announcements of the Capitol opening. On opening day, streets in the theatre district were stenciled with white footprints and the legend, "This way to 'Alexander The Great'."

New Rochelle, N. Y., was leased by Max A. Cohen and Mark I. Finkelstein from the Trent Theatre Corporation, through Berk and Krumgold, which recently leased the Gem, Far Rockaway, N. Y., to the same interests. Cohen and Finkelstein will operate both houses on an art policy. . . . RKO completed a deal with Magna Theatre Corporation to distribute "Oklahoma!" outside the U. S. and Canada. . . . Maxwell Hamilton, public relations expert, joined Paramount in connection with Cecil B. DeMille's "The Ten Commandments." . . . A special preview of Trans-Lux's "Lovers And Lollipops" was held in the Museum of Modern Art for the benefit of the Bank Street College. . . . A special invitational preview of the German-made "The Last Ten Days," sponsored by the Overseas Press Club, was held last night (April 10) in the World, preceding the regular premiere today (April 11).


Milton R. Rackmil, president, Universal Pictures Company, is seen with Benjamin Lorber, insurance department manager, as he recently announced a 33 per cent life insurance increase in the company's group insurance plan.

Philadelphia

Charles R. Koerner, manager, Colonial, Lancaster, Pa., announced that the house will close April 16 for renovation and will reopen within a three-week period. The project will cost an estimated $100,000, and eventually the name will be changed from the Colonial to the Boyd, the property having recently been purchased by the A. R. Boyd Enterprises, Philadelphia. . . . Harry Stiefel, owner, Main, Ephrata, Pa., reported that burglars who hid in the house couldn't crack the safe, but caused minor damage.

Lillie Rosentoor, 20th-Fox booker, is on a month's leave of absence. . . . The A. M. Ellis houses have set "Hill 21 Doesn't Answer," Israeli feature in English, for an area first showing in six of their neighborhood houses. . . . Melvin Fox has started construction of a drive-in on Route 130, near Olympia Lakes, N. J. Fox also has bought out Neil Hellmann in the Roosevelt Drive-In. . . . The Harvest Moon Drive-In, Williamsport, Pa., was purchased from C. F. Beck by the Comerford circuit, which expects to begin operating the ozoner under a new name later this month, it was announced by Thomas Walker, Comerford vice-president. . . . The Central Labor Union, Harrisburg, Pa., passed a resolution condemning the attitude and position of the Keystone Drive-In for operating non-union, and all unions in the area have given notice of their full cooperation and support. . . . The Variety Club ladies' auxiliary was to hold its third annual Award Luncheon yesterday (April 10) in the Warwick Hotel. The guest of honor was authoress Rachel Baker. The chairman of the luncheon was Mrs. Jack Engel, who arranged a fashion show. A Paramount sales conference was conducted by home office executive Hugh Owen.

AJA Meeting Hears 20th-Fox's Gehring

PHILADELPHIA—The Theatrical Division of the 1956 Allied Jewish Appeal honored David Supowitz, prominent architect, at a testimonial dinner held at the Bellevue-Stratford Hotel last week.

GEHRING

William C. Gehring vice-president, 20th-Fox, was the principal speaker. Many outstanding local and state personalities attended, including industryites A. R. Boyd, Boyd Theatres; Ted Schlanger, zone manager, Stanley Warner Management Corporation; Jack Beresin, president, ABC Vending Company; Melvin Fox, Fox Theatres; Leo Posell, builder, and many others.

In speaking of the honor bestowed upon Supowitz, dinner co-chairman Beresin stated, "The award is in recognition not only of his architectural talents, but also of his insight and compassion which has aided countless of the helpless and forlorn of all races and creeds through his intensive and unselfish communal and philanthropic work."

Pittsburgh

Francis Aiello, Manos city manager, Vandergrift, Pa., resigned to enter the newspaper business. . . . E. LeViant, Film Row printer, ill and hospitalized for several months, is recovering. . . . Also ill were Ed Good, veteran shipper, and Norbert Stern, Associated Circuit head. . . . Tony and Don Mungello, Burgettstown, Pa., exhibitors, donated all receipts, including advance sale, for a three-day period to the Slovan, Pa., volunteer fire department at their Tri-State Drive-In. . . . Martin Torreano, projectionist, Schenley, recuperated from an appendectomy. . . . Mattea Faenza put up for sale his Republic, Pa. Roosevelt. . . . Emma Jane Jennings, 18, who used a knife to hold up the cashier at the Brighton, was sentenced to an indefinite term at the Muncy Reformatory for Women. . . . Closed for several years, the Victor, New Castle, Pa., was reopened under lease to Harry Fry, Wampum, Pa., exhibitor. . . . Stanley Warner hosted the March Family Night at the Variety Club. . . . The Catholic Digest for March profiled John H. Harris, noted showman.

Harry F. Grellem, pioneer in film distribution and theatre management, is confined to his home with a heart condition . . . Arthur Bell resigned as a Paramount booker and returned to New York. . . . Robert Taylor resigned as manager, J. P. Harris. His successor is Tony Consomos, who was manager, Denis, Mount Lebanon, Pa. Hat Hart, assistant, Harris, went to the Denis as manager. . . . The Evans, Evans City, Pa., was closed. . . . 20th-Fox, which is moving to its new building next week, will have a modern screening room on the second floor to exhibit magnetic prints.

Arthur Bell joined the Paramount booking department. . . . The Hymie Wheelers and the Eli Kaufmans hosted a recent Variety Club Family Night. . . . The Manos circuit acquired the Moonlite Drive-In, Smithfield, Pa., from Steve Danko. . . . Chris Michael, 67, veteran exhibitor, died. He had been in declining health for a number of years. For a number of years, his wife managed the Rex, and his late brother, Louis, also was a southside exhibitor, and Louis' son, Homer, now operates the Liberty. Another brother, George Michaloupolus, was killed in the film exchange fire here 37 years ago. . . . The Elm, Tionesta, Pa., has been purchased by Robert Jaun. . . . Fred J. Herrington, 87, veteran exhibitor and one-time secretary, Allied Motion Picture Theatre Owners of Western Pennsylvania, died.

Seen at the recent Warners' trade screening of "Serenade" and "The Searchers" in Pittsburgh were, left to right, Leonard Mendlwitz, Pittsburgh Sun-Telegram critic; Bob Bowman, SW district manager; Mr. and Mrs. Russ Wehrle, Capitol, Braddock, Pa.; and Jack Kalmenson, branch manager for Warners. In the rear is Marvin Samuelson, SW booker.

Drive-In Plays Sunday Pending 1957 Election

READING, PA.—Although no election on the Sunday movie issue has been held or scheduled for South Heidelberg Township, the Sinking Spring Drive-In there has resumed Sunday operation.

Late last fall, the manager, Frank Kennedy, paid a $50 fine for Sunday operation without legal authorization, but five of his employees, arrested with him on a similar charge, were discharged without fines or costs. Later the drive-in closed for the winter.

In February, when the question of a special election in the April primary came up before the Berks County Commissioners' Board, to allow voters in the district to pass on the question, it was stated that because of a quirk in the law the special election could not take place until the fall of 1957.

On Sunday, April 1, the Reading Eagle Sunday theatre page presented a display advertisement calling for a Sunday night show, and the drive-in was open and doing business that night.

St. Louis

The Midway Drive-In, New Madrid, Mo., has been purchased by William Fitzgerald from Dr. H. A. Poe. Andy Dietz, Cooperative Theatres, will book and buy. . . . Winfred Garner, operator, Midway Drive-In, Dexter, Mo., recently closed a deal for the Family Drive-In, Dexter.

B. J. McCarthy joined the sales staff, St. Louis Theatre Supply Company. . . . F. J. Lee, United Artists district manager, and D. J. Edele, branch manager, were in

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is alsa welcame . . . but in this preponderantly male business, she should specify her sex.**

MANAGER AVAILABLE, age 35, sober, reliable, family man, 17 years' experience, 15 years with last employer. Desires to relocate in Los Angeles area. **BOX B44, c/a M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

DESIRE POSITION as booker and projectionist for shut-in institutions. Will furnish dual 16mm or 35mm equipment including CinemaScope, Wide Vision where needed at no extra charge. **A. F. STASI, 133 Murray St., Elizabeth 2, N. J.** (411)

WANTED, MAN TO MANAGE top Philadelphia Drive-In Theatre. Good pay, 12 months' job. Drive-In experience not required. Unusual opportunity. All mail kept strictly confidential. Write **BOX A411, c/o M. P. EXHIBITOR, 246 North Clarian St., Philadelphia 7, Pa.**

WANTED, THEATRE MANAGER: Philadelphia. Thoroughly experienced, willing to dig in. $75 to $100 depending on you. **BOX A44, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarian St., Philadelphia 7, Pa.

Hot Springs, Ark., for the annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee. . . . Maurice Schweitzer, Allied Artists branch manager, was in Chicago for a company meeting. . . . Joe DiMaggio will appear at the premiere of Paramount's "Anything Goes" in the Fox, April 16, for the benefit of Boys Towns of Italy. Bess Schulter, Columbia manager, is area chairman of the charity, and Sidney Salomon heads the Fox benefit. . . . Arthur Hull Hayes, CBS president, and Gene Lockhart were to be featured speaker and toastmaster, respectively, at the Ignatian Year Celebration sponsored by St. Louis University. . . . Forrest Becham, Meyer Kahan Film Delivery Service, and his wife celebrated their 25th wedding anniversary.

San Antonio

A collision sent a dump truck plunging into the Guadalupe. . . . Delmo Pearce, for the past three years manager, El Charro Drive-In, has been named manager, Bandera Road Drive-In. . . . Julian Bowes, U-I southwestern exploitation, was in on behalf of "Backlash." . . . Gordon McLendon, Tri-States Theatre Circuit, is purchasing radio station KTSA here. . . . Edward G. Olivarri is the manager and owner, Equipo Sales Company, which has opened offices and show rooms here. . . . George Gobel was scheduled to visit in conjunction with the opening of Paramount's "The Birds And The Bees."

Maunilio Amaya, Avon, Poteet, Tex., is purchasing complete new equipment. . . . The Rex, Amarillo, Tex., has been closed indefinitely, according to an announcement by William D. Kelly, manager. . . . Mr. and Mrs. F. M. Helm have taken over management, Civic, Willis, Tex., from Mr. and Mrs. C. W. Conklin, owners. . . . J. C. Parker has sold his theatres at Dalhart, Tex., to Herb Boehm. . . . B. F. Haley has been named manager, Chief Drive-In, Jacksonville, Tex. . . . Town and Country will be the name of the new $250,000 drive-in being built at Abilene, Tex., by C. D. Leon. . . . The Lamar, Beaumont, Tex., has been reopened after being completely remodeled, refurnished, and redecorated, according to Jack Dahmer, city manager, Jefferson Amusement Company.

Seattle

In a recent promotion of "Comanche," the United Artists exchange and the Coliseum management staged a contest to discover a girl with the nearest likeness to Linda Cristal, the Mexican beauty who makes her American film debut in the picture. All young women between 18 and 25 years of age who feel they look like Miss Cristal were invited to send their photographs to the Coliseum along with name, age, height, and weight. Top prize was a $100 U. S. Savings Bond. Judges were Jack Dudman, Coliseum manager; Earl Keate, UA publicity director; and Arthur Berliner, Berliner's Beauty Supply Shop. . . . Lou Pressler was in from Boise, Ida. . . . Kenneth Kinzer, who operates the Ritz, Ritzville, Wash., took over the Ritzville Auto-View from John Mattmiller. . . . Wayne Mackay, operator, Deerpark Drive-In, Deerpark, Wash., is doing the booking and buying for a new theatre there. . . . The Bethel Hall, Bethel, Alaska, operated by the Northern Commercial Company, is having CinemaScope installed.

IT'S MGM's SPECTACULAR
Meet Me In Las Vegas
with THE TOP STARS IN SHOW BUSINESS AT LOEW'S STATE

This attractive float heralded the recent opening of MGM's "Meet Me In Las Vegas," Loew's State, St. Louis. The large float featured three models dressed in western costumes, carrying with them palm trees, large dice cutouts, etc.

Seen at the recent Congressional and military preview of 20th-Fox's "On The Threshold Of Space," Capitol, Washington, were General of the Air Force and Mrs. Twining, and, in the background, 20th-Fox's president Spyros P. Skouras.

Washington

RKO Keith's held a sneak preview of U-I's "Toy Tiger." . . . Sam Galanty, division manager, Ben Kaplan, branch manager, and Sid Zins, publicity representative, returned from a Columbia convention in Chicago. . . . Trevor Howard and Yana, stars of Columbia's "Cockleshell Heroes," were visitors. . . . Salvatore DiGennaro, IFE sales representative, has transferred his Variety Club membership from Buffalo to Washington. . . . Hirsh de La Viez, chairman, Variety entertainment committee, is planning another juke box dance for children of members, on April 20. . . . Francis Storty, president, Midcity Theatre Corporation, was one of the winners of tickets to a Broadway show, presented by the Variety Clubs International convention committee. . . . Marshall Coyne and Jack Blank, co-chairmen, Variety Club Mothers Day luncheon May 14, in the Statler Hotel, chose the following committee heads: tickets and seating, Keith Lewis; door prizes, Milton Elsberg; publicity, Alvin Q. Ehrlich; distinguished guests, Orville Crouch; staging and entertainment, Hirsh de La Viez, Joel Margolis, and Sam Kaufman; reception, Albert M. Lewitt; program, Sol Kullen and Lou Janof; decorations, Al Blitz, Herbert Sauber, and Barney Klateman.

Wade Pearson, general chairman of the Washington Motion Picture Exchange convention which will be held in the Shoreham Hotel, April 17-18-19, is gratified with the advance reservations that have been received. The convention which covers the exchange area, welcomes visitors from other eastern states. Reservations can be made through Pearson, Box 1085, Glebe Theatre, Arlington, Va.

SOUTHERN MARYLAND NEWS—The 235 Drive-In, California, Md., has opened. The manager is promotional advertising man Billy Anosen, Southern Maryland Theatres, Inc., of which T. L. Harrison, Jr., is general manager. The original theatre was destroyed by fire this past year, when it was closed. The new one has been built on the same site, with all modern improvements. . . . The New, Leonardtown, Md., inaugurated Monday Family Nights. Double feature bills there continue.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 24

APRIL 11, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 Issue—(Technicolor)—(CinemaScope).

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)

TO BE REVIEWED OR IN PRODUCTION

ATOMIC MAN—Gene Nelson, Faith Domergue—78m. (5612)

CANYON RIVER—George Montgomery, Marcia Henderson.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

HOLD BACK THE NIGHT—John Payne, Mona Freeman.

HOUSE ON LOOKOUT MOUNTAIN—Bill Eliott, Kathleen Case.

INTRUDER, THE—Edmund Purdom, Ida Lupino, Ann Harding.

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—78m.—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

Associated

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

TO BE REVIEWED OR IN PRODUCTION

BLONDE BAIT—Beverly Michaels, Jim Davis, Joan Rice. (5506)

THREE OUTLAWS, THE—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)

WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray. (5505)

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made In Germany)—(English dubbed).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 Issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 Issue—(Color by Technicolor)—(Made In Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

SECRETS OF LIFE—True Life Adventure—CinemaScope In part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701;
1955-56 Releases from 801)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 Issue. (828)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 Issue—Leg.: B. (747)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made).

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 Issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 Issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 Issue—(Technicolor). (809)

HARDER THEY GALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue.

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 Issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 Issue—Leg. B—(Made In England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return — 101m. — see April 4 issue — (Technicolor)—(CinemaScope).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue. (838)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotten, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tammy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields—76m.

EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made In Africa)

SECRET OF TREASURE MOUNTAIN, THE—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale.

SHAKEDOWN ON BISCAYNE DRIVE—Lee J. Cobb, Patricia Medina.

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

STORM OVER THE NILE—Laurence Harvey, Anthony Steel, Mary Ure—(Technicolor)—(CinemaScope)—(Made in Africa).

WEREWOLF, THE—Don Megowan, Jayce Halden, Steve Ritch.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding — (Technicolor) — (CinemaScope) — (Made In Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English titles).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

JEDDA, THE UNCIVILIZED—Charles Chauvel production—(Color)—(Made In Australia).

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: B.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Aida Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—Italian-made)—(Dubbed In English)—Leg.: B.

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedea Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Màngano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

TO BE REVIEWED OR IN PRODUCTION

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501;

1955-56 releases from 601)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BiD—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds. David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers.

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby —(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(Color)—(CinemaScope).

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint.

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.

SOMEWHERE I'LL FIND HIM—James Cagney, Barbara Stanwyck.

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness —(Eastman Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—(Technicolor)—(VistaVision).

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—Leg.: B—(Technicolor). (5407)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m. —see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Hestan, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor) —(VistaVision). (5504)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision) —(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 Issue—(Technicolor)—(Vista-Vison). (5414)

WHITE CHRISTMAS — CMU — Denny Kaye, Rosemary Cloaney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence—(VistaVision).

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision) —(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MAVERICK, THE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made In France).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey — (Technicolor) — (VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m—see April 4 issue—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen —Import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m. —see May 18 issue. (575)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 Issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okay —92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 Issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 Issue.

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolar)—(SuperScope). (515)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m. —see Feb. 8 issue—(English-made). (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer —96m.—see Oct. 5 issue—(Technicolor)—(SuperScope) —(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary —Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Robert Ryan, Anita Ekberg, Rod Steiger.

BEYOND A REASONABLE DOUBT—Dana Andrews, Joan Fontaine, Barbara Nichols.

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor) —(CinemaScope).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—92m.—Leg.: B—(Technicolor)—(Superscope). (5613)

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Color).

WAY OUT, THE—Gene Nelson, Mona Freeman—90m.—(Made in England) (5611)

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino—100m.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m. —see June 29 Issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue —(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441).

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knax—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallane, Silvana Pampanini, Michele Philippe—Uneven Import with same selling angles—71m.—see June 29 issue —(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m. —see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Caoper—For the lower half—70m.—see Nov. 2 issue. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 Issue. (5534)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and Interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canava, Robert Lowery —Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg.: B. (5445)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 Issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry —90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 Issue. (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Millar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO STORY, THE—Ralph Meeker, Janice Rule, Paul Henreid.

ADVENTURES OF DANIEL BOONE—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

JAGUAR—Sabu, Chiquita, Barton MacLane—66m.—(5531)

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal).

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made In Germany). (5503)

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—90m.—(Trucolor)—(Naturoma).

MURDER ON PAROLE—Dane Clark, May Wynn, William Talman.

STRANGER AT MY DOOR—Macdonald Carey, Patricia Medina, Skip Homeier—87m. (5507)

SUDDENLY YOU RUN—Scott Brady, Joon Vohs, Frank Faylen.

THUNDER OVER ARIZONA—Skip Homeier, Kristine Miller.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—73m.—(English-mode). (5533)

WHITE NIGHTMARE—Joon Ryan, Ben Cooper, Marla English.

ZANZABUKU—African adventure documentary—71m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-mode)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

LOVERS AND LOLLIPOPS—Lori March, Gerald O'Loughlin, Cathy Dunn.

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renont—(Darvey).

20th Century-Fox

(1955 releases from 501;

1956 releases from 601)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okay programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy) (511)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Romon—Names will have to carry sermon against drink—88m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CAROUSEL—MU—Gordon MacRoe, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see Morch 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grasses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Mode in England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming droma has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly Interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Jopon). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles ta sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.ı B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahome, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

MOHAWK—MD—Scott Brody, Rita Gam, Neville Brand—Okay progrommer—79m.—see April 4 issue—(Eastmon Color).

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Rabert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosay, Dennis Urice—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization af the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

TO BE REVIEWED OR IN PRODUCTION

BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).

BUS STOP—Marilyn Monroe, Don Murray—(Color)—CinemaScope).

DAY THE CENTURY ENDED, THE—Robert Wagner, Joan Collins, Cameron Mitchell—(Color)—(CinemaScope).

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, George Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemaScope). (611)

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).

LAST WAGON, THE—Richard Widmark, Joan Collins—(Color)—(CinemoScope).

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

ONE IN A MILLION—James Mason—(Color)—(CinemaScope).

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemoScope).

REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Mode in Hawaii). (608)

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Cloire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lawer half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristol—Indian-cavalry saga will please action fans——88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridon, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Palios)—(1.66-1).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).

FORT YUMA—OMD—Peter Graves, Jaan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.ı B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marlan Carr—For the lawer half—75m.—see Dec. 28 issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Proesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglás, Elsa Martinelli—Actian packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Faster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-mode)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—Far the art and specialty spots—89m.—see July 27 issue—Leg.ı B—(Eastman Color)—(Lopert)..

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.ı B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling baok needs selling—93m.—see July 27 issue—Leg.ı B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality hauses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Walloce—Okay programmer—88m.—see Dec. 28 Issue—(Theodora).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles——99m. — see June 15 issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shone, John Bromfield—Far the lower half—76m.—see Jan. 25 issue—Leg.ı B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott — (Eastman Color) — (CinemaScope)—(Made in Mexico)—(Bandido).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BLACK SHEEP, THE—Basil Rathbone, Akim Tamiroff, Lon Chaney—(Bel-Air).

BLOOD BROTHERS—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

CREEPING UNKNOWN, THE—Brian Donlevy, Margia Dean, Jack Warner—(Hinds).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynalds).

FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

GUN THE MAN DOWN—James Arness, Angie Dickison, Robert Wilke—(Morrison-McLaglen).

HOT CARS—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air).

HUK—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).

JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

KILLING, THE—Sterling Hayden, Vince Edwards, Marie Windsor—(Harris-Kubrick).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith — (Eastman Color) — (CinemaScope) — (Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).

LONELY GUN, THE—Anthony Quinn, Katy Jurado—(Jacks).

NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

PHARAOH'S CURSE—Mark Dana, Ziva Shopir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Fronk Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).

RUN FOR THE SUN—Richard Widmork, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—Far the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Clea Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Gaod programmer—87m.—see April 20 issue. (524)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okay western—80m.—see April 20 issue—(Eastman color). (525)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation autlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sonders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have mast appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating camedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jogger—Goad western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SPOILERS, THE—MD—Jeff Chondler, Anne Boxter, Rory Calhoun—Names will help interesting autdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

TARANTULA—MD—John Agar, Mara Corday, Lea G. Carroll—Gaod horror exploitation item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Borboro Stonwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemoScope).
(539, CinemoScape)—(540, Standard)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).

AWAY ALL BOATS—Jeff Chondler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.

CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).

FRANCIS IN THE HAUNTED HOUSE—Mickey Rooney, Virginia Welles.

GENTLE WEB, THE—Esther Williams, George Nader.

GREAT MAN, THE—Jose Ferrer, Joane Gilbert, Keenan Wynn.

GUN SHY—Jock Mohoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

MOLE PEOPLE, THE—John Agar.

OUTSIDE THE LAW—Roy Danton, Leigh Snowden, Grant Williams.

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemoScape).

RAW EDGE—Yvonne DeCarlo, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

STAR IN THE DUST—John Agar, Mamie Van Doran—(Technicolor).

TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401;
1955-56 releoses from 501)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gory Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernos, Sir Cedric Hradwicke—Spectacle will need plenty af selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Bani—Highly interesting entry — 105m. — see June 29 issue — Leg.: B—(WarnerColor) — (CinemaScope) — (English-made) — (Filmed in Egypt and Italy). (419)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergoord, Joseph Schildkraut—Names should help class reissue—116m.—see Jon. 11 issue. (550)

LONE RANGER, THE—W—Cloyton Moore, Jay Silverheels, Bonita Granville—Well-made actian entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Sept. 7 issue — (WarnerColor)—(CinemaScape). (501)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediacre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

PETE KELLY'S BLUES—DMU—Jock Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Bockus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE — MD — Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulatian playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SEARCHERS, THE—OD—John Woyne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joon Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see Morch 21 issue—(WarnerColor). (516)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Gorland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

STRANGE LADY IN TOWN—MD—Greer Gorson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Molone, Peggie Castle—Okay western—83m.—see May 18 issue—(WornerColor). (417)

TARGET ZERO—AD—Richord Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BAD SEED, THE—Nancy Kelly, Patty McCormock, William Hopper.

BURNING HILLS, THE—Tob Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.

GIANT—Elizobeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris—95m. (517)

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehort—(Technicolor)—(CinemaScope)—(Made in Woles).

OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

SANTIAGO—Alan Lodd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginio Leith—(WornerColor).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

BURLESQUE FOLLIES—BUR—Satisfactory far burlesque spots—57m.—see June 29 issue—(Exclusive).

BURNING HILLS, THE—Tab Hunter, Notalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Explaitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelsan—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: (Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

LADY-KILLERS, THE—C—Alec Guiness, Cecil Parker—Highly amusing import—94m.—see March 21 issue—(Continental).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(Continental).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war. entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue — Leg.: C — (French-made) — (English titles)—(Continental).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay Import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable Import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 Issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman Color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 Issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made Import—100m.—see Nov. 30 Issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue — (German-made) — (English titles) — (Grand Prize).

MERRY-GO-ROUND—CD—Fair Import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 Issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel
COMEDIES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	
8415	(Mar. 22)	Army Daze		16½m.	
8416	(Apr. 26)	Andy Goes Wild			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	
8435	(Apr. 12)	Flung By A Fling		16m.	
		CINEMASCOPE MUSICAL TRAVELARKS (Technicolor)			
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal			
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape		15ep.	
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	
8406	(Apr. 5)	Flagpole Jitters			
		CANDID MICROPHONES (6) (Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	

COLOR FAVORITES (15)

(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	
8610	(Apr. 5)	Phoney Baloney		7m.	
8611	(Apr. 19)	Pickled Puss		6½m.	

CINEMASCOPE MAGOOS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	
8753	(Apr. 19)	Magoo Goes West			

MR. MAGOO (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	
8857	(Mar. 22)	Hollywood, City of Stars			

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.		10m.	

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb.::23)	Florida Fin-Antics	F	9m:	
8805	(Mar. 15)	Navy All American		9m.	
8806	(Apr. 26)	Turf Play			

MGM

TWO REEL
SPECIAL
One Reel
CARTOONS (16)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)		7m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)

(Technicolor)
(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m	3887
B14-3	(Jan 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051
		(1955-56) (6)			
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052
		(1955-56) (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails		9m.	
R15-5	(Mar. 23)	Carolina Court Champs		10m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051
		(1955-56)			
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051
		(1955-56)			
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth For Sure		6m.	
P15-5	(May 11)	Swab The Duck		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051
		(1955-56) (8)			
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President		6m.	
E15-6	(June 8)	Out To Punch		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs		9m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVision Visits Japan	E	17m.	4075
		1955-56			
V15-1	(Mar. 2)	Bing Presents Oreste	E	10m.	4126

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air	G	15m.	
63104	(Mar. 23)	The Golden Equator		13m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036
		1955-56			
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse	G	8m.	4126
64206	(Feb. 3)	Fortune Seekers	G	8m.	
64207	(Mar. 2)	We Never Sleep		8m.	
64208	(Mar. 30)	Where Is Jane Doe?			
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	4126
64307	(Feb. 17)	Ski-Flying	G	8m.	
64308	(Mar. 16)	Canadian Lancers		8m.	

WALT DISNEY CARTOONS

(Technicolor)
C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
54105	(Feb. 18)	Lake Titicaca (D) (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts In Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blome It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dole (D) (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Goucho Goofy (G) (Reissue)	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil (D) (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchita (Reissue)	E	8m.	4009
54113	(Aug. 19)	Beorly Asleep (D) (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Beor (D) (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemoScope)	G	7m.	4115

WILDLIFE ALBUM
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
	(..........)	Dick Trocy's G-Men (Reissue)	G	15ep.	4041
5583	(........)	Monhunt Of Mystery Island (Reissue)	F	15ep.	4075
	(Apr.)	Adventures Of Frank And Jesse James	G	13ep.	4114

20th Century-Fox

CINEMASCOPE SPECIALS
(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7501	(Mor.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stompede City (DeLuxe)	G	7m.	3934
7503	(Jon.)	Birthdoy Porode (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jon.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Teors Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Lave (DeLuxe)	G	10m.	3991
7509	(Moy)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pogeonts And Pastimes (DeLuxe)	G	13m.	3967
7511	(Moy)	Calorado Holiday (DeLuxe)	F	10m.	3991
7512	(Moy)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Cleor The Bridge (DeLuxe)	G	10m.	4131
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Noughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jomboree (DeLuxe)	G	10m.	4009
7517	(June)	Volconic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)	G	10m.	4131
7519	(July)	Survivol City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)	F	7m.	4131
7523	(Nov.)	Corioco Cornival (DeLuxe)	G	9m.	4131
7524	See 1955-56, 7601				
7525	(Dec.)	Queen's Guord (Tech.)	E	17m.	

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7601	(Jon.)	Lody Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Jon.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Coprl (DeLuxe)		9m.	
7604	(Mor.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(Moy)	Honeymoon Poradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Moremmo (DeLuxe)		9m.	
	(............)	Lond Of The Bible	E	18m.	4114

One Reel
SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6501	(June)	Mon Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5531	(May)	Willie The Wolrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Doly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5631	(Jan.)	Park Avenue Pussycat	G	7m.	
5632	(Feb.)	Uronium Blues		7m.	
5633	(Mor.)	Good Deed Daly In Scouts Ta The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5501	(Jon.)	Gandy Goose In Barnyord Actor	F	7m.	3933
5503	(Jan.)	A Yokohamo Yankee	E	7m.	3933
5505	(Feb.)	Terry Beors In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Lost Mouse Of Homlin	G	7m.	

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5601	(Jan.)	The Clockmoker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miomi Moniocs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5502	(Jon.)	Dear Old Switzerlond	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mor.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr)	The Twa-Headed Glont	F	7m.	3967

Universal-International

Two Reel
MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2561	(Nov. 28)	Ralph Morterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hompton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 9)	Around The World Review	G	16m.	

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2600	(Dec.)	Not King Cole Musical Stary	E	18m.	4063
2601	(Oct. 24)	Mombo Modness	F	15m.	4075

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2671	(Nav. 21)	Pocific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jon. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mor. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I			
2616	(Moy 7)	Chief Charlie Horse			
2617	(June 4)	Room And Wrath			
2618	(July 2)	Woodpecker From Mars			
2619	(July 30)	Hold That Rock			
2620	(Aug. 27)	Arts And Flowers			
2621	(Sept. 24)	The Tolking Dog			
2622	(Oct. 22)	Colling All Cuckaos			
2623	(Nov. 19)	Niogara Fools			

WALTER LANTZ CARTUNES (6)
(Reissues)
1954-55

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1351	(Feb. 21)	The Bond Moster	G	7m.	3946
1352	(Mor. 28)	The Mod Hotter	G	7m.	3955
1353	(Apr. 25)	Bonquet Busters	G	7m.	3959
1354	(Moy 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wocky Bye Baby	G	7m.	3983

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2631	(Feb. 20)	Dog Tox Dodgers			
2632	(Mor. 26)	Ployful Pelican			
2633	(Apr. 23)	Wet Blanket Policy			
2634	(Moy 28)	Scroppy's Birthday			
2635	(June 25)	Wild And Woody			
2636	(July 30)	Drooler's Delight			

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jon. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Gaes To Clevelond	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Warners

Twa Reel
ANAMORPHIC SPECIALS
(WornerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3211	(Sept. 1)	Journey To The Seo	E	16m.	4114
3213	(Apr. 7)	Hero On Horseback			

SPECIALS
(WornerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3001	(Oct. 8)	Movielond Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tamorraw	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mor. 3)	Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parode			
3105	(May 26)	Once Over Lightly			

One Reel
ANAMORPHIC SPECIALS
(WarnerColor)

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1223	(Feb. 1)	Sportsmon's Haliday	E	9m.	4114

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Volley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)
(Relssues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mausemerized Cot	F	7m.	4064
3305	(Dec. 24)	The Fagharn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Tow A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat			

BUGS BUNNY SPECIALS (8)
(Technicolar)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3723	(Oct. 1)	Knight-More Hore	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3275	(Jon. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3401	(Oct. 29)	So Yau Want Ta Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Gross Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Corl Hoff And Bond	F	10m.	4115
3805	(Apr. 14)	Borroh Minevitch			

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3701	(Sept. 3)	Dime Ta Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weosel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Racket Squod	G	7m.	4119
3713	(Mor. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz-z-z-z-z-z-z	F	7m.	
3717	(Moy 19)	Tree Cornered Tweety	G	7m.	

THE SPORTS PARADE (10)
(Technicolar)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(Oct. 15)	Picturesque Portugol	G	10m.	4076
3502	(Jon. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Woter Barrier	E	10m.	
3505	(May 19)	Focing Your Danger			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shork Hunting	G	10m.	4076
3603	(Jon. 21)	Foster And Faster	E	10m.	4126
3604	(Mor. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter **No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson	**Hell's Horizon** John Ireland, Marla English **The Last Frontier** (CS-TC) Anne Bancroft, Victor Mature **Walk A Crooked Mile** (RE) Louis Hayward, Louise Albritton **The Crooked Web** Frank Lovejoy, Mari Blanchard **Inside Detroit** Dennis O'Keefe, Tina Carver **Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis	**Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) **I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty	**Flame Of The Islands** (Trucolor) Yvonne DeCarlo, Zachary Scott **Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot	**Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell, Sheree North **Bottom Of The Bottle** (CS—DC) Van Johnson, Joseph Cotten **The Man Who Never Was** (CS—DC) Clifton Webb **Carousel** (CS—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) John Hodiak, Virginia Leith	**Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr. **The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan	**Tarantula** John Agar, Mara Corday **The Second Greatest Sex** (CS—TC) Jeanne Crain, George Nader **Kiss The Blood Off My Hands** (RE) Burt Lancaster **Johnny Stool Pigeon** (RE) Howard Duff **The Spoilers** (TC) Jeff Chandler, Anne Baxter **The Square Jungle** Tony Curtis, Pat Crowley **All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray	**I Died A Thousand Times** (CS—WC) Jack Palance, Shelley Winters **Sincerely Yours** (WC) Liberace, Joanne Dru **The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle **Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville	**Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing)
PROMISED FOR EARLY RELEASE	**The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin **The Atomic Man** Gene Nelson, Faith Domergue **Indestructible Man** Lon Chaney, Jr., Marian Carr **King Of The Coral Seas** Chips Rafferty, Ilma Adey	**Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **Uranium Boom** Dennis Morgan, Patricia Medina **Over-Exposed** Cleo Moore **The Harder They Fall** Humphrey Bogart, Jan Sterling **Blackjack Ketchum, Desperado** Howard Duff, Maggie Mahoney **Rock Around The Clock** Bill Haley and Comets The Platters	**Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly **Gaby** (CS-EC) Leslie Caron, John Kerr **Tribute To A Bad Man** (CS-EC) James Cagney, Irene Papas **Forbidden Planet** (CS-EC) Walter Pidgeon, Anne Francis **The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey	**The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor **The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint	**Cash On Delivery** Shelley Winters, John Gregson **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Conqueror** (CS—TC) John Wayne, Susan Hayward **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran **Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs **Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	**The Man In The Grey Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **Hilda Crane** (CS-TC) Jean Simmons, Guy Madison **Mohawk** (Color) Scott Brady, Rita Gam **The Proud Ones** (CS-DC) Jeff Hunter, Virginia Mayo **The Sixth Of June** (CS-DC) Robert Taylor, Dana Wynter	**Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Reagrave, Dirk Bogarde, Nigel Patrick **Alexander The Great** (Rossen) (CS-TC) Richard Burton, Frederic March, Claire Bloom **Timetable** (Stevens) Mark Stevens, Felicia Farr **The Broken Star** (Bel-Air) Howard Duff, Lita Baron **The Creeping Unknown** (Hinds) Brian Donlevy, Margia Dean	**The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson, Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed **The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden	**The River Changes** (Made in Germany) Rosanna Rory, Horald Moresch **Our Miss Brooks** Eve Arden, Gale Gordon **The Steel Jungle** Perry Lopez, Beverly Garland **Miracle In The Rain** Van Johnson, Jane Wyman **Serenade** (WC) Mario Lanza, Joan Fontaine **Good-bye, My Lady** Walter Brennan, Phil Harris **The Searchers** (VV-TC) John Wayne, Vera Miles	**Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angela Lansbury, Raymond Burr (DCA) **The Three Outlaws** (SS) Neville Brand, Alan Hale (Associated)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

CAPITOL
CAPITOL
THE REVOLT OF MAMIE STOVER
TH
MA

From Here To Eternity

The African Queen

Moulin Rouge

The Caine Mutiny

Guys And Dolls

...AND NOW NEW YORK'S CAPITOL GRABS MAMIE

MAKE YOUR MOVE NOW!

National Release Date May 9th, Backed by 20th's Nationwide Billboard Campaign!

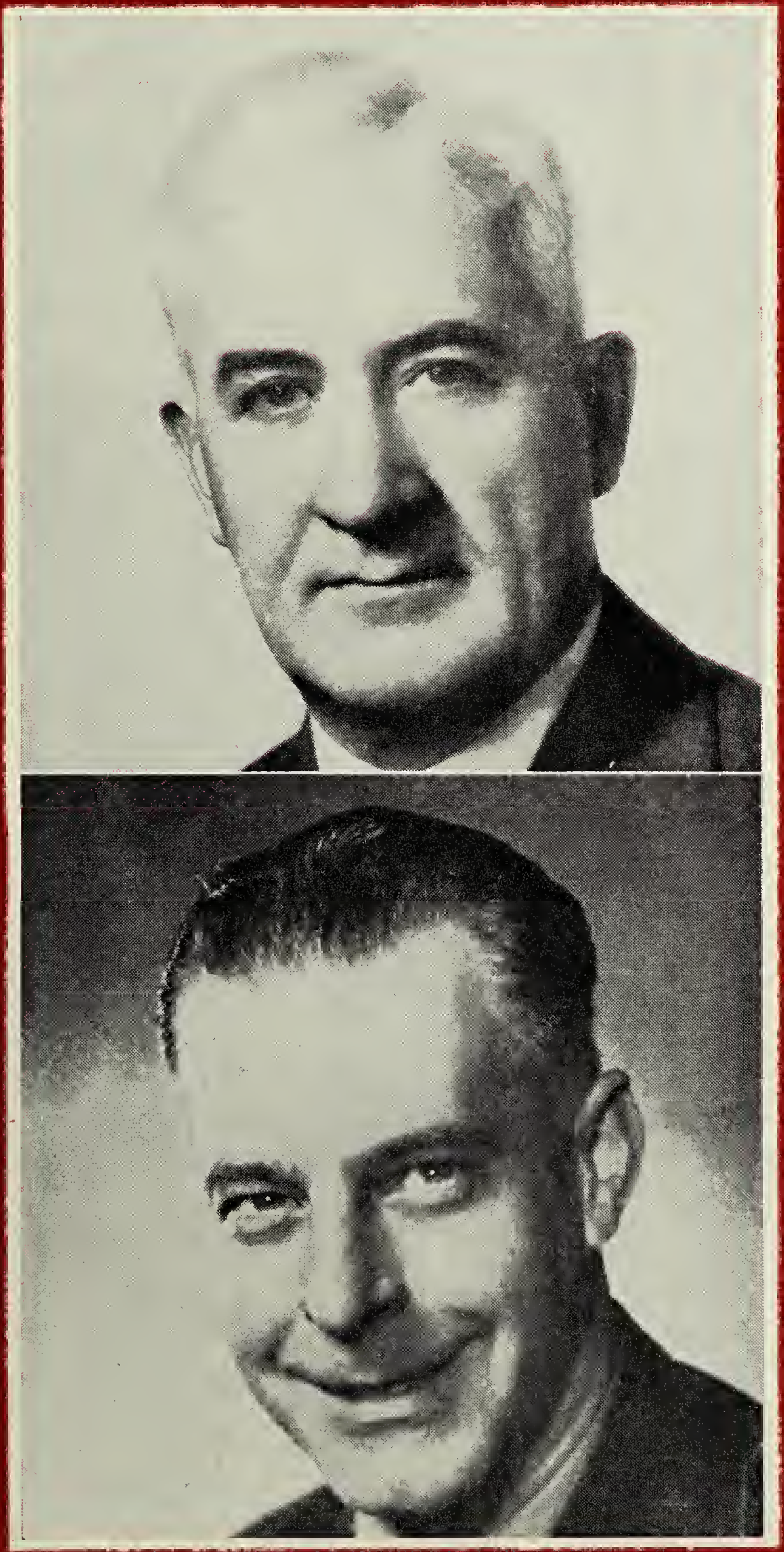
NEXT ATTRACTION

The Revolt of MAMIE STOVER
COLOR by DE LUXE
CINEMASCOPE

MAMIE'S coming soon to all the best houses. The boys and girls will be lining up early to watch this dance-hall queen in action, so get your date in today!

MOTION PICTURE EXHIBITOR

APRIL 18, 1956 VOLUME 55 NUMBER 25
IN TWO SECTIONS • THIS IS SECTION ONE



COMPO Backs New Tax Bill

(page 8)

Additional Films Available For TV

(Servisection)

AND FEATURING: THE SERVISECTION

Harry B. French, top, recently retired as president, Minnesota Amusement Company, and became board chairman. He was succeeded by Charles W. Winchell.

"HEY! GET A LOAD O
WHAT M·G·M's GOT!

"Guys And Dolls" *(Samuel Goldwyn Production — M-G*
release) and M-G-M's "I'll Cry Tomorrow" are America's t
grossing attractions, setting hold-over records everywh
"Forbidden Planet" sensational Coast to Coast. "Meet
In Las Vegas" outstanding nationwide. And now more
Ones from Hit Headquarters.

Grace Kelly

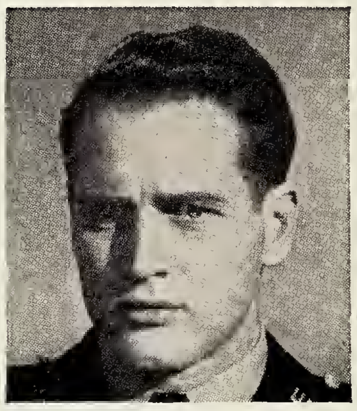
"THE SWAN"

The love story of a princess. Grace Kelly, Alec Guinness, Louis Jourdan and more. The picture that everyone wants to see. A magnificent eye-filling production in Color and CinemaScope.

Leslie Caron

"GABY"

The kind of youthful romance for which movies were born. Leslie Caron, topping her "Lili" performance, John Kerr of the stage's "Tea and Sympathy," Backed by a giant promotion campaign. Color-CinemaScope.



Paul Newman

"THE RACK"

It's got all the drama, the suspense, the power of "The Caine Mutiny." Watch for new star, Paul Newman. Plus great performances by Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin.

Ava Gardner

"BHOWANI
JUNCTION

Just screened at M-G-
Sensational! One of
year's big pictures. A
Gardner gorgeous, Stew
Granger rugged in a dra
of passion and exciteme
Filmed in Pakistan. Co
CinemaScope.

Ernest Borgnine

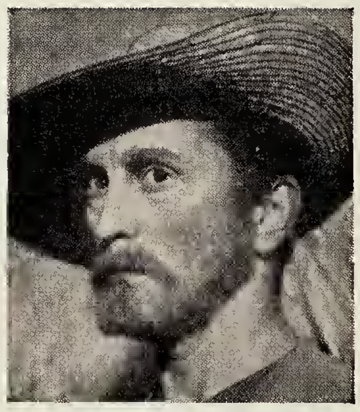
"THE CATERED AFFAIR"

Every audience Preview sensational. Starring Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald. The Academy Award-winning team, star and author of "Marty" Ernest Borgnine and Paddy Chayefsky deliver another wonderful story.

Glenn Ford

"THE FASTEST GUN ALIVE"

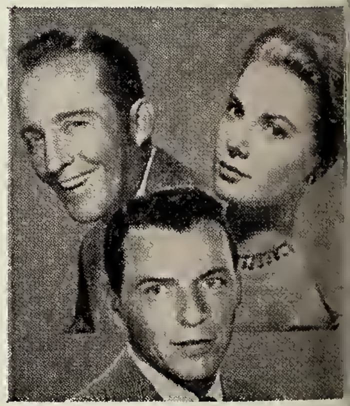
Glenn Ford's powerful performance as a peaceful man who suddenly reveals a hidden skill as a marksman. The startling surprise ending will be kept a secret in promotion. The co-stars: Jeanne Crain, Broderick Crawford, Russ Tamblyn.



Kirk Douglas

"LUST FOR LIFE"

A masterpiece in every sense of the word, filmed in the beauty of its Netherlands background. The story of the tragic, tender, bewildered great painter van Gogh, perfectly portrayed by Kirk Douglas. A brilliant supporting cast. Metrocolor-CinemaScope.



All Star!

"HIGH SOCIETY"

A Big musical enterp
Great love story, C
Porter songs and: B
Crosby, Grace Ke
Frank Sinatra, Cele
Holm, John Lu
Louis Calhern, Sid
Blackmer, Louis A
strong and Band. Co
VistaVision.

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

APRIL 18, 1956
VOLUME 55 NUMBER 25

11 BIG QUESTION MARKS . . . IN SEARCH OF AN ANSWER

THIS IS AN OPEN LETTER to a much admired friend and honest labor leader, Dick Walsh:

To get right to the point, Dick, why isn't the I.A.T.S.E. joining with ALLIED, T.O.A., I.T.O.A., M.P.A. and others, in filing their views, and their analysis of the conditions that are impending in this motion picture industry of ours, with the Senate Small Business Committee?

If 5,000 theatres have closed already, if more continue to close each week, if only seasonal drive-ins are built to replace them and to follow the population exodus to suburbia, what happens to those 5,000 or more "men-in-the-booth"? What happens to the stage hands that, needed or not, are still on the payrolls of some of those theatres? What happens to the cleaners, and to the other front-of-the-house employees who have been unionized? What happens to the occasional musicians?

They are big questions, Dick!

And fair and honest ones!

Doesn't organized theatre labor suffer in its own way, when theatres suffer a drop of from 90,000,000 to 50,000,000 patrons per week, with little or no accompanying drop in gross film costs? Don't jobs drop, too?

Don't less and less motion picture features being made in Hollywood, offset, or completely negate, the flood of cheaper Hollywood-made TV shows?

While you may have taken care of the Hollywood unions with that five-day-workweek, how are the projectionists going to live, from Thanksgiving Day when most drive-ins close, until Easter Sunday when most of them open, if there are less and less roofed theatres for those wintertime "stand by" jobs?

There are a lot of other ramifications to this, Dick, that we know are even more apparent to you than to us. We know you were in Washington when the theatremen presented their case last month, for you very generously came over and said "Hello!" We even suspect that you won't be too far from Washington next month when Senator Humphrey's committee reconvenes.

But, with something happening that is affecting both the quality and quantity of your men's jobs, aren't you going to ask for organized labor's "turn at bat"?

If not . . . why not?

HEY! WHAT'S GOIN' ON?

As 1956 ROLLS through its first quarter, there is a notable lift in theatreman interest and attention when the name of Columbia is mentioned.

While a prominent member of the "Big Eight" for many years, it was normally overshadowed by the volume of "A" features delivered by some of its bigger contemporaries. Of course, Harry Cohn has always had a keen sense of boxoffice, and starting way back in the days of "SUBMARINE" and persisting through "FROM HERE TO ETERNITY," "CAINE MUTINY," and "ON THE WATERFRONT," he has always come through with those one or two big ones each year. And they have been good merchandisers, even though some theatremen class theirs as the toughest sales force in the business. But with the start of 1956, Columbia started to look like World's Champ, and still does!

If you remember the old New York Yankees when everything they did was right, you'll understand the effortless teamwork that seems to radiate from Columbia today.

With most other companies stressing and straining to capture boxoffice attention, and some just sitting back with "egg on their face" and few if any pictures at all, Columbia delivered "PICNIC" that not only is clobbering them in the first-runs but has built a word-of-mouth that is certain to give the subsequents a lift. Then came "THE HARDER THEY FALL" with Bogart, that first-run critics invariably compare to "ON THE WATERFRONT," and another promising sock show. Then there is "AUTUMN LEAVES" with Joan Crawford, that is adult but sock. And, if you are still with us, catch an early screening of "THE EDDY DUCHIN STORY," and we're sure you'll agree it has hit boxoffice business written all over it, and critical raves, too!

We have also seen "JUBAL," a big action packed Technicolor western, and "COCKLESHELL HEROES" with Jose Ferrer, that is off-beat and swell. And over the horizon we keep hearing about "SOLID GOLD CADILLAC" as the show to watch.

Then, again seeming to prove that all of this is no accident, Columbia is currently advertising their ownership of "ANDERSONVILLE" and "THE LAST HURRAH" that happen to be two of the "best ten" books of the year.

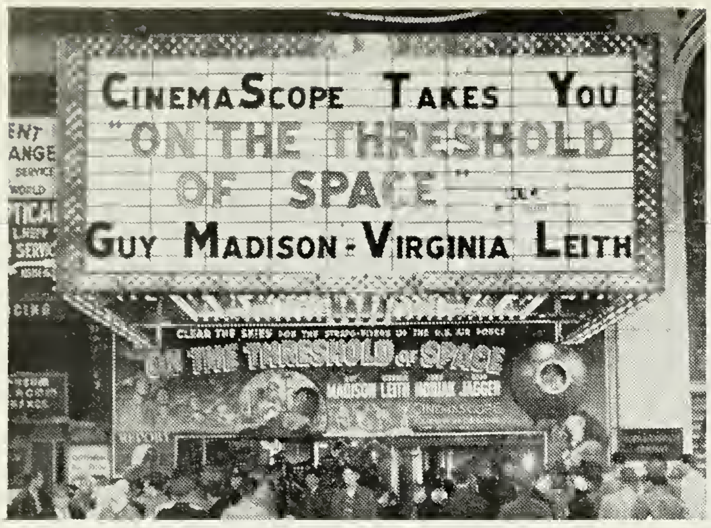
So, what are you going to do with an outfit like this? With most other companies doing it the hard way, Columbia seems to be out to bust the fences with hit after hit.

Could a new leader be taking over?

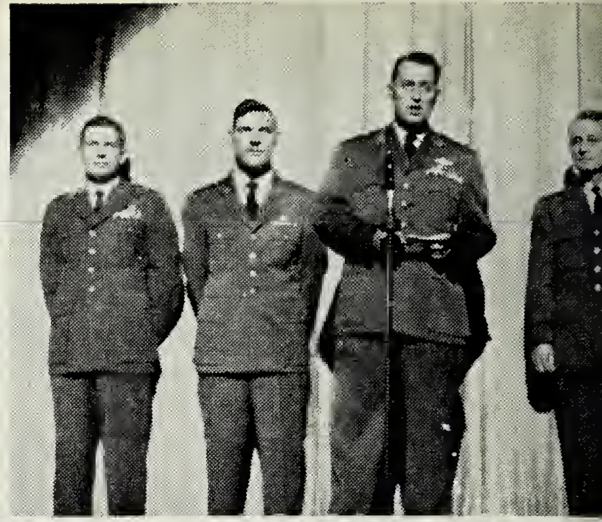
Theatremen aren't missing a bit of it!

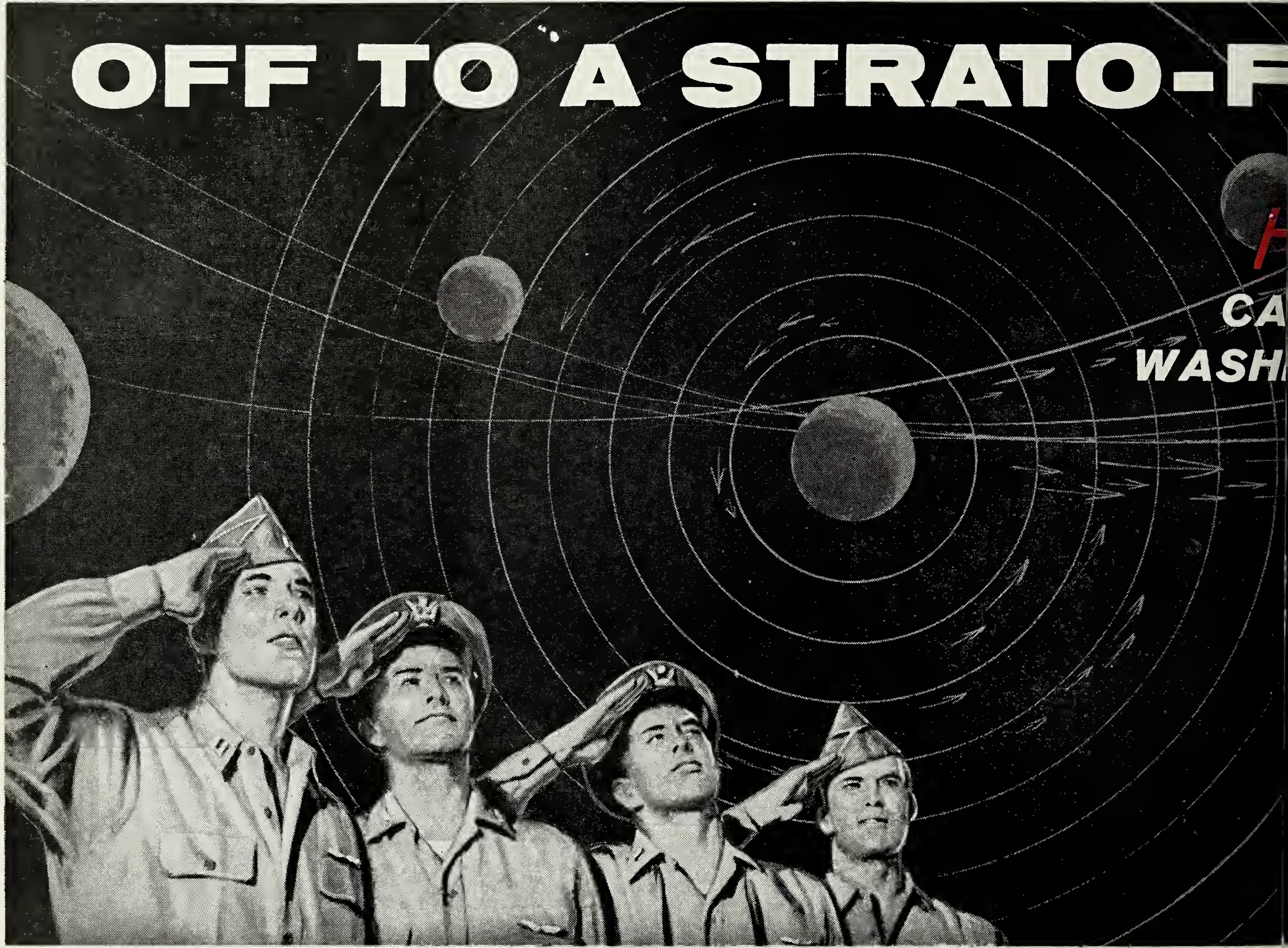
Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.


CinemaScope Takes You
"On the Threshold of Space"
Guy Madison - Virginia Leith
ON THE THRESHOLD of SPACE
MADISON LEITH HODIAK JAGGER

IS JUST 17 MILES FROM YOUR HOME...
STRAIGHT UP!
ON T




OFF TO A STRATO-F
H
CA
WASH

20th CENTURY-FOX presents

ON THE THRESHO

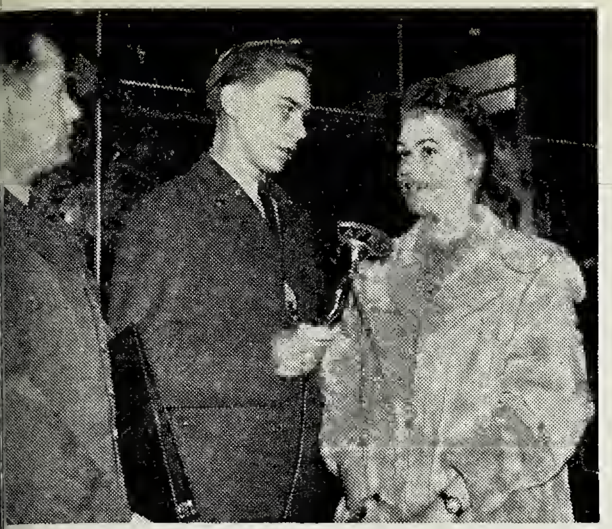
starring

GUY MADISON · VIRGINIA LEITH · JOHN HODIAK · DEAN JAGGER

Produced by WILLIAM BLOOM · Associate Producer BARBARA McLEAN · Directed by ROBERT D. W

ARMED FORC
RADIO SERVICE

U.S. AIR FORCE



T UP!
BAIL OUT AT 100,000 FEET!
ON THRESHOLD SPACE

ING START!

DLINE-HOT! *thanks to*
NIA HELICOPTER PREVIEW!
N INVITATIONAL SHOWING!
WEST COAST SATURATION!
ALA NEW YORK PREMIERE!
and coming up next:
EW ENGLAND SATURATION!
RAL DIVISION SATURATION!

BOOK IT NOW!

It comes backed with 20th's area-TV marketing technique!

LAUNCH IT WITH OFFICIAL U.S. AIR FORCE SUPPORT!

Make your opening a festive, important event with the co-operation of the USAF base or recruiting station nearest you (see list in Press Book). Directive has alerted all installations to aid playdates. Arrange for

PARADES
BANDS
DISPLAYS
RADIO
TOP-ECHELON PERSONNEL
INFORMATION BOOTHS
INTERVIEWS
CIVIC PROCLAMATIONS
CEREMONIES

OF SPACE

Written by
W CELBERG and FRANCIS COCKRELL
CINEMASCOPE
COLOR by DE LUXE

R THE SKIES FOR THE STRATO-FLYERS OF THE U.S. AIR FORCE
HE THRESHOLD OF SPACE
GUY MADISON
VIRGINIA LEITH
JOHN HODIAK
DEAN JAGGER
CINEMASCOPE

Box-office Altitude Unlimited!

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

President Milton Rackmil foresees Decca improvement in earnings at stockholders meet (page 15).

Deaths

Mrs. Adolph Zukor dies (page 9).

Distribution

Allied Artists domestic gross rises, reflecting better films, president Steve Broidy says (page 7).

20th-Fox district meetings set long range plans (page 14).

Exhibition

Michigan Allied elects Milton London as president (page 9).

Financial

Trans-Lux Circuit net declines due to product shortage (page 8).

International

Continental Distributing, Inc., adds new sales post, sets $1,000,000 budget for acquisition of European product (page 24).

Legal

"Mom And Dad" wins New York censor battle but court dodges constitutional issue (page 10).

Legislative

COMPO decides to throw full weight behind new tax bill (page 8).

Mel Konecoff

"Ten Commandments" promotion plans occupy Paramount's attention; Eric Johnston discusses the industry at home and abroad; Walter Reade, Jr., discusses conditions prior to European trip (pages 6 and 23).

INDEX

Volume 55, Number 25 April 18, 1956

Section One

Editorial 3
New York By Mel Konecoff 6
Showmanship Sweepstakes 18
This Was The Week When 23
The International Scene 24
News Of The Territories 25

Section Two

The Servisection ....SS-1—SS-16

Feature Reviews on: "The Atomic Man" (Allied Artists); "The Come On" (Allied Artists); "King Of The Coral Sea" (Allied Artists); "World Without End" (Allied Artists); "Blonde Bait" (Associated); "The Last 10 Days" (Columbia); "The Rack" (MGM); "The Swan" (MGM); "The Scarlet Hour" (Paramount); "The Way Out" (RKO); "Jaguar" (Republic); "Stranger At My Door" (Republic); "Emergency Hospital" (UA); "Outside The Law" (U-I); "Touch And Go" (U-I); "The Animal World" (Warners); "Tiger's Claw" (Realart); "Treasure Of Bengal" (Bell); "Code Of The Underworld" (M.C. Pictures), "Swamp Women" (Woolner Brothers).

AND FEATURING THE THIRD QUARTERLY SUPPLEMENT TO THE CHECK LIST OF MOTION PICTURES IN TV CHANNELS.

In preparation for the Variety Clubs International convention to be held in New York May 9-12 with Tent 35 the host, these Broadway showmen recently met with convention chairman Martin LeVine, center, and donated tickets for use by visiting barkers. From left to right are Robert Shapiro, Paramount; Harry Greenman, Capitol; Larry Morris, Criterion; Levine; Russell Downing, Radio City Music Hall; and Jim Bruno, Loew's State.

BROADWAY GROSSES

(As of this Monday)

"Flannel Suit" Sharp

New York—All Broadway first-runs showed a dip in grosses with the exception of the Roxy, where the only newcomer, 20th-Fox's "Man In The Gray Flannel Suit," was off to a fast start.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Anything Goes" (Paramount). Paramount dropped to $27,000 on the fourth week.

"The Man In The Gray Flannel Suit" (20th-Fox). Roxy, with new ice show on stage, reported $66,306 for Friday through Sunday, with the opening week anticipated at $105,000.

"Serenade" (Warners). Radio City Music Hall, with stage show, hit $91,000 for Thursday through Sunday, and the fourth week expected to tally $140,000.

"The Conqueror" (RKO). Criterion claimed the third week would reach $35,000.

"Alexander The Great" (UA). Capitol dropped to $40,000 for the third week.

"On The Threshold Of Space" (20th-Fox). Globe expected the third week to total $7,500.

"Patterns" (UA). Mayfair was off to a $9,200 third week.

"Meet Me In Las Vegas" (MGM). Astor dropped to $18,000 for the fifth week.

"The Man Who Never Was" (20th-Fox). Victoria was down to $15,000 on the second week.

"Miracle In The Rain" (Warners). Loew's State dropped to $12,000 for the third week.

NEW YORK

By Mel Konecoff

IT'S THE MOST: Top brass of Paramount Pictures broke bread with trade press representatives in ye executive dining room the other noon with the topic of the day being "The Ten Commandments." Jerry Pickman, vice-president in charge of advertising and publicity, guided the discussion, labeling the C. B. DeMille epic "the most ambitious undertaking of the industry to date."

Konecoff

He introduced Maxwell Hamilton, former newsman and writer, who has been named coordinator of the world-wide promotion program on the film and who has mapped out a program that is calculated to reach every "reachable" man, woman, and child in the free world and to get them to see the film at least once.

The campaign, an all-inclusive one, is calculated not only to pay off when the film bows late in November in a few key situations but also is to carry over several years or at least into 1958. Hamilton saw most of the film and was so overwhelmed that he hasn't quite recovered. He emphasized that the film had something to offer everyone regardless of age, sex, or religion.

There is no promotional budget set, but rather the company will go along on an "as needed basis."

Adolph Zukor, chairman of the board, sat in and opined that the film really belonged to the industry and not just to Paramount or C. B. DeMille. He claimed that when it is exhibited everyone will be proud to be a part of the industry that made it.

Others present included George Weltner, Paul Raiburn, Charles Boasberg, Gordon Lighthouse, and Eugene Zukor.

GLAD TO SEE YA: Eric Johnston, MPAA president and traveler of note, returned last week after a six-week trip in and about Southeast Asia and a few quickie stops in Europe, and he had this to say among other things.

There is a feeling of optimism in the air as far as distributors are concerned, with domestic business up over the same period last year. . . . He will discuss industry sponsorship of Academy Award TV showings when next he is on the coast. . . . The distributors will appear before the Senate Small Business Committee in May with answers and appropriate statements. . . . The meeting to discuss changes in the Production Code has been delayed but it will be held.

At present, the industry is grossing 24 to 25 millions in the Southeast Asia territory, and he felt that this could either be doubled in the next five years or halved, depending on political developments and business efforts. . . . It is an area of strong possibilities with one-third the world's population concentrated. . . . After meeting with officials, he thinks there is a better understanding on the India censorship problem on both sides. . . . He recommended the establishment of permanent offices in the area as well

(Continued on page 23)

Allied Artists Domestic Gross Skyrockets

39-Week Gross Earnings Top Entire Previous Year Figure; Broidy Sees Bright Future For Company And Exhibitors

New York—Allied Artists' domestic gross for the 39 weeks ended last March 31 was greater than the 52-week gross for the entire fiscal year ended last June 30, Steve Broidy, the company's president, announced last week at a press conference in the company's home office.

Broidy

Broidy attended the AA three-day national sales meeting in Chicago. For the 39 weeks ending March 31, Allied Artists' domestic gross was $8,663,000, Broidy revealed, and for the preceding full fiscal year the gross was $8,615,000. Broidy said that Allied Artists "faces its brightest future" and pointed to the fact that William Wyler, John Houston, and Billy Wilder already are working, or soon will be in production, for Allied Artists.

Wyler currently is editing "Friendly Persuasion," starring Gary Cooper and Dorothy McGuire, for release later this year. John Huston will put Herman Melville's "Typee" before the cameras next July in Tahiti, with Gregory Peck in the starring role, and Billy Wilder will produce and direct "Ariane," starring Gary Cooper and Audrey Hepburn, in France next August.

Allied Artists' overseas shooting program will start later this month in Paris, Broidy said, with Gina Lollobrigida and Anthony Quinn co-starring in "Notre Dame Of Paris." In addition, "Underworld, U.S.A." will go before the cameras in September, if Humphrey Bogart is available at that time.

Broidy said that the high quality and quantity of production available from the entire motion picture industry starting in June will carry the industry right through to next summer, and Allied Artists expects to play an important part in supplying outstanding boxoffice attractions, starting with "Crime In The Streets" and "The First Texan." Broidy pointed to such recent and current releases as "Wichita," "Phenix City Story," "At Gunpoint," and "Invasion Of The Body Snatchers" as examples of "upgrading of the company's product as promised last May."

Broidy denied that there have been meetings with other studios in connection with a merger. He said that AA discussed with RKO the possibility of combined use of RKO's overseas distribution facilities which Allied Artists does not possess. Questioned about selling future motion pictures to television, Broidy stated that "time will tell if it is advisable to sell more pictures to TV" and said that his company had "no fixed policy not to sell."

Broidy also said that Allied Artists is being "indiscriminately" included in industry anti-trust legislation and blamed attorneys rather than exhibitors for this state of affairs. He said that Allied Artists was being dropped out of the suits en route to court, but that it was costing the company "needless legal fees that could very well be used instead for the production of additional pictures which the industry needs so badly.

"We have made lots of promises to our exhibitor friends and lots of promises have been made to us," Broidy stated. "As our distribution results develop, our production department under executive producer Walter Mirisch stands ready to continue to supply more and better pictures for the public and the theatres of the nation."

24 TOA, Allied Units Support Joint Proposals

WASHINGTON—The Justice Department, according to a spokesman last fortnight, has received copies of some 24 resolutions passed by the individual units of Theatre Owners of America and the Allied States Association supporting the stand of the two exhibitor groups in favor of the arbitration of film rentals and the entry of the divorced circuits into production. Some of the resolutions, it was understood, endorse only the proposal in favor of circuit production, while the bulk support both proposals.

Variety Convention Notes

New York—Variety Clubs International convention headquarters have been advised that Tent 39, Las Vegas, Nev., will attend the Waldorf-Astoria Hotel conclave in force as well as in style. A chartered private plane will bring in at least 48 barkers, with all kinds of costumes and other pertinent paraphanalia. Convention chairman Martin Levine was so pleased with the news that he wired an orchid to Dorothy Smith, Tent 39 secretary, in appreciation for getting her reservations in early.

On May 9, the first day of the three-day convention, Levine announced that Pat Brady, chief barker, Variety Club of Ireland, will arrive, heading the first Irish delegation to attend a Variety International meet. Brady will make the event a memorable one by presenting each chief barker with an Irish Poplin Tie, which will have the heart of Variety embroidered on it as a decoration.

Brown Upped At Formosa

New York—Samuel Goldwyn, Jr., last week announced the appointment of Richard C. Brown as a vice-president of Formosa Productions. Brown, who has been assistant to the producer for the past two years, will continue to handle story and talent for Formosa.

"Oscar" On TV Poses Problem For Seaton

New York—The elimination of telecasts of the Academy Award Oscar nominations for reasons of cost might result from a proposal that the 10 producer-distributor companies sponsor the TV event, it was indicated last week by Academy president George Seaton, who said that such a recommendation may be made to the board of directors at its forthcoming meeting. Seaton stated that it costs approximately $800,000 to telecast both the nominations and the Oscar presentations programs over NBC, the tab for which has been picked up by the Oldsmobile Division of General Motors in the past.

It was further disclosed by Seaton that the Academy, hoping for the sponsorship of the majors, had already extended an invitation to them to do so, but that he had not been advised whether the response had been favorable or otherwise. If the proposal to eliminate the nominations telecasts should be adopted by the board, Seaton said, the sponsors' cost of the Oscar show would be reduced to about $400,000, with the cost to each no more than that of a full page of advertising in Life magazine.

The Academy head announced that he will meet with Eric Johnston, president, Motion Picture Association of America, and the company presidents early next month to outline the advantages to them of sponsoring the Oscar program. With industry sponsorship, he pointed out, the time slot for the telecast could be arranged for an evening which would not conflict with theatre business, acknowledging that the Academy has received numerous complaints about the telecasts of the 1955 nominations on a Saturday evening and the presentations on a Wednesday.

Floating Cinerama Doubtful

Washington—The United States Information Agency's project for a floating Cinerama theatre to be sent abroad suffered a setback last week when the House Appropriations Subcommittee headed by Representative Rooney (D., N. Y.) vetoed the Agency's request for $3,790,000 to finance the project. The USIA had asked for federal funds to recondition an aircraft carrier and equip it to show Cinerama product in important foreign ports as a means of selling foreign audiences on America. It was estimated that some 2,000 persons could be accommodated at one time for a flight deck showing, and it was planned that other exhibits would be shown in other parts of the vessel.

On April 20, the matter will be reviewed by the full House Appropriations Committee, and should the House sustain the Subcommittee's action, it was indicated the USIA officials would take their fight for the project to the Senate. The Agency views the Cinerama project as a key part of the expansion of government overseas information service.

COMPO Throws Full Weight Behind Bill Exempting $1 Fees From Tax

New York—Expressing the belief that Representative Cecil King's tax bill, H.R. 9875, has the best chance of adoption both by Congress and the Administration, COMPO announced last week that the tax campaign steering committee was throwing its full support behind the King measure.

H.R. 9875 is "A Bill to amend the Internal Revenue Code of 1954 to provide that the tax on admissions shall apply only with respect to that portion of the amount paid for any admission which is in excess of $1."

Copies of the bill are being sent to all members of COMPO tax campaign committees with the request that they write their Congressmen at once, urging them to support H.R. 9875 and to urge their colleagues on the House Ways and Means Committee to do likewise.

Robert J. O'Donnell, national chairman, COMPO's tax campaign committee, in a letter being sent with the reprint of the bill, says, "Since the $1 exemption applies to all admissions, we believe the bill is fair to motion picture theatres charging higher admissions. In addition to that, the exemption should enlist the support of legitimate theatres, sports interests, and other enterprises that have admission charges over a dollar.

"We intend to urge the House Ways and Means Committee to hold hearings on this measure as soon as possible and to pass it on without delay for consideration by the full House. Accordingly, we urge that you write your Congressman at once, asking him to support H.R. 9875 and to urge his colleagues on the House Ways and Means Committee to support it."

RKO Circuit Net Rises

New York—Net income for RKO Theatres after special items was $1,772,500 in 1955, compared with $1,058,300 in the preceding year, according to the circuit's annual report to stockholders last week.

In 1955, income was $31,355,300; in 1954, it was $32,614,800. The decline was blamed on product shortage and the operation of fewer theatres, offset to some degree by reduction in expenses. The report further disclosed that the circuit has considered the acquisition of drive-ins, and that it had 83 houses at the end of last year, 78 operated by the circuit.

Extension of the existing employment contract of Sol Schwartz, president, was announced by the report, with the information that he will continue as chief executive officer of the theatre end of the business after diversification of the company through the acquisition of the Cleveland Arcade Company.

Handel Heads IFE Publicity

New York—Charles Handel has been appointed publicity manager, IFE Releasing Corporation, it was announced by Seymour Poe, executive vice-president of the company. Handel formerly was newspaper and syndicate contact for United Artists, where he spent seven years.

TOA Leaders To Talk At International Meets

NEW YORK—New moves to establish closer relations between American theatremen and exhibitor organizations overseas in order to solve common problems and advance their interests were disclosed last fortnight when it was learned that a trio of Theatre Owners of America executives will attend forthcoming directors' meetings abroad of the Union Internationale de l'Exploitation Cinematographique and the Cinematograph Exhibitors Association of England. The TOA leaders are Myron Blank, president; E. D. Martin, board chairman; and Walter Reade, Jr., a past president.

Blank will address the UIEC board meeting, headed by Commander Italo Gemini, early in May at Paris. He has been invited also to address the CEA board following the Paris meeting. Martin and Reade will attend the board meetings of the exhibitor associations as observers. The TOA joined the UIEC last year, and it was disclosed by Reade, before his departure for Europe, that TOA has been exchanging information on film rentals charged outside the U. S., as well as government regulation of film rentals, with the foreign groups.

Hayworth, Columbia Settle

Hollywood—A two picture deal under which Rita Hayworth will appear in "Pal Joey" and "Fire Down Below" for Columbia settled the star's legal controversies with the film company, according to her attorney, Bartley Crum, last week. Miss Hayworth lost in the litigation she brought against Columbia seeking $75,000 damages for breach of contract regarding the lensing of "Joseph And His Brethren" when the court ruled last month that she "repudiated" her contract "without justification." The decision enabled Columbia to press a counter-action for $150,000 against the star.

Product Lack Brings Trans-Lux Net Down

New York—A net profit of $143,878 for the year ended Dec. 31 last was disclosed last week in the annual report of the Trans-Lux Corporation and its wholly owned subsidiaries, according to Percival E. Furber, president and board chairman, who also announced that the company will hold its annual stockholder meeting here on April 26 to elect a board of 11 directors.

The Trans-Lux net was arrived at after providing for income taxes of $52,603 and after a reserve for amortization depreciation amounting to $101,073. The net for the last fiscal year compares with a figure of $184,878 in the preceding one, after paying taxes of $51,670 and after a reserve for amortization and depreciation amount-to $82,998.

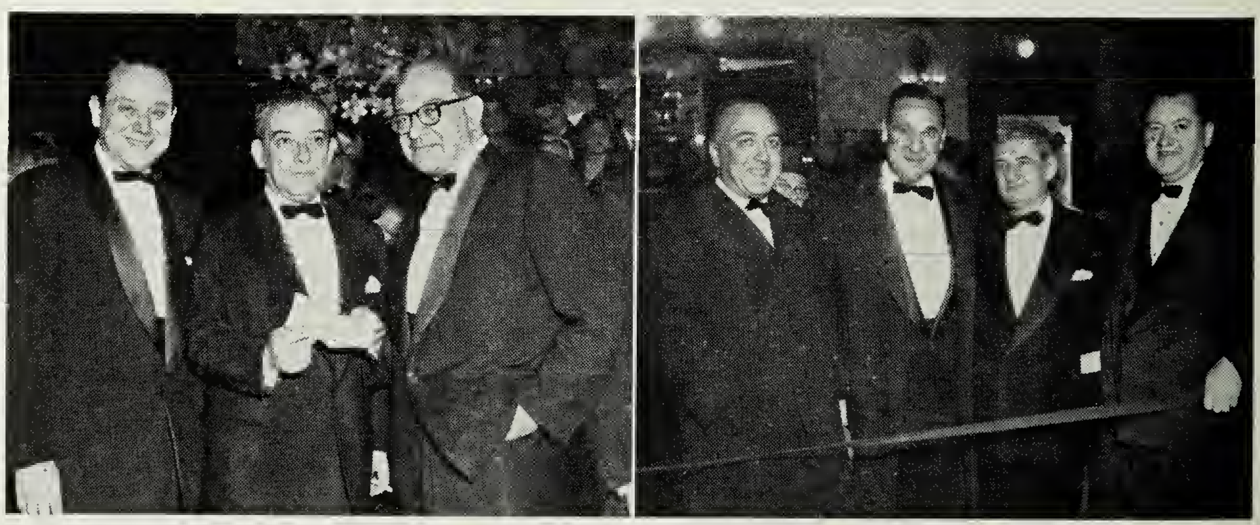
It was Furber's contention that theatre business last year reflected a stortage of major product, showing a downward trend, with the result that Trans-Lux has decided to acquire Western Hemisphere distribution rights to independent productions from the domestic and foreign markets.

Nominated for directors are Chester Bland, Harry Brandt, Richard Brandt, Robert Daine, Motion Picture Exhibitor publisher Jay Emanuel, Furber, Aquila Giles, Edison Rice, Jacob Starr, Ralph Wiener, and Milton C. Weisman. It was reported also that Furber, in his executive capacities, received remuneration in 1955 aggregating $31,430, and that total remuneration to the directors and officers as a group tallied $142,210.

Stratford Firm Bows

New York—The John G. Stratford Film Corporation, a newly organized motion picture producing and distributing company, including services for other agencies of the motion picture and television industry, announced the opening of the firm's central offices in the Steinway Building, at 113 West 57th Street.

Besides its own entirely new productions and a variety of co-production services employing the Stratford producing staff, Stratford Film Corporation is prepared to serve other commercial and artistic agencies with basic production sequences, completed short subjects, television packaging and still photographs.



The recent Capitol, New York, premiere of United Artists' "Alexander The Great" raised $25,000 for B'nai B'rith. Seen are UA vice-president Max E. Youngstein presenting the check to Sydney Hillenbrand, as Martin Levine, co-chairman, B'nai B'rith premiere committee, looks on; along with UA president Arthur B. Krim; general sales manager James R. Velde; Capitol manager Harry Greenman; and UA distribution vice-president William J. Heineman.

Michigan Allied Names London As President

DETROIT—Milton London, Detroit, was elected president, Allied Theatres of Michigan, at the organization's 37th annual convention last fortnight. Other officers named include Alden Smith, vice-president; William Wetsman, treasurer; and Bernard J. Kilbride, Jr., secretary. The advisory board consists of Sam Barrett, Carl Buermele, Clive Waxman, William Clark, Floyd Chrysler, and Lou Mitchel.

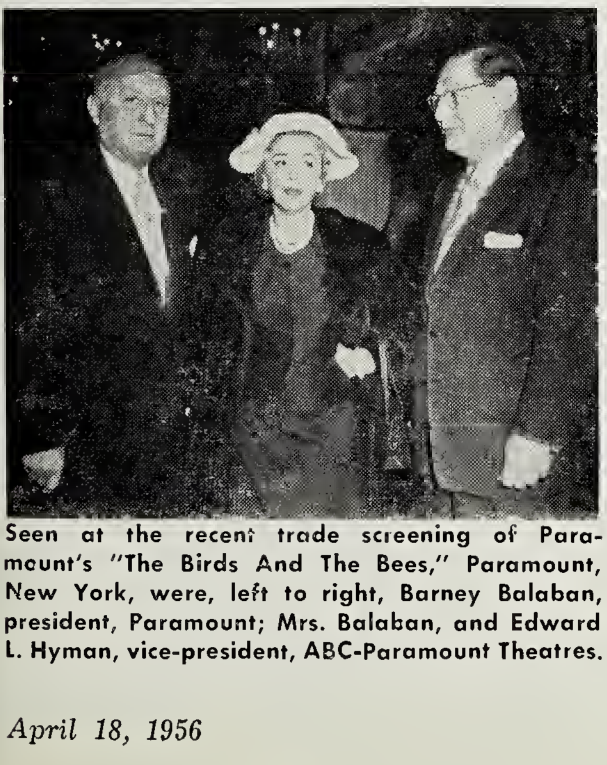
Elected to the new board of directors were Smith, Wetsman, Irving Belinsky, Emmett Roche, Kilbride, Adolph Goldberg, Frank Forman, Mrs. D. Cassidy, Walter Fisher, William Rice, Frank Spang, London, Harold Sharpley, and Martin Newman. Addresses were delivered at the closing session by Joseph J. Lee, 20th-Fox branch manager, whose talk dealt primarily with the CinemaScope 55 process, and by Mike Simons, MGM customer relations head, who discussed exhibition in general and predicted new theatre construction in the future surpassing in size anything now existing.

Support of the industry campaign to eliminate the Federal admissions excise tax was pledged in a resolution by the convention, following an appeal from Harold Brown, local chairman, campaign committee. Concern of Michigan exhibitors over the financial situation of the film trucking service was discussed with corporation officers of the service, and a resolution was adopted for a committee to meet with the company. The sessions were concluded with a dinner in the Elmwood Casino, Windsor, at which Hildegarde entertained the delegates to the convention festivities.

Mrs. Zukor Mourned

NEW YORK—Funeral services for Mrs. Adolph Zukor, 80, who died in Doctors Hospital following a long illness, were held last week in the Frank E. Campbell Funeral Parlor. Interment was in the Mt. Hope Cemetery, Westchester, N. Y.

Mrs. Zukor, wife of the Paramount founder and board chairman, was well-known in the industry, having accompanied her husband on business travels over the years. Surviving, in addition to Zukor, are a son, Eugene, two daughters, and a number of grandchildren and great grandchildren.



Seen at the recent trade screening of Paramount's "The Birds And The Bees," Paramount, New York, were, left to right, Barney Balaban, president, Paramount; Mrs. Balaban, and Edward L. Hyman, vice-president, ABC-Paramount Theatres.

Humphrey To Decide On Exhib Poll In Wake Of Intra-Industry Hassle

WASHINGTON—The squabble within exhibition ranks about polling theatremen throughout the country on some of the industry issues discussed at the beginning of the Senate Small Business subcommittee hearings last month was to be considered last week by subcommittee chairman Senator Hubert Humphrey (D., Minn.) when he returned to the capital after an Easter recess.

Theatre Owners of America, through a letter from president Myron N. Blank to Humphrey, seconded the oral proposal made at the hearings by Harry Brandt, ITOA president, that the subcommittee conduct a survey by sending questionnaires to exhibitors to determine their views on how to solve some of the problems under consideration, such as the arbitration of film rentals and the entry of the divorced circuits into production. However, Abram F. Myers, Allied States Association board chairman and general counsel, said that his exhibition associations consider such a poll a waste of time and will not participate in the recommendation.

Jack Flynn, subcommittee general counsel, prepared a memorandum setting forth both positions. He said that no date would be set for hearing the response of the distributors to the charges leveled against them by exhibition until Humphrey had been consulted and his engagement calendar examined.

Bill MacDonald, assistant national director, Savings Bond Division, U. S. Treasury Department, recently presented Jeff Chandler, U-I star, with a silver medal for having appeared in a theatrical and TV trailer commemorating the 15th anniversary of the Series E Savings Bonds.

Walsh To Be Honored

NEW YORK—Richard F. Walsh, IATSE international head, will be honored at a banquet on May 5 given by New York District 10 in the St. George Hotel, Brooklyn, it was announced last week by district chairman Thomas Murtha. The occasion will honor Walsh for his election to the executive committee, AFL-CIO.

Other guests of honor slated to attend the banquet include Russell Downing, managing director, Radio City Music Hall, and Deputy Commissioner Charles W. Halloran, New York State Department of Labor.

"Citizen" Into Key Art Spots

NEW YORK—The amount of business brought in by "Citizen Kane" at the 55th Street Playhouse has prompted RKO to re-release the Orson Welles production for extended runs exclusively in leading art situations in key cities, it was reported last week by Walter Branson, vice-president in charge of world-wide distribution. The film set a new grossing high for the theatre's 28-year existence during the opening week.

A special advertising and publicity kit has been created for the new dates, in addition to a recently completed new trailer.

nd the
TECHNICOLOR
REGINALD GARDINER

Figured with birds and bees, the ladies' blouse modeled above by Mae Bagwell, Paramount home office production department, is object of a tieup on "The Birds And The Bees" among Paramount, Dial Soap, and Mitzi Gaynor.

Columbia, MGM Invest Abroad

NEW YORK—Columbia and MGM are jointly investing $3 million in four independent productions to be filmed in Great Britain in the next 12 months by producer Herbert Wilcox, who, in announcing the arrangement, stated that it is a "tangible demonstration that British films are wanted in this market." Three of the pictures, for MGM, will be in wide screen and Perspecta sound, with joint financing, while the one Columbia picture, also in wide screen, will be financed entirely by that studio.

The four productions will be lensed under the signature of Wilcox's Everest Films and Imperadio Pictures. For MGM, Wilcox said he would produce "Eastern Approaches," "The Battle," and a third property yet to be decided; for Columbia, a picture with a $1 million budget. For the British industry, Wilcox said, the program will be a "shot in the arm" at a time when there is a credit squeeze in force.

"Popeye" To TV

NEW YORK—Over 200 Popeye cartoon subjects, 168 of them in color, have been purchased from Paramount and King Features Syndicate for $2,400,000 by PRM, Inc., represented by Eliot Hayman, Associated Artists Productions president, it was learned last week. Allied Artists and NBC were negotiating with Paramount and King Features for the subjects, which were held back when Paramount sold its short subjects backlog last year to the UM and M TV Corporation because of the King stake in the series.

Alexander Mackendrick, director, British Academy Award winning film, "The Ladykillers," starring Alec Guinness, is seen conferring recently with Frank Kassler, president, Continental Distributing, Inc., which is releasing the picture in this country. The film had its American premiere at the Sutton for the benefit of Union Settlement.

Goldenson-Hyman Set On 10 Point Program

New York—The 10-Point Program, submitted by Leonard H. Goldenson and Edward L. Hyman to the trade press last January as recommended ways and means to eliminate some of the industry's major problems, is proceeding on schedule and gathering momentum all the time, it was reported by them recently.

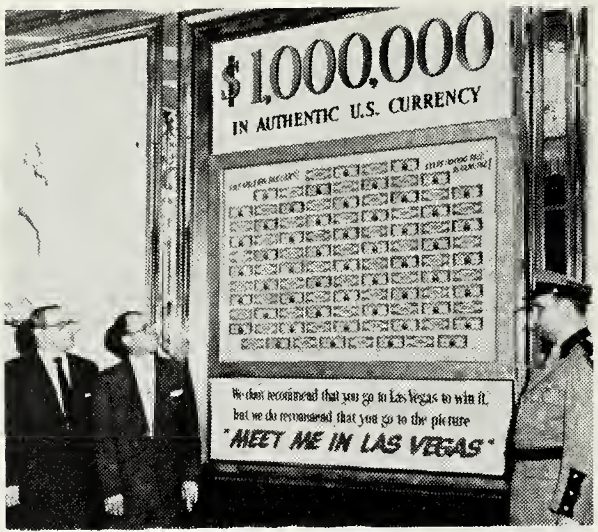
Goldenson and Hyman emphasized that while their program was given wide publicity and received the highest praise and acceptance from all segments of the industry, the most important phase came into being immediately after its publication. Between them they have addressed exhibitor and producer organizations in Boston, Detroit, Chicago, and Los Angeles, explaining the various points in the program and urging cooperation.

With respect to the first point, calling for an orderly distribution of quality product throughout the year, Hyman said, "All of the distributors have agreed to the orderly-distribution plan and I am definitely of the opinion that this coming May and June, normally one of the 'orphan' periods I have decried, will show a substantial improvement in quality product."

Goldenson and Hyman, in turn, have urged all exhibitors to show their cooperation and appreciation to the distributors by conceiving and consummating advertising and exploitation campaigns for this period above and beyond the normal.

Considerable work also has been done on another important point in the program, "better publicity coverage for Hollywood and theatres." Men in the field have been asked to submit information as to the type of stories best calculated to receive coverage in their localities and many have requested a wide variety of material, it was stated. This information is being submitted to producers and distributors and plans are being worked out for dissemination of the stories needed.

Goldenson and Hyman emphasized that with distributors falling in with the orderly distribution plan and the wheels of the industry again turning to showmanship, every person with a stake in the industry must not and cannot cease his efforts


$1,000,000
IN AUTHENTIC U.S. CURRENCY
We don't recommend that you go to Las Vegas to win it,
but we do recommend that you go to the picture
"MEET ME IN LAS VEGAS"

Here it is, $1,000,000 in cold cash, real money, as it was recently displayed at the Astor, New York City, in connection with MGM's "Meet Me In Las Vegas." Seen, left to right, are John Cusack, manager, Astor; Emery Austin, head, MGM's exploitation department; and one of the Burns guards who protect it 24 hours a day.

Warners Readies TV Series

New York—A series of four new 30-minute television film programs, supplementing the "Warner Brothers Presents" series current on ABC-TV, is being readied for immediate production by the television division of Warners, it was announced last week by Jack M. Warner, the executive producer who is the son of Jack L. Warner. Exclusive sales representative for the series is the William Morris Agency, and Warner said that presentation films, together with other material, are available on each series for presentation to prospective sponsors and agencies.

The series includes "Amazon Trader," starring John Sutton, to be lensed in South America in WarnerColor; "Ninety Six, William Street," starring Lee Bowman as an insurance investigator, to be made on the east coast; "Joe McDoakes," starring George O'Hanlon; and "Port Of Call," starring John Ireland as the captain of a cargo and passenger vessel putting into a new port of call in each subject.

U-I Sets 3 Day Sales Strategy Session

New York—Universal Pictures will hold a three-day mid-year sales executives conference of its home office sales cabinet and district sales managers at the Essex House, here, April 19-21, it was announced last week. Charles J. Feldman, vice-president and general sales manager, will preside.

Highlighting the agenda will be the formulation of the company's releasing plans for the summer and fall of 1956.

Alfred E. Daff, U-I executive vice-president who will be enroute from Hollywood to New York, will attend the opening day sessions.

The home office executives participating besides Feldman will be Ray Moon, assistant general sales manager; P. T. Dana eastern sales manager; F. J. A. McCarthy southern and Canadian sales manager· Foster M. Blake, western sales manager; James J. Jordan, circuit sales manager; Irving Sochin, short subjects sales manager; Harry Fellerman, sales head of the U-I special fines division, and district managers James V. Frew, Atlanta; P. F. Rosian, Cleveland; Joseph Gins, Boston· Manie M. Gottlieb, Chicago; Lester Zucker, Kansas City; Barney Rose, San Francisco; and Henry H. Martin, Dallas.

RKO Re-releases "King Kong"

New York—Because of the remarkable draw of "King Kong" when it was shown on TV recently, RKO will re-release the film in June, it was announced last week by Walter Branson, vice-president in charge of world-wide distribution. The RKO production has been seen on two TV stations, WOR-TV here, and WHBQ, Memphis. There will be no more TV showings of "King Kong," it was stated.

A special campaign is being prepared now to launch the release of the science-fiction thriller, Branson said, which will be coupled with "I Walked With A Zombie."

'Mom And Dad' Wins Censor Battle; Constitutional Question Is Dodged

Albany—The Supreme Court's Appellate Division, without deciding the constitutional status of the New York film censoring statute, last fortnight ordered the Board of Regents to license Hallmark Productions' "Mom And Dad," distributed by Capitol Enterprises, which had appealed the Regents' denial of a license on the grounds that a human birth sequence in the film is indecent. The ruling was in the form of a memorandum decision, signed by five justices.

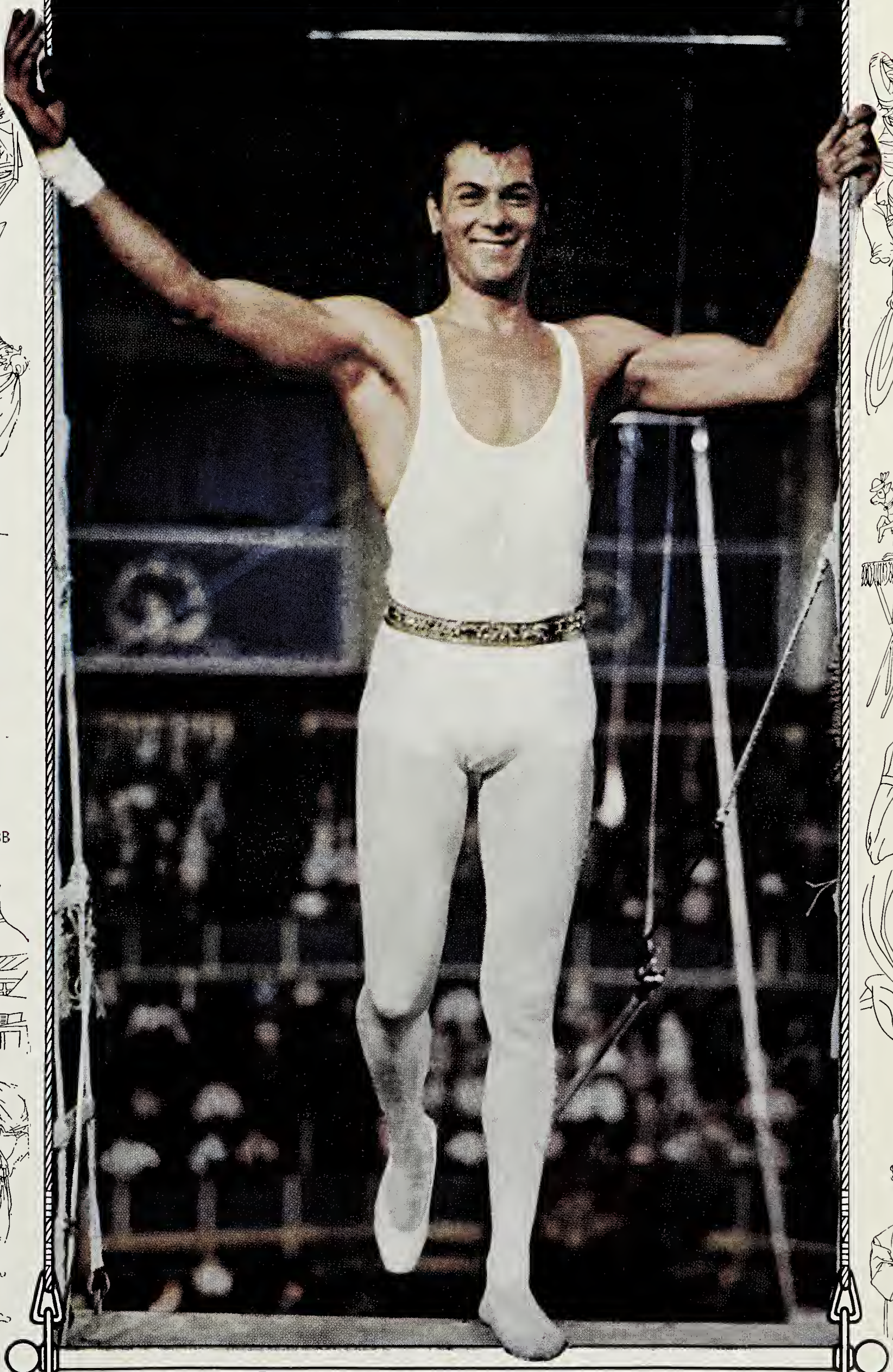
The opinion of the jurists, having viewed the film, was that the birth sequence "is a biological demonstration, scientific in level and tone. The Education Law requires the division to license a film unless it is 'obscene, indecent, immoral, inhuman, sacrilegious.' The license was refused here on the ground this sequence, which constitutes a small part of a long narrative, is indecent." The Capitol petition, the jurists further noted, denies that the film is indecent, but "would stipulate" that it is "worse than it is" in order to reach "the ultimate constitutional issue." The court, it was stated, was not obliged to accept that conclusion because no constitutional issue was raised. "In deciding this case," the memorandum announced, "we exercise our own independent judgment as to the film and the validity of the refusal to license it."

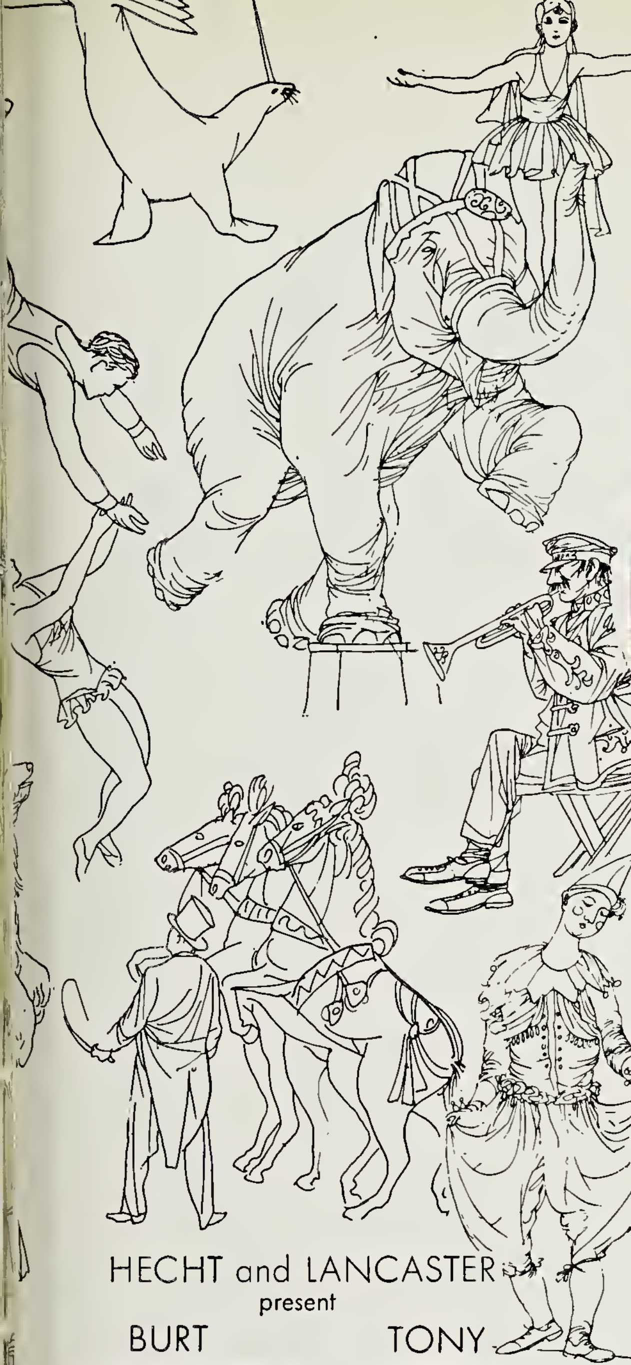
The court referred to the brief of Capitol attorney Ephraim London, New York, which conceded for the purposes of appeal that the film is "pornographic," and that the portrayal of human birth would arouse "lustful and lecherous desire in the normal viewer." London had sought to establish that the censorship statute imposes unconstitutional prior retraint on communication; that the law is vague and indefinite; and imposed a tax on the right of communication, in addition to depriving Capitol of property rights without due process.

THIS IS **TONY CURTIS** as "TINO"

in

TRAPEZE





HECHT and LANCASTER
present

BURT **LANCASTER** TONY **CURTIS**

GINA **LOLLOBRIGIDA**

in

TRAPEZE

lso starring KATY JURADO · THOMAS GOMEZ
with JOHN PULEO · MINOR WATSON

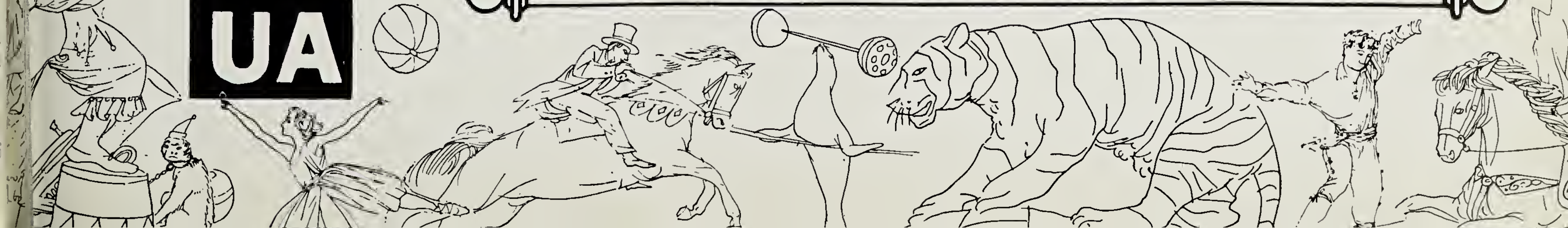
Directed by CAROL REED

ded by JAMES HILL · Screenplay by JAMES R. WEBB
Adaptation by LIAM O'BRIEN
A SUSAN PRODUCTIONS Inc. Picture

CINEMASCOPE
COLOR by DE LUXE

READY IN JULY...

THRU UA



$6,000,000

TRAPEZE and the "Global Look"

THAT'S A LOT of money for a look.

We think you will say it's worth every dollar of it when you see TRAPEZE.

It's a new look in pictures—this Global Look—an international array of world-renowned artists in a production of surpassing size and concept.

America's own BURT LANCASTER and TONY CURTIS star with Italy's magnificent GINA LOLLOBRIGIDA and Mexico's dynamic KATY JURADO... The creators of TRAPEZE include Britain's most distinguished director, SIR CAROL REED, and it was produced by JAMES HILL and written by JAMES WEBB, both of Hollywood. It was made in its entirety in Paris at the Cirque d'Hiver.

Soon we will deliver TRAPEZE to United Artists for release.

We saw it—and added another two million dollars to its four million dollar cost to tell the world about it.

TRAPEZE is an important and exciting picture—in cast, in story, in background, in big-screen Cinemascope, in color, in circus thrills—in all of its movie magic... But most important and exciting of all—in concept. The concept of the Global look—the concerted efforts of the finest film talent of all the nations of the world in the making of memorable motion pictures... the concept that will inspire the entire future of our film productions.

TRAPEZE... The picture with the Global Look.

Harold Hecht

for THE HECHT-LANCASTER COMPANIES

(This is a reprint of a full-page advertisement which appeared in The New York *Times* and will also appear in newspapers in leading capitals of the world.)

Industry Meeting TV Challenge, Exhibs Hear

Hot Springs, Ark.—Arkansas independent theatre owners were told last fortnight that the "television problem" in the battle for entertainment dollar is being met through finer productions and wide-screen processes. William C. Gehring, vice-president, 20th-Fox, addressing the 37th annual Arkansas Independent Theatre Owners, Inc., convention luncheon at the Phillips Drive-In, pointed out that 13,000,000 home television sets showing free films forced the industry to face the greatest competition of history.

Approximately 200 theatre owners, their wives, and other guests registered for the three-day convention, which closed with a banquet in the Belvedere Country Club.

Gehring added that, in solving the competition problem, top movie personalities were important to the enhancement of any production, but secondary in importance to the story feature; that the industry is not standing still; that its research and engineering departments are busy developing new processes for the improvement of motion pictures; and that the continued gain of the industry in its "comeback against television" rests squarely on the shoulders of the producers and exhibitors.

Robert J. O'Donnell, chairman of COMPO's admission tax repeal committee, urged those theatremen already enjoying excise tax relief to take an active part in the fight for complete elimination of the levy, noting that those now free of the tax will find themselves affected when roadshow pictures come along which they are obliged to play at increased prices. Later, Robert R. Livingston, secretary, Theatre Owners of America, told the assemblage that "a healthy, vigorous state or regional organization is necessary because only through unity can we survive," going on to assert that the only way to relieve the alleged product shortage is through the entry of the divorced circuits into film production. The convention adopted a resolution supporting complete elimination of the admissions tax.

Principal officers of the association were reelected for another term. Jim Carbery will continue as president and Fred Brown, Fort Smith, was renamed secretary-treasurer. Miss Nona White, Little Rock, was returned as executive secretary and treasurer. K. K. King, Searcy, was named board chairman. District vice-presidents named include Oris Collins, Paragould; Bill Headstream, Batesville; W. E. Savage, Stephens; Charles Revely, North Little Rock; Roy Cochran, North Little Rock; and Sidney Wharton, Warren. Named directors were Terry Oxley, England; Bartis Gray, Jacksonville; Cecil Mayberry, Eureka Springs; Jim Wren, Little Rock; M. S. McCord, North Little Rock; Cecul Cupp, Arkadelphia; Carl Barton, Fort Smith; and Jess Singleton, Marked Tree. Carbery was named representative to the national organization, and B. B. Busby, North Little Rock, legislative director.

Cinerama Names Margolin

New York—Irving M. Margolin has been elected vice-president and member of the board, Cinerama Productions, Inc.

Four Productions Scheduled By New Independent Outfit

NEW YORK—Amalgamated Productions, Inc., has been formed by Richard Gordon and Charles F. Vetter, Jr., to produce a series of theatrical motion pictures here and abroad, it was revealed recently. The company plans to shoot four pictures in 1956.

First on the company's schedule is "Requiem For A Redhead," based on the novel by Lindsay Hardy. Amalgamated also has acquired an original screen play, "The Crooked Sky," for its second production. Negotiations are underway for two added properties.

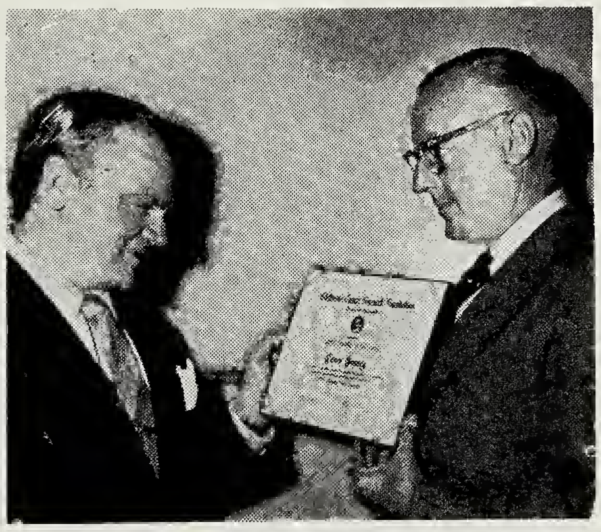
Amalgamated's future plans include a two-fold production program with pictures being made in the United States and abroad.

No distribution arrangements in the United States have been made for "Requiem For A Redhead," or the company's other forthcoming pictures. Amalgamated will seek major company distribution after the pictures are completed, it was reported.

N. J. Allied To Meet

New York—The forthcoming annual convention and the Federal admissions tax repeal campaign will be highlights on the agenda of the Allied Theatre Owners of New Jersey directors and membership meeting to be held on April 24 in the Famous Kitchen Restaurant, president Sydney Stern reported last week. The annual convention is scheduled for the Concord Hotel, Lake Kiamesha, N. Y., May 27-29, at which time some 450 persons are expected to attend.

Stern announced that the board will meet the morning of April 24 and that the afternoon will be devoted to the regular membership meeting. The tax matter, he said, will be discussed or else put off until it can "really be given a going over." Commenting on the ATONJ questionnaire to the membership for views on arbitration, government regulation of film rentals, taxes, and other matters, Stern said that 70 per cent of the number sent out had been returned, adding that a compilation will follow.



Ralph Wheelwright, MGM executive and trustee of The Children's Cancer Research Foundation, recently presented a citation to Jimmy Cagney in Hollywood. The citation is for starring and making an outstanding appeal in the 1956 Jimmy Fund trailer, which was shown in more than 800 theatres throughout New England, where the Jimmy Fund is sponsored by the Variety Club of New England and Red Sox.

SDG's Sidney Cites New Blood In Films

Hollywood—Hollywood's record in the past two years in introducing new faces, talent, and capabilities to film production was cited recently by George Sidney, MGM director and president, Screen Directors Guild, in answer to the recent charges of Leonard Goldenson, American Broadcasting-Paramount Theatres head, and other prominent exhibitors that there is an urgent need for new blood in the film capital. "I wonder," Sidney said, "about those who are responsible for the exhibition of our wares. Have they come up with as much new blood and new methods as we have?"

Sidney noted that the SDG has admitted 111 new members in the last two years and held that membership increase in the producers and writers guilds corresponds with that of his own organization. He pointed to new directors with impressive credits already chalked up, among them Delbert Mann, Joshua Logan, Robert Lewis, Herman Hoffman, Dick Powell, Daniel Mann, Philip Dunne, and Daniel Taradash.

New star discoveries in the same period, Sidney went on, include such luminaries as Ernest Borgnine, Frank Sinatra, Anna Magnani, Kim Novak, Grace Kelly, Eva Marie Saint, Marlon Brando, Jack Webb, Debbie Reynolds, Dana Wynter, Richard Egan, Rock Hudson, Mitzi Gaynor, Tab Hunter, Shirley Jones, Tom Ewell, Sherry North, Rod Steiger, Jeff Hunter, Cliff Robertson, Fess Parker, Carol Ohmart, Tom Tryon, Elsa Martinelli, Rosanna Podesta, Jacques Sernas, and the late James Dean. New young producers such as Samuel Goldwyn, Jr., and Arthur Loew, Jr., and writers like Paddy Chayefsky and Millard Kaufman, as well as numerous technical advances, tend to prove that Hollywood is originating or sponsoring the development of the industry, Sidney said.

"The record," Sidney concluded, "proves the industry has accepted the gamble of new people and properties in all phases of production." He added that if Goldenson and his colleagues will back up the gamble by exploiting "to the hilt" the new blood, "we will have achieved the compatibility that will unite the production end with exhibition."

Thorne Joins Sindlinger

Ridley Park, Pa.—Ed Thorne, past president, United Theatre Owners of Oklahoma, and for many years city manager, Cooper Foundation Theatres in Oklahoma City, last week joined Sindlinger and Company as head of a new client service department, it was announced by Albert E. Sindlinger, president of the business analyst firm.

Thorne has been with Sindlinger and staff at the headquarters in Ridley Park observing at first-hand the methods and procedures used to gather and tabulate Sindlinger data each week. Thorne returned to Oklahoma City, where he will headquarter for the time being. Thorne will conduct clinics with Sindlinger clients throughout the country and will service Sindlinger's TV station and sponsor clients, publishing clients, as well as movie exhibitors and producer clients.

Penna. Legislature Sends Censor Question To Commission For Study

HARRISBURG, PA.—The State Senate has approved a resolution setting up a joint State Government Commission study of constitutional means of preserving censorship of motion pictures in Pennsylvania.

The resolution was sent to the House over the opposition of Senator Hugh J. McMenamin (D., Lackawanna) who proposed that some sort of censorship bill be put in the law books.

Results of the study by the commission, the legislature's research arm, would be presented to the 1957 legislature session for possible new legislation. Action on a bill up for final passage was postponed once again due to uncertainty by Senate members on whether it could overcome recent objections to Pennsylvania's old censorship laws brought out in the United States and State Supreme Courts.

McMenamin, noting that the problem of continuing movie censorship exists in other states beside Pennsylvania, said the states concerned should continue attempts to get a workable bill. "We should pass bill after bill after bill," he said. "Eventually we will hit the jackpot and come up with the right constitutional formula." To have nothing at all on the books and to do nothing about it until next year's legislative session, he said, would be "psychologically bad," since it would mean starting all over again at a later period to write a bill.

The major point in Supreme Court objections to Pennsylvania's present censorship law was that teminology was too vague. Senator Rowland B. Mahany, Republican floor leader, in pressing for passage of the study resolution, said that even clergymen agreed to holding off until next year in attempts at writing new legislation.

H-L Sets $7 Million Budget

NEW YORK—A talent development program to discover 12 new stars in the next five years will be launched by Hecht-Lancaster Productions, it was disclosed last fortnight by Harold Hecht, executive producer, who announced that the independent firm will invest some $7 million this year in motion pictures and legitimate product.

Hecht said that the talent program will be under the supervision of Max Arnow, and added that the campaign is being undertaken because of the shortage of young talent in the industry. Four films to be produced this year by Hecht-Lancaster are "Bachelor Party," "Sweet Smell Of Success," "Devil's Disciple," and "Bandoola." The stage presentation will be Terence Rattigan's "Separate Tables."

Logan, Warners Sign Pact

HOLLYWOOD—The finalization of a contract between Warners and Mansfield Productions for a series of films to be produced and directed by Joshua Logan was confirmed last fortnight by Jack L. Warner. The deal with Mansfield, headed by Logan, provides for a number of pictures to be made for Warners over a period of six years.

Seen at the recent opening of 20th-Fox's "On The Threshold Of Space," Globe, New York, were, left to right, Charles Einfeld, vice-president of the company; Shirley Jones, star of 20th-Fox's "Carousel"; and Lieutenant Colonel Hugh A. Day, Air Force.

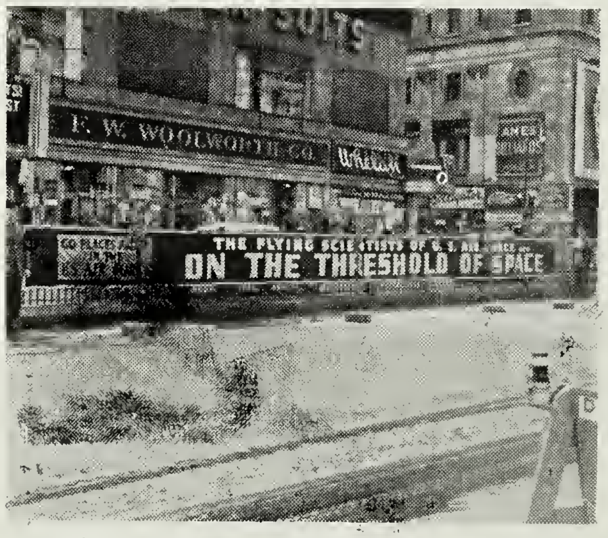
U-I Leads Magazine Users

NEW YORK—For the second consecutive year, Universal-International during 1955 led all other film companies in the number of pictures pre-sold through advertising in national magazines and Sunday newspaper supplements, it was revealed last week in the final compilation of the Publishers Information Bureau report for 1955.

Of the industry's 88 pictures that were given national magazine campaigns during the year, nearly one-quarter were from U-I, which pre-sold 20 of its 1955 releases through national magazine advertising.

U-I used more different publications than any other film company, its campaigns covering 26 national magazines and Sunday supplements, according to the PIB report, which revealed that U-I also led all other film companies in dollar expenditures for national magazine display advertising.

In commenting on the PIB report, David A. Lipton, U-I vice-president, pointed out that the company also was one of the leaders in other forms of pre-selling its product.



A striking street banner in the Times Square area and special posters at U. S. Air Force Recruiting Offices throughout the city have been installed as part of a campaign on 20th-Fox's "On The Threshold Of Space," at Brandt's Globe, New York.

20th-Fox Meets Plan Long Range Policies

NEW YORK—Implementation of sales and promotional plans mapped at the recent meeting of 20th-Fox division managers, called by general sales manager Alex Harrison in Los Angeles, was effected in a series of regional conclaves held last week.

The meetings, in headquarters cities of the company's domestic and Canadian divisions, were convened by regional sales heads and attended by all sales and exchange personnel in their respective areas. Covered was a 14 picture slate, budgeted at more than $30,000,000, to be completed or in production by the end of June, announced jointly by president Spyros P. Skouras, executive producer Buddy Adler, and Harrison at the west coast parley.

The division meetings were conducted as follows: Martin Moskowitz, Atlantic; T. O. McCleaster, central; Al Levy, northeast; M. A. Levy, midwest; Harry G. Ballance, southern; Paul S. Wilson, southeast; Mark Sheridan, Jr., southwest; Herman Wobber, western; and Peter Myers, Canadian.

Meanwhile, long-range international promotion on six major CinemaScope productions, five of which will be filmed in Europe, and conferences with film industry leaders on the continent and executives of 20th-Fox's International Corporation are part of an extensive agenda set by vice-president Charles Einfeld, who flew to Paris last week.

An important phase of company policy to produce, distribute and promote a $100 million dollar line-up of 34 pictures, the trip will set into immediate motion comprehensive advertising, publicity, and exploitation plans to pre-sell each of the attractions months, and as long as a year, before release.

UPA Buys TV Rights

NEW YORK—With plans to inaugurate an adult cartoon film television show in the fall over the CBS network, United Productions of America has acquired the TV rights to all UPA cartoons from Columbia for $200,000, it was disclosed last fortnight by Steve Bosustow, UPA president, at a press conference held on the eve of his departure for London in the company of Ernest Scanlon, vice-president, to set up a UPA office there. Columbia, it was said, will continue to release new theatrical UPA cartoons.

Enlarging upon the forthcoming television show, Bosustow said that 26 UPA cartoons among those purchased from Columbia will be shown during the year-long half-hour program. The seven-year agreement with CBS calls for 26 new pictures each year, and half of each show will be composed of UPA six-minute featurettes, with three three-minute vignettes completing the format. The UPA contract with Columbia, which began in 1946, has two years to run, it was said. Both UPA executives at the same time voiced disappointment with the theatrical playoff of short subjects, saying that the company's profits come primarily from television commercial work, in the ratio of four to one compared with entertainment subjects.

Decca Improvement Forecast By Rackmil

New York—There will be continued improvement in the earnings and dividend rate of Decca Records and its subsidiaries, including U-I, it was predicted last week by Milton R. Rachmil, president, at the annual stockholders meeting. The 1955 earnings, including the U-I net, were $3,794,585, or $2.27 per common share, it was reported to the meeting, at which 85 per cent of the outstanding stock was represented.

Stockholder John J. Gilbert advocated resolutions to provide for cumulative voting for directors and to give stockholders a post-meeting report in resume form. Both were defeated. Questioning Rackmil on the Decca annual report, Gilbert called stockholder Roger Mahan, a Waterbury, Conn., exhibitor, "a stooge of management," when the latter interrupted Gilbert and said that time was being wasted with his objections. Asking why U-I earnings were below those of other film companies, Gilbert was told that approximately 75 per cent of U-I's earnings are included in those of Decca and that "no divisions of Decca are running in the red." Rackmil also stated that Decca, which owns 74 per cent of U-I, has no plans to merge with the film company.

Reelected as Decca directors were Rackmil, Leonard W. Schneider, Robert W. Lea, Harold I. Thorp, and Samuel H. Vallance. Officers reelected are Rackmil, president; Schneider, executive vice-president; Louis A. Buchner, vice-president and treasurer; Samuel Yamins, secretary; Isabelle Marks, assistant secretary; and Irving E. Wiener, assistant treasurer.

RKO Theatres To Diversify

New York—RKO Theatres stockholders will be asked to approve the company's acquisition of all assets of the Cleveland Arcade Company in exchange for 1,043,706 shares of RKO Theatres common stock and the assumption of liabilities, it was announced last week. The principal asset of Cleveland Arcade is 84.4 per cent of the Gera Corporation, a diversified enterprise engaged in textiles, electronics, synthetic fibers, and real estate operation.

The stockholder meeting was called for May 8, postponed from regular annual meeting on the second Friday in April. The holders also will be asked to authorize the board of directors to make an offer to acquire the 15.6 per cent of Gera common stock not owned by Cleveland Arcade in exchange for an additional 216,294 shares of circuit stock.

AA Sets Music Deal

New York—Allied Artists last fortnight completed negotiations with Music Publishing Holding Corporation for the publication through three music houses for all music used in current and forthcoming Allied Artists' films.

The deal, in the process of negotiation for several months, was made by Victor Blau and Herman Starr, on behalf of the holding corporation, and Marvin Mirisch, representing the film company.

The three music publishing houses owned by the holding corporation, which is a subsidiary of Warners, are Harms, Remick Music, and Witmark and Sons. Heavy promotional advantage is seen.

Walter E. Green, president, National Theatre Supply, recently took the occasion of a U. S. visit by Mrs. Rosa Ekerman, National Theatre Supply Brazilian distributor, to extend her agreement. Also present at the signing in New York was Arthur F. Baldwin, vice-president.

Zenith Earns Record Net

Chicago—The 1955 fiscal year was the most profitable on record for the Zenith Radio Corporation, it was declared recently by Commander Eugene F. McDonald, Jr., in the company's annual report to stockholders. McDonald revealed that earnings after taxes and reserves aggregated $8,034,491, or $16.31 per share, compared with $5,676,264, or $11.53 per share, in the preceding fiscal year. Consolidated sales for 1955 totaling $152,905,005 represented an increase of 10 per cent over the $138,608,360 sales for the 1954 year and were the second highest in the company's history.

Discussing the controversial subscription television issue, McDonald wrote that it is not now possible to predict when the Federal Communications Commission will take final action on the proposal. Zenith was the first in the field with its Phonevision system and, McDonald added, "the company is going forward with research and development activities." He further stated that Zenith is continuing its work on color television problems and that the company will have reliable color receivers in production when it feels the product is right.

Zenith is currently participating in Congressional sessions on toll-TV.

New York Mayor Robert F. Wagner, right, recently signed up as the first patron of the Second Annual "Parade of Stars" benefitting the Jewish National Home for Asthmatic Children in Denver. Participating in the ceremony were United Artists vice-president Max E. Youngstein, campaign chairman, and Ingrid Kalma, eight, a former patient at the home. The charity entertainment will be held on April 21 at Town Hall.

Loew's Directors See Culver City Operation

Hollywood—The board of directors of Loew's, Inc., last week held its regular quarterly meeting at MGM's Culver City studios for the first time in its history. The meeting marks the first time members of a major film company's board have met at its production center.

The meeting also marks another step in the policy of Arthur M. Loew, president, Loew's, Inc., to create a closer understanding and working relationship between the distributing and production executives of the world's largest motion picture company.

Ten directors, headed by Loew, attended the meeting. The others were George A. Brownell, attorney; Howard Dietz, Loew's vice-president and director of advertising, publicity, and exploitation; F. Joseph Holleran, vice-president; First National City Bank of New York; Charles J. Stewart, general partner in Lazard Freres; Paul E. Manheim, general partner in Lehman Brothers; Charles C. Moskowitz, Loew's vice-president and treasurer; William A. Parker, chairman of the board, Incorporated Investors of Boston; Charles M. Reagan, Loew's vice-president of sales; and John L. Sullivan, attorney, Washington.

Accompanying the directors from New York were Benjamin Melniker, Loew's vice-president of the legal department, and Irving Greenfield, secretary, Loew's Inc.

"River" Producer Returns

New York—Kenneth McEldowney, producer of the international hit film, "The River," last week announced his return to motion picture production with the activation of Oriental International Films, Inc.

McEldowney plans to film three pictures in the next two years. He is currently meeting on negotiations for the screen rights to "The Pearl King," based on the life of the celebrated Mikimoto. Story is from a new book written by Robert Eunson, bureau chief of Associated Press in Tokyo.

Producer further announced that all films for Oriental International will be shot in color, utilizing wide-screen process. McEldowney has also been meeting with Henry Woodbridge, president, Todd-AO Corporation, with a view toward using this process in his first production.

E-K Earnings Top Record

Rochester, N. Y.—Record sales and earnings for Eastman Kodak Company in 1955 were reported last fortnight by Thomas J. Hargrave, chairman of the board, and Albert K. Chapman, president.

Consolidated domestic sales last year tallied $714,443,836, some 13 per cent above those for 1954, which aggregated $633,457,838, and the $633,668,918 in 1953, the company's best previous sales years.

Net earnings after taxes for 1955 totaled $85,600,330, an increase of 22.6 per cent over 1954 high of $69,821,719. The earnings were equal to $4.66 per common share on 18,277,260 shares outstanding, compared with $3.99 a share on 17,402,784 in 1954.

PARAMOUNT'S

SPRING TORRENT OF HITS

IS SENDING GROSSES SOARING TO NEW HIGHS

!

ANYTHING GOES

Starring
BING CROSBY
DONALD O'CONNOR
JEANMAIRE
MITZI GAYNOR
PHIL HARRIS

VISTAVISION AND TECHNICOLOR

Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan
Directed by Robert Lewis • Screen Story and Screen Play by
Sidney Sheldon • From the Play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse)

Five magnetic stars singing great Cole Porter tunes—in the picture that's delighting the crowds from coast to coast.

THE SCARLET HOUR

Starring
CAROL OHMART
TOM TRYON
JODY LAWRANCE

Guest Star
NAT "KING" COLE

Produced and Directed by Michael Curtiz
Screen Play by Rip Van Ronkel, Frank Tashlin and
John Meredyth Lucas
VISTAVISION

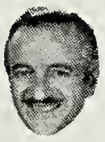
Showmen, here's the answer to your S.O.S. for new talent. *Three* Michael Curti star-discoveries in a chiller of a thriller.

THE BIRDS AND THE BEES

Starring

GEORGE GOBEL

MITZI GAYNOR



DAVID NIVEN

VISTAVISION AND TECHNICOLOR

Co-starring
REGINALD GARDINER • FRED CLARK
Produced by Paul Jones
Directed by Norman Taurog
Screen Play by
Sidney Sheldon and Preston Sturges
Based on a Story by Monckton Hoffe

George Gobel's boxoffice tour of selected first dates is building up nationwide interest —while the title song soars to popularity.

THE LEATHER SAINT

Starring

PAUL DOUGLAS

JOHN DEREK

JODY LAWRANCE

CESAR ROMERO

Co-starring ERNEST TRUEX • RICHARD SHANNON • with Ricky Vera
Produced by Norman Retchin • Directed by Alvin Ganzer
Story and Screen Play by Norman Retchin and Alvin Ganzer
VISTAVISION

This one's dating fast! Word is out that it's a "Going My Way" type of story, headed for the same type of business.

GRACE KELLY

FILM FESTIVAL

Best Actress
"The Country Girl"

TODAY'S HEADLINE STAR IN 4 TOP PICTURES

THE COUNTRY GIRL

A Perlberg-Seaton Production • Starring BING CROSBY GRACE KELLY • WILLIAM HOLDEN • Produced by William Perlberg • Written for the Screen and Directed by George Seaton • From the Play by Clifford Odets

ALFRED HITCHCOCK'S

TO CATCH A THIEF

Starring
CARY GRANT and GRACE KELLY • with Jessie Royce Landis John Williams • Directed by Alfred Hitchcock • Screen Play by John Michael Hayes • Based on the Novel by David Dodge
VISTAVISION AND TECHNICOLOR

ALFRED HITCHCOCK'S

REAR WINDOW

Starring JAMES STEWART • Co-starring GRACE KELLY WENDELL COREY • THELMA RITTER • with Raymond Burr Directed by Alfred Hitchcock • Screen Play by John Michael Hayes • Based on the Short Story by Cornell Woolrich
TECHNICOLOR

JAMES A. MICHENER'S

THE BRIDGES AT TOKO-RI

A Perlberg-Seaton Production • Starring WILLIAM HOLDEN GRACE KELLY • FREDRIC MARCH • MICKEY ROONEY with Robert Strauss • Charles McGraw • Keiko Awaji Produced by William Perlberg and George Seaton Directed by Mark Robson • Screen Play by Valentine Davies From the Novel by James A. Michener
TECHNICOLOR

AND

save that Decoration Day date for

ALFRED HITCHCOCK'S

THE MAN WHO KNEW TOO MUCH

VISTAVISION and TECHNICOLOR

Starring

JAMES STEWART • DORIS DAY

Directed by ALFRED HITCHCOCK
Screenplay by JOHN MICHAEL HAYES
Based on a Story by Charles Bennett and D. B. Wyndham-Lewis

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 42

George Nonamaker
Editor

Indoor Circus Best, Sweeps Judges Say

Philadelphia—Due perhaps to a touch of spring in the air the past fortnight and the fact that spring brings out the circuses from winter quarters, the judges of SHOWMANSHIP SWEEPSTAKES have announced A. J. Kalberer's entry on holding an indoor circus to boost business at his Indiana, Washington, Ind., as the winning entry in contest 42. Accordingly, he has been sent Motion Picture Exhibitor's $100 first prize.

WINNING ENTRY

INDOOR CIRCUS HELPS

Submitted by A. J. Kalberer
Indiana, Washington, Ind.
960 seats • 50 cents top admission
General patronage.

Recently we were able to book a small circus act for two performances for the flat price of $50. So, instead of using our regular double feature program for Saturday, we eliminated one feature and replaced it with the Silverlake Circus Revue. The troupe consisted of two clowns, a girl and boy aerialist, and a woman with 10 trained dogs. Our large screen having been set on casters, we were able to roll it to the back wall, and give the troupe 10 feet to the footlights for their presentation.

Having booked it four weeks ahead we immediately set about getting it in the air by making up a 40 x 60 board with photos which worked for three weeks. Filmack made up an exceptional trailer with circus music and backgrounds which was used two weeks ahead. We then contacted our retail merchants' association and came up with a parade.

Both newspapers gave us good free stories about our show and parade. With the aid of mats from the newspaper services we made up giant heralds and window cards and secured merchants' ads to pay for the cost of both.

The merchants' association also agreed to get both high school bands out for the parade with no cost to us and to put up $15 in cash prizes for boys and girls who made-up as clowns and marched in the parade.

The Herald also worked up a co-op ad page at no cost to us and the G. C. Murphy Company gave away some 500 balloons. We also decorated the front with pennants and flags and had a public address system playing circus records with speakers on marquee days ahead and all day Saturday.

Playoff For Payoff

Philadelphia — Results of the playoff among the four contestants tying for RKO's $500 prize on "The Treasure Of Pancho Villa" should be available in next week's issue of SHOWMANSHIP SWEEPSTAKES.

The entries of W. T. Hastings, RKO Orpheum, Denver; Bob Murphy, Century, Buffalo; Jerome Baker, RKO Keith's, Washington; and James B. Myers, Jr., Bluebird, Petersburg, Va., are still in the hands of the judges, whose choice of one winner will be final. These campaigns previously won $100 SHOWMANSHIP SWEEPSTAKES' first prizes for being adjudged weekly winners.

The parade came off as scheduled at one p.m. All local car dealers had from one to three new cars in it. The city police car led the parade and the new city fire truck brought up the rear. The personnel of the circus were spotted in convertibles (in make up) and each with dogs in costume. A giraffe costume carried by the troupe was put on two aides and was used to head the local clowns. The parade was four blocks long and brought an extra large crowd to town and filled our theatre from top to bottom for both performances and even during dead shows. The theatre was well filled all day. It just about doubled our usual Saturday business. Every store used a card in their window, the hand bills were personally distributed to each school and we promoted 10 free radio spots five days ahead. Also, we took a large ad the day before.

RUNNER-UP NUMBER 1

SOMETHING FOR NOTHING PAYS OFF

Submitted by Arthur W. Jenkins
Strand, Brockport, N. Y.
690 seats • 60 cents top admission
General patronage.

This is not a "one-shot" promotion deal. Since coming here two years ago I've found that our biggest competition was not television but rather the automobile. People today think nothing of driving 20 or 30 miles to be entertained. So in order to compete I knew that I'd have to set up a regular weekly advertising campaign to let people know that we furnish the finest entertainment in the area.

First of all I contacted at least three merchants in each nearby town, concentrating on the businesses that have the greatest turnover of trade such as diners, sweet shoppes, restaurants, drug stores, and grocery stores; and five merchants in our own town. I got them to agree to let me put folders (programs) in their stores for people to pick up. Some agreed to also put them in their customers' shopping bags. The distribution of the programs has been carried out to a "T" on every new program. We also have use of a good sized window in a nearby town to display a 22 x 28 advertising our Sunday shows.

In addition to the programs, we also make ample use of special heralds with one merchant each week paying the entire cost and with his ad on the reverse side. These are distributed by newsboys house to house and on stands.

Since "Bingo" was eliminated, I started a give-away on Wednesday nights to replace it. I call this "Lucky Patron Nite." This consists of one or two merchants giving a $5 or $10 gift certificate away in return for free advertising. On special pictures I solicit special merchants to give prizes. For "I Am A Camera," a local photo service gave a camera away, etc. All the customer has to do is be a Wednesday night patron at the theatre and hold the lucky ticket number.

Along the same lines I have started a Saturday Matinee Movie Party Time for children under 12 years of age. This was started to keep the youngsters home on Friday night and have them come in on Saturday matinee instead. A local restaurant and department store give away about 10 prizes every Saturday. These prizes are in the form of gift certificates so that the children have to go to the store to claim their prizes. This has been quite effective both for the merchant and for the theatre.

All in all it's taken a little time for the program to take hold but now I'm happy to say it's been picking up continuously and with the week-in-week-out effort it has helped put our theatre near the top in the Kallet chain.

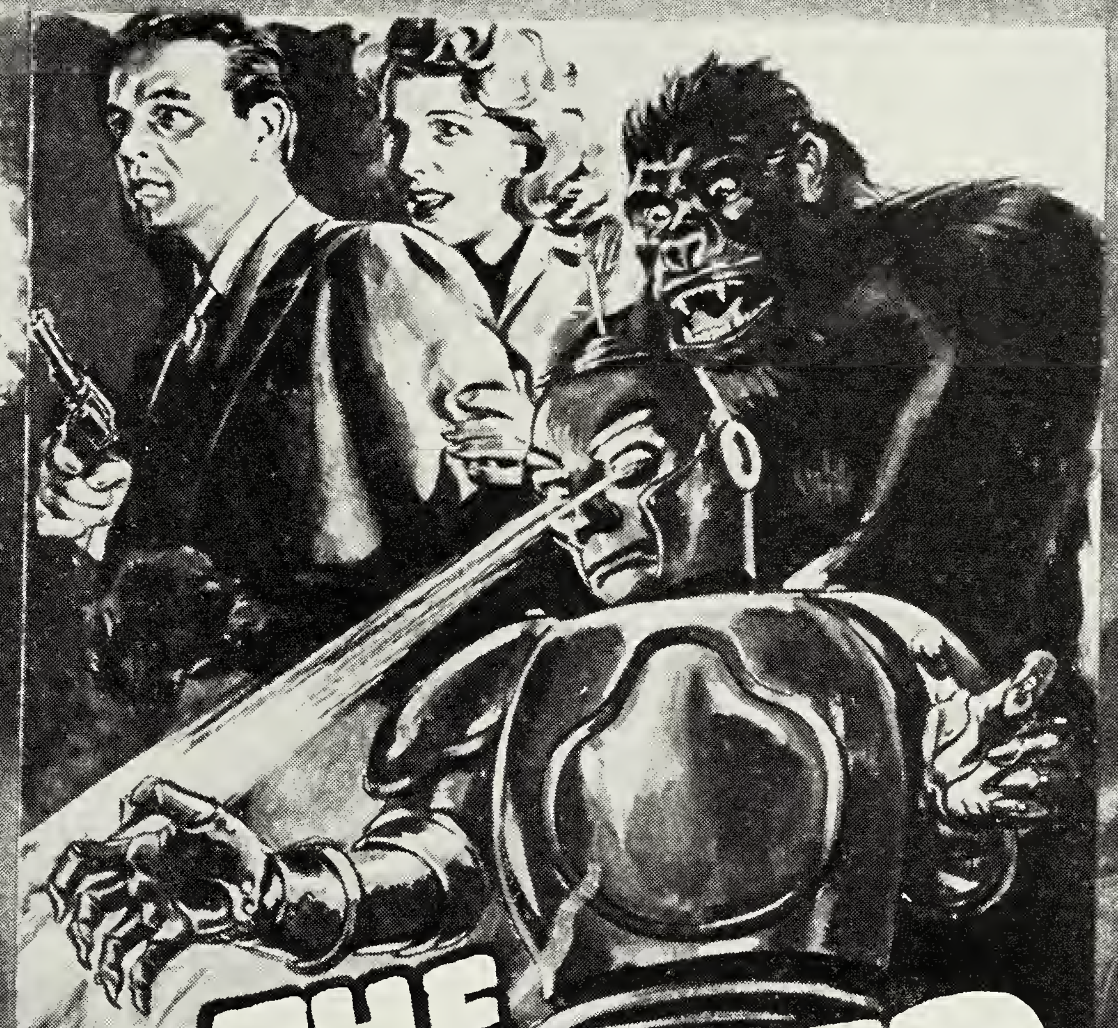
The whole success of this program, or any program, depends entirely upon the effort given to it. In addition to the promotional end of the program we try to help the community as much as possible. Every Saturday our lobby is used for baked food sales at no cost to the participating merchant or organization. Recently we spearheaded the local Merchants' Sales Drive. We are the pick-up center for the Goodwill Industries; and we are now being called upon to help in the drive to raise money to send an "Ambassador" overseas.

Anytime I can get our theatre into the limelight I do so because I know that by doing these things makes people think about us and if they're thinking about us—the next time they want to go someplace they'll think about coming to the Strand.

This is a great business; but its success lies in the hands of the exhibitors and the faith that they have in it. Their faith is shown in how much promotion and work they do to tell the people about the wonderful things to come.

MECHANICAL MONSTER COMES ALIVE IN COLUMBIA'S AMAZING SCIENCE-FICTION SERIAL!

SPECTACLE!
FANTASY!
THRILLS
GALORE
that
make 'em
come back
for
more!


THE MONSTER AND THE APE
A COLUMBIA SUPER SERIAL reprint

with ROBERT LOWERY
RALPH MORGAN
GEORGE MACREADY
CAROLE MATHEWS

Original Screen Play by SHERMAN LOWE and ROYAL K. COLE
Produced by RUDOLPH C. FLOTHOW • Directed by HOWARD BRETHERTON

SELL THESE SENSATIONS WITH *Columbia's* SENSATIONAL CAMPAIGN BOOK!

RUNNER-UP NUMBER 2

"TARANTULA"

Submitted by Dave Garvin, Jr.
Paramount, Newport News, Va.
1241 seats • 60 cents top admission
City patronage.

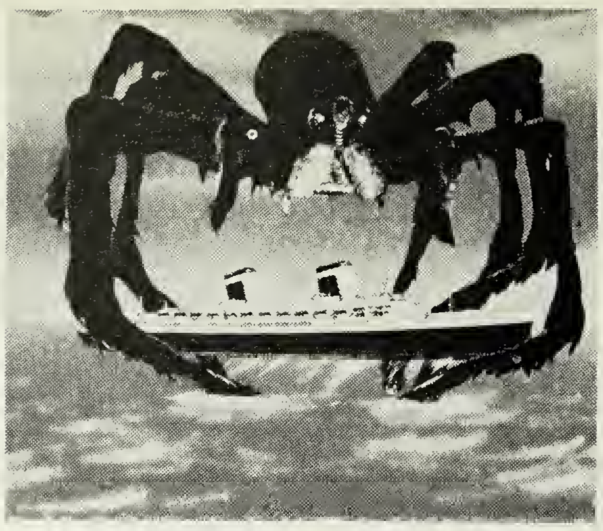
There's money in these science-fiction features IF you exploit them properly. The following campaign packed them into our theatre despite some big feature competition.

We localized our entire campaign with newspaper, radio, TV and screen trailers all featuring copy such as "Can this happen in Newport News? Monster Tarantula Wrecks Havoc In Local Shipyard," etc.

The screen trailer was especially effective as made by Filmack. Their artists superimposed the "monster spider" on the local shots of the "United States," "The Forrestal," and the Newport News Shipyard, in which they were both built. These were used two weeks in advance, sprinkled through our news reel.

On TV we promoted spots revolving around our search for some "tarantulas."

For our front and lobby we used a 10 foot banner and two eight foot panels with blowups in lobby in advance; and moved to front for engagement. Our marquee created so much interest that a young local artist drew two huge spiders engulfing the "United States" and gave them to us for passes. They were used on ends of the marquee.



A real tarantula was placed on display in our glass enclosed boxoffice and created a tremendous amount of attention.

We advertised for a "Tarantula" in the classified section of the newspaper; and found plenty. The newspaper used this ad as basis for two large gratis ads reading along the lines of "They got a tarantula—with a classified ad," etc. We generated so much interest in this one that our local disc jockeys began running their own "tarantula" quizzes; about the size, etc.

I particularly like the "local" approach to this one. It seems to be a natural for such a movie. Please notice the copy used. We tried to make it as "believable" as possible and also tried to make it readable.

The proof of the pudding came from several comments that we overheard. "You know, with that atom bomb and stuff that darned thing could actually happen!"

Believe it or not, they were accepting the monster spider as being entirely within the realm of probability—and, you know something—it could!

$600⁰⁰ IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500⁰⁰ on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

RUNNER-UP NUMBER 3

"MARTY"

Submitted by Steve Allen
Odeon, Haney, B. C., Canada
448 seats • 65 cents top admission
Mill workers and farmers.

Sometimes the most obvious proves to be the best in this exploitation game of ours.

For instance, what could be more obvious than tying in with a butcher store on "Marty"?

This contestant did just that. A tiein with the B and K Store, just opposite the theatre, resulted in his selling them $120 in admission tickets, which guaranteed 270 patrons, and a co-op page ad which explained the campaign.

This read "Theatre tickets given away when you buy your meat at the B and K. 'Marty' is the show you'll see with these tickets given free. Buy your tickets from 'Marty' at the B and K Store and see him at the Odeon. A free ticket to see this great film with every purchase of $10 or more, of which $2 must be for meat from 'Marty' at the meat department."

The store featured an attractive poster board in one of its largest windows; and had a "Marty" in person handing customers their purchases of meat.

In addition, the Maple Ridge-Pitt Meadows Gazette gave us plenty of publicity, both art and copy, and we featured "Marty" at least 10 days in advance. It was in this paper that the co-op ad appeared.

RUNNER-UP NUMBER 4

"THE TROUBLE WITH HARRY"

Submitted by Irvin Weber
Mohawk, Amsterdam, N. Y.
1200 seats • 65 cents top admission
General patronage.

To bring this picture to the attention of our local citizens, we promoted space on the buses which is usually sold as advertising space, and got a co-op from the bus company out of it.

Our copy read: "The Trouble With Harry Is He's Aggravated With Parking Fuss. He could solve his problems by riding the bus. See the unexpected from Hitchcock, Mohawk, Amsterdam, N. Y."

We also sold the local Ford dealer a co-op newspaper ad, in which he offered 25 free admissions to the first 25 people responding. This method of co-op or tie-in ads, we have found, is doubly effective since the merchant or dealer in on the ad stunt also pays for the tickets used by him as giveaways.

We obtained a nice two full window display from Grant's store and a shoe store. We also posted a six-sheet in the heart of the city a week in advance. There was a back bar at the concession stand and one-sheets were posted on every other door at the front entrance and a 40 x 60 was in the foyer, a three-sheet mounted in the lobby, and we also managed to have a scene mat planted in the newspaper.

As street ballyhoo we had an aide walking around town dressed outlandishly with a sign on his back reading "What's The Trouble With Harry? See The Unexpected From Hitchock At The Mohawk Now."

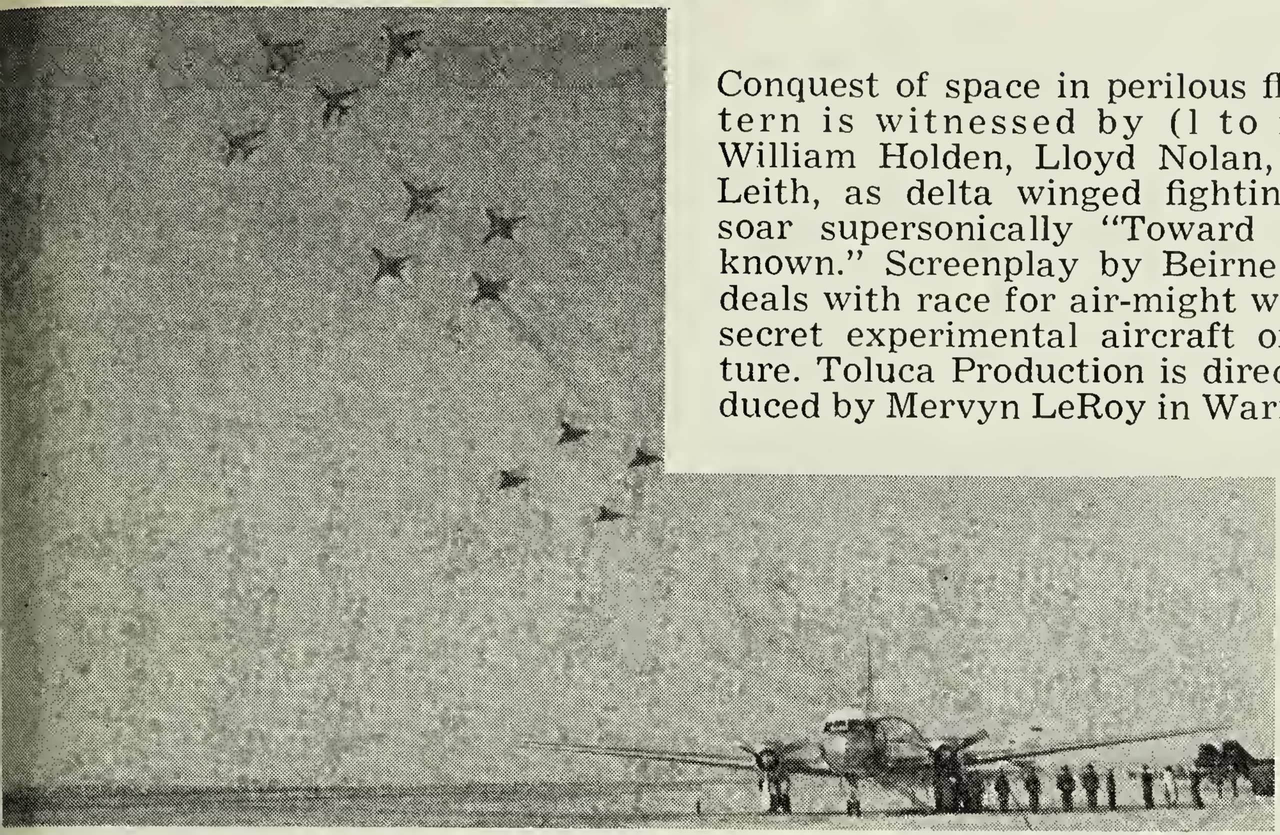
Pill Peddling Pays

HARTFORD, CONN.—George E. Landers, local division manager, E. M. Loew's Theatres, recently had a model in gypsy costume distributing envelopes, bearing the inscription: "Boys and Girls. These are 'energy' pills. You'll need them after seeing Jane Russell in "Hot Blood' starting Wednesday at E. M. Loew's." Newspaper offices, radio stations, and other locations were covered ahead of the world premiere of the Columbia film.

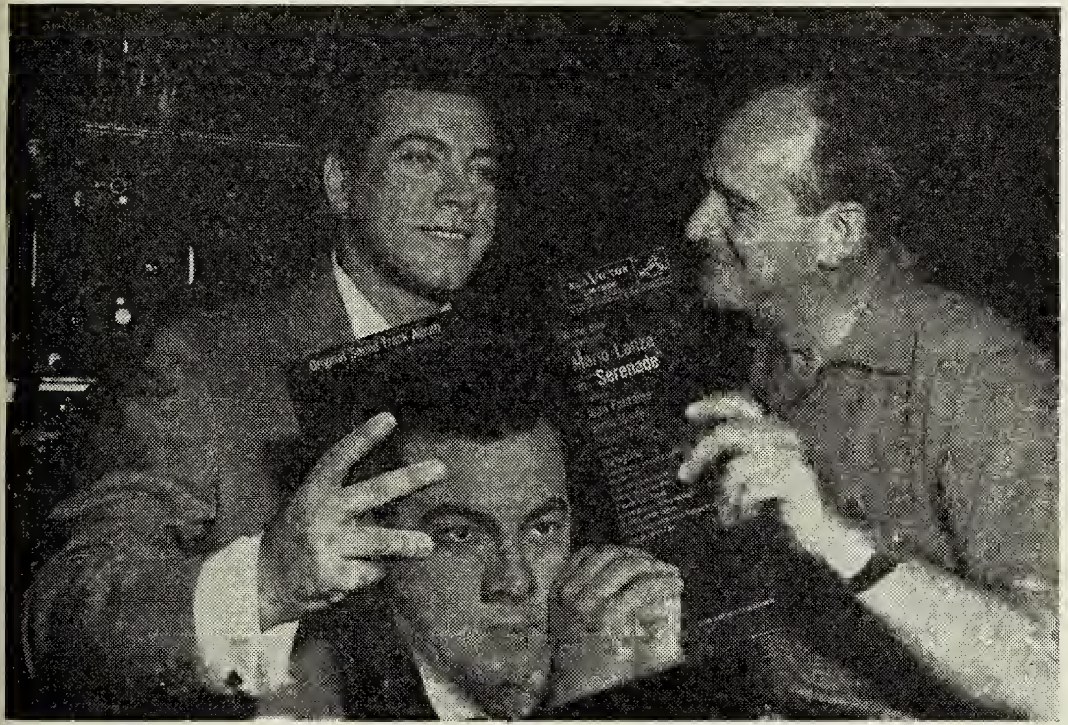
The "energy pills" were, of course, little red candy pellets.

Contestants are urged to watch carefully expiration dates of the offers from the film companies on SHOWMANSHIP SWEEPSTAKES $500 awards.

GREAT TALENT MAKES GREAT PICTURES!



Conquest of space in perilous flight-pattern is witnessed by (l to r) stars William Holden, Lloyd Nolan, Virginia Leith, as delta winged fighting planes soar supersonically "Toward The Unknown." Screenplay by Beirne Lay, Jr. deals with race for air-might with super secret experimental aircraft of the future. Toluca Production is directed, produced by Mervyn LeRoy in WarnerColor.



Mario Lanza hits high "C" for cash in record-breaking Music Hall opening of WarnerColor "Serenade" with thousands queueing for seats. Music album presented by Lanza to Director Anthony Mann also leaps to leading sales position. Picture co-stars Joan Fontaine, Sarita Montiel, Vincent Price in screenplay by Ivan Goff & Ben Roberts and John Twist based on James M. Cain novel, Henry Blanke producing.

Lanza signs and sings again for Warner Bros. Jack L. Warner, Lanza seal contract calling for new picture to start early June. Same winning combination of director Anthony Mann, producer Henry Blanke responsible for smash-success "Serenade" assigned to singing star's new production, a modern romantic drama from Philip Yordan story.

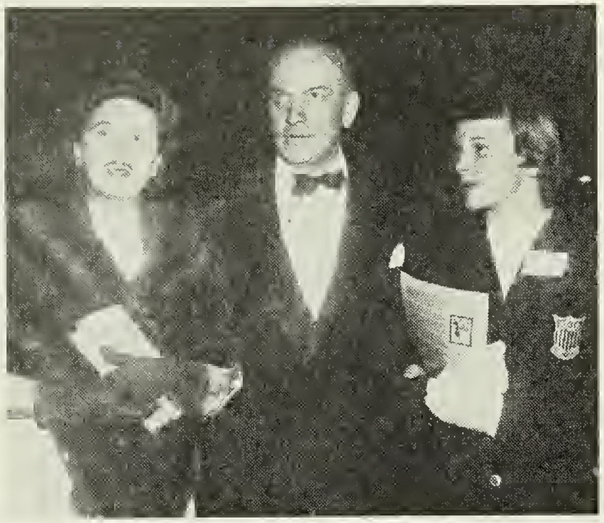
William A. Wellman's "Good-bye, My Lady" gets big "hello" in South's 300-theatre premiere. Walter Brennan, Phil Harris and Brandon de Wilde star in much-raved-about Batjac Prod.

←

→

'Home on the range' during location of C. V. Whitney Production, "The Searchers," cast and crew join in off-camera vocalizing. Seated (l to r) Dan Borzage, John Wayne, C. V. Whitney, Antonio Moreno, Mrs. Whitney. (Standing) Harry Carey, Jr., Pilar Wayne, director John Ford. VistaVision Technicolor film was produced by Merian C. Cooper from Frank Nugent screenplay.

WE'RE DOING THINGS HERE AT WARNER BROS.



Fredric March, starred in United Artists' "Alexander, The Great," is seen upon the occasion of his recent arrival for the west coast premiere of the film at the Fox Wilshire, Los Angeles, with his wife, Florence Eldridge, and U. S. Olympic diving ace Paula Jean Myers. The gala premiere benefited the Olympic Fund.

"Raintree" First In 65mm.

New York—MGM announced last week that its $5,000,000 production of "Raintree County" has been chosen as the first picture to be filmed in the studio's new 65-millimeter process which is adaptable to any motion picture screen now in use.

A single negative filmed in 65mm. can supply super-roadshow prints in 3-1 ratio of width to height, filling the largest screens in use today, or even larger ones if they should come. The same negative can supply prints in ratios of 2.55-1, 2.25-1, 2-1, 1.85-1, and standard screen size.

E. J. Mannix, studio manager, said the new photographic process is the result of years of study and experimentation, in progress ever since MGM first used widescreen effects in "Billy the Kid" in 1930. The research program has been actively directed by Douglas Shearer, in charge of all MGM technical research. Optical equipment was produced under supervision of president Robert E. Gottschalk, Panavision, Inc., of Los Angeles. Loew's directors recently saw the process demonstrated.

Suzan Ball Fund Set

Hollywood—Dick Powell and his wife, June Allyson, have been named national co-chairmen, Suzan Ball Memorial Fund, it was announced recently.

The Fund is operated under the auspices of the famed City of Hope Medical Center and was formed in honor of courageous young Suzan Ball, motion picture personality who was fatally stricken with cancer last year.

Powell and Miss Allyson head a list of show business and civic luminaries who are sponsoring the Fund. Others include Jeff Chandler, Tony Curtis and Janet Leigh, Sammy Davis, Jr., Rock Hudson, Governor William Stratton, Art Linkletter, Dinah Shore, Governor G. Mennen Williams, Jane Powell, Louella O. Parsons, and Scott Brady. The Fund will be dedicated to increasing facilities for a cancer center and alleviating the plight of cancer victims.

A national drive for funds will be announced in the near future. The goal for fund raising has been set at one million dollars for 1956. The Fund will be a permanent organization.

At the global premiere in London of United Artists "Alexander The Great," co-star Claire Bloom, left, is presented to Princess Alexandra. Others seen at the Odeon Leicester Square Theatre are, from left, producer-director Robert Rossen, Mrs. Rossen, and, far right, Montague C. Morton, UA managing director in Great Britain.

Starr To Greet Barkers

New York—The Variety Club of New York, Tent 35, last week announced the appointment of Martin Starr, Hollywood commentator for the Mutual Broadcasting System, as "Mister Showman" and to act in the capacity of greeter to the delegates to the forthcoming 20th annual convention of the Variety Clubs International at the Waldorf-Astoria, May 9-12.

In addition, prior to the convention, Starr will appear on a series of television and radio programs, at civic events, and will participate in newspaper interviews wherein he will relate the story of Variety, and dwell on the humanitarian achievements of the clubs throughout the world and on the children's charities adopted by showmen-members everywhere.

"Conqueror" Holds

New York—The drawing and staying power of Howard Hughes' "The Conqueror" continues to be in evidence as the $6,000,000 RKO spectacle begins holdovers in all the major situations of its 158 Easter dates, it was announced last week by Walter Branson, RKO's vice-president in charge of world-wide distribution.

Leading the way is the New York run at the Criterion, where the first week's gross of $82,360.67 set a new house record for that theatre.

Marcia Henderson, star, Allied Artists' "The Four Seasons," produced in Pathecolor, recently visited the Pathecolor booth at the National Photo Dealers' and Finishers' Show at the Hotel Conrad Hilton, Chicago. She is seen with Arnold Cossin, assistant merchandising manager, Pathecolor, and John Alves, Braintree, Mass.

U-I Insurance Plan Upped For Employees

New York—Universal Pictures Company, which already has one of the most comprehensive group insurance plans including a pioneering major medical expense insurance program for its 3,500 employees in the United States at the home office, Universal-International Studios, and its 32 film exchanges, announced recently an increase of approximately 33⅓ per cent in the amount of life insurance available under the plan, effective April 1, enabling employees to subscribe to life insurance in the amount of approximately twice their annual salaries instead of 1½ times as heretofore.

In making the announcement of this increased amount of life insurance being made available to employees, that cost being shared by the company and the employees in the same ratio as at present, Milton R. Rackmil, president, said that the important change is in line with the continuous and progressive growth of the company's insurance program as developed and operated under the able direction of Benjamin Lorber, head, insurance department.

Attesting to the importance attached to the program by the employees themselves is the fact that more than 90 per cent of all the employees who are eligible have elected to participate in the program.

DuMont Loss Reported

New York—Net loss of $3,675,000 for the year ended Dec. 31 last was reported last fortnight by the Allen B. DuMont Laboratories, Inc. The figure compared with an operating profit of $870,323 in the 1954 fiscal year. Last year's loss was after special inventory reserve of $1,400,000 and a loss of $2,800,000 from broadcasting operations which the company no longer conducts.

DuMont president David T. Schultz stated that the overall operating figures for the first two months of 1956 show a small profit despite "present weakness of the television receiver business." The 1954 net was $7,597,262, or $3.17 a share on the A and B common stock. Sales totaled $71,400,000. The 1954 net included a special credit of $6,726,939 on the sale of Station WDTV.

Vincent M. Fennelly, center, Allied Artists producer of "Crime In The Streets," recently met in New York with, left to right, Edward Morey, AA vice-president; John Flinn, national ad-publicity director; Morey R. Goldstein, vice-president and general sales manager; and Martin S. Davis, eastern advertising and publicity manager.

Konecoff

(*Continued from page 6*)

as assisting in every way possible the expansion and development of local production and exhibition which, in the long run, would also help American films.

He refused to guarantee the exhibition of films made in those countries in the U. S., reporting that distribution does not own the theatres of the U. S. . . . They must come in and develop their own market as have other industries from abroad. . . . He reported that the Russians queried him about purchasing American films but that nothing concrete has been presented by Russian officials, who were supposed to have returned with definite proposals.

MYSTERY NOTE: Claude Mundo, former exhibitor, public relations dabbler, and Arkansas traveler, has been hired by Theatre Owners of America. To do what is a mystery, but he tells us that he suspects that he might be requested to assist local units or organizational work on local conventions, and on the forthcoming national convention. He may also dabble a bit in public relations. He might contribute his talents to improving the finances of the organization and possibly increasing the membership.

Scotland Yard is on the case and as soon as we hear further, we'll let you know.

EXHIBITOR SPEAKS: Walter Reade, Jr., prior to taking off for a trip to Europe opined that the availability of films to TV will slow down or come to a halt with that market saturated and overwhelmed numerically. There seems to be difficulty liquidating the present number available to TV stations, and the top money will also cease to be as plentiful for the purchase of the film properties for TV use.

As an exhibitor, he couldn't quite pinpoint their effect on the boxoffice of theatres but he felt that there was definite competition. His theatres have shown a 10 per cent dip in theatre grosses over last year's first quarter due to a lower quality of product. (Note contrast with Eric Johnston's statement above). He did expect the receipts at the half-year mark to equal those of 1955. He is still having trouble getting top pictures despite reports of more available.

THE METROPOLITAN SCENE: Fred Goldberg has resigned as advertising and publicity manager for IFE to become head of the New York office of Arthur P. Jacobs Company, Inc. A good man. . . . Recommended by the New York Subway System this month are "Cockleshell Heroes," "Patterns," and "Lovers And Lollipops." . . . UA is sending out thousands of giant pressbooks on "Alexander The Great" with all kinds of valuable material. It's a spectacle.

Stunt Suit Review Refused

WASHINGTON—The Supreme Court recently refused to review the lower court decisions dismissing the claim of Jules Garrison that he was entitled to a $1 million reward offered by Warners to anyone who could prove that Burt Lancaster did not perform personally the dangerous stunts in "The Flame And The Arrow."

This Was The Week When.......

National Theatres directors declared a quarterly dividend of 12½ cents per share on outstanding common stock, payable May 3 to holders of record April 19. . . . Nicole Maurey arrived from Paris to undertake a personal appearance tour on behalf of RKO's "The Bold And The Brave." . . . Samuel Goldwyn's "Guys And Dolls" had its international premiere in the Yurakuza, Tokyo, with Marlon Brando on hand. . . . Spyros P. Skouras was named chairman, corporate gifts committee of the industry division, United Jewish Appeal of Greater New York. . . . "Oklahoma!" registered 400,000 patrons at the New York Rivoli, grossing over $1 million in its first six months.

Lopert Films set Carol Reed's "A Kid For Two Farthings" for an American premiere in the Plaza, New York, yesterday (April 17). . . . Warners directors declared a dividend of 30 cents a share on common stock, payable May 5 to holders of record April 20. . . . Cinerama's "Seven Wonders Of The World" opened in the Warner, New York, to a gala invitational audience. . . . MGM unveiled "Invitation To The Dance" in the Studio Four, Zurich, Switzerland, with Gene Kelly in attendance. . . . Robert C. Rothafel, managing director, Roxy, New York, slated a mass interview with student publication editors for this week. . . . Raymond A. Klune was named executive manager of studio operations, RKO Radio, it was announced by executive vice-president Charles L. Glett.

Fight Film Ruling Appealed

WASHINGTON—The United States Supreme Court last fortnight was asked to review the Appellate Court decision holding that the telecasting of a prize fight film made in 1936 is an invasion of the privacy and property rights of one of the boxers, in the case brought by Albert Ettore against the Philco Television Broadcasting Corporation and the Chesebrough Manufacturing Company. Ettore fought Joe Louis in 1936 and the film of the bout was telecast in 1949 and 1950 over the Philco Philadelphia television station.

The District Court dismissed the case, but it was taken on appeal to the Third Circuit Court, which then reversed the decision. The brief filed with the Supreme Court contends that a decision in this case might play a vital role in the future rights to telecast old films "having amusement interest."

Warners Gets "Roberts" Rights

NEW YORK—Warners purchased the producer's rights to "Mister Roberts" last fortnight from Orange Productions, Ltd., it was announced by the studio. For 100 per cent of Orange stock, Warners was to pay 37,000 shares of its treasury stock, plus about 13,000 shares to be bought by it on the New York Stock Exchange, where the common was selling at about 20, it was reported. The principals in Orange were not disclosed.

Crowds certainly flocked to New York's Radio City Music Hall for the first showing of Warners' "Serenade," shown with the annual Easter stage show at the huge theatre.

Armour Names Foreign Heads

NEW YORK—Reginald Armour, executive vice-president, Republic Pictures International, announced executive appointments recently in line with the extensive reorganization plans being undertaken by Republic president Herbert J. Yates and himself.

H. Victor Green, until recently general manager for Republic in Australia, New Zealand, and Southern Africa, is being transferred to Great Britain as director of sales in charge of Republic's operations in the United Kingdom and Eire. In Australia, Green has been replaced by William C. Heidenrich, formerly with MGM.

Ricardo Canals has been named supervisor for the Caribbean Area. Formerly with RKO in the Far East, Canals is on his way to Caracas where he will set up his headquarters.

Pedro Teitelbaum, formerly general manager for Republic in Brazil, has been appointed supervisor on the Latin-American Continent, covering Brazil, Argentina, Peru, Chile and Uruguay. Teitelbaum will make his headquarters in Rio de Janeiro.

Reade Drive Over Top

OAKHURST, N. J.—The Scrip Book Sales Drive for the 1955-1956 season set an all time high for the Walter Reade Circuit, it was announced recently by Walter Reade, Jr.

More than 10,000 books were sold during this annual drive, top honors going to Dave Rogers, Strand, Freehold, N. J., and Fred Bartholdi, Eatontown Drive-In, Eatontown, N. J., as the managers whose theatres had the most sales in conventional and drive-in theatres respectively.

Employees winning cash prizes in the various theatres were John Tashjian, Strand, Freehold; Robert Aguilar, Carlton, Red Bank; Peggy Van Wagenen, Kingston; and William Pendle, St. James, Asbury Park, as employees selling the most books outside of the theatre.

Employees selling the most books over the Refreshery counter were Rose Palmieri, Community, Morristown; Marie Rasile, Strand, Plainfield; and Katherine Jacobsen and Katherine Hurley, Mayfair, Asbury Park.

The International Scene..........

Canada

RKO Stock Transfer Okayed By Gov't

TORONTO—Application by RKO Distributing Corporation of Canada, Ltd., for permission for transfer of 2,677 common shares in Western Broadcasting Company, Limited, was approved by the CBC board of governors. The broadcasting company operates radio station CKLW and TV station CKLW-TV in Windsor, Ont.

In granting the approval, the board of governors stated it was given on condition that any further change in the ownership of the station, involving non-Canadians, should be submitted to the Department of Transport for approval.

The board of governors suggested to the transport department that it adopt the U. S. provision limiting alien interests in U. S. broadcasting stations to 80 per cent of the total investment.

In the case dealing with RKO, the Board pointed out, "There has been no rule, statutory or otherwise, to which applicants could turn for assistance in establishing the basis upon which their applications will rest," with the result the RKO application was found suitable.

Canadian Comment

With the bulk of this country's population in the nine provinces, many didn't know much of the newest province, particularly of the theatre industry in Newfoundland, when Charlie Edwards, 44, who already has spent 30 years in the business, opened the Popular. Charlie has packed in plenty of excitement, but probably nothing was so warming to him as the tributes he received on the opening of the theatre. He is the son of a pioneer in the industry, P. A. (Paddy) Edwards, who died in 1954. Father began in the business at 20 in 1904 when he was an actor and an entertainer before joining the flickers. It was in 1934 that Paddy renamed the house the Popular, formerly known as the Town Hall. The new house is across the street from the original Popular. Charlie's career includes a stint in the Royal Air Force, which was ended with four years in a Japanese forced labor camp, then one year in hospital until he was repatriated home. The new house has a 500-foot arcade leading into the 600-seat auditorium.

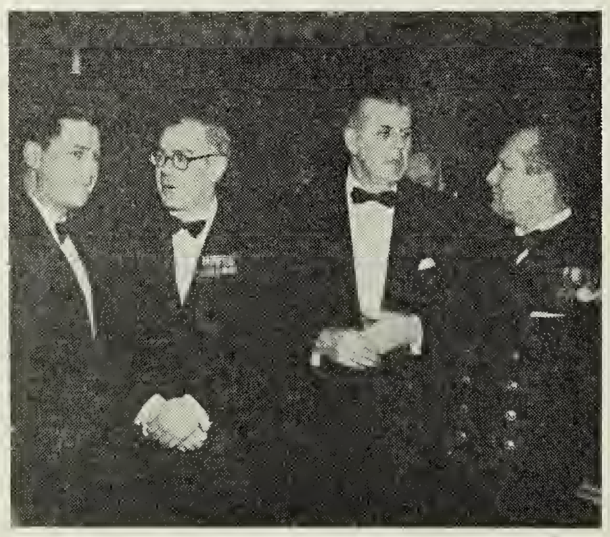
At the London premiere of 20th-Fox's "The Man Who Never Was," Carlton, Haymarket, were Gloria Grahame and Stephen Boyd, the stars.

CINE CHATTER: Appointment of Emerson S. Coatsworth as assistant general manager was announced by T. Alex Metcalfe, general manager, Motion Pictures for Television (Canada), Ltd. Coatsworth was formerly film procurement officer of the CBC and prior to that Toronto press and information representative for TV.... Foreign coin give-away organized in the western provinces by Theatre Posters is being run in five neighborhood houses in Winnipeg, as well as a number of smaller towns. Theatre Posters claims that business in every case has been doubled through the unusual promotion. . . . Dick Main, operator, Simcoe, Sutton, Ont., loaned the use of the house to a church congregation in the community when their own building was burned out. . . . Stan Track has taken over the theatre in Spalding, Sask., from G. Braget. . . . A visitor to Toronto was Richard Altschuler, vice-president, Republic Pictures. . . . A picnic basket of a variety of sweet-meats was presented to the 100,000th customer of Shea's during the run of "Picnic" by manager Len Bishop. . . .Heavy response to the Canadian Red Cross drive for funds was made by the Toronto Film Division, reported E. G. Forsyth, Odeon Theatres (Canada), Ltd., who is acting as chairman of the drive.

—HARRY ALLEN, JR.

Japanese Film Garners Honors

NEW YORK—The National Federation of Motion Picture Councils, Inc., composed of 90 better film councils in major cities of the country, has selected the Japanese color feature "Golden Demon" as the "outstanding foreign film of the year," to be shown at its annual convention, April 19-20, Hotel Jefferson, St. Louis. "Golden Demon," winner of the grand prize at the first Southeast Asia Film Festival, is being distributed by Edward Harrison in the United States.



At the recent North American premiere of Columbia's "Cockleshell Heroes" in the Odeon, Toronto, Canada, were seen, left to right, Jonas Rosenfield, Jr., Columbia; C. R. B. Salmon and F. H. Fisher, Odeon Theatres; and J. Hardiman, Odeon publicist, in his naval lieutenant's uniform.

Continental Expansion Adds New Sales Post

SALEMSON

NEW YORK—In line with the recent opening of branch offices in key territories throughout the country, Continental Distributing, Inc., has added to its home office staff Harold J. Salemson as sales promotion manager, it was announced last week by Frank Kassler, president.

Salemson's functions will consist of supervising launching campaigns on all future Continental releases, coordinating the company's advertising, publicity, and exploitation with its sales program. Special concentration will be given to follow-through to assure fullest key-engagement support for the current "The Ladykillers," "The Night My Number Came Up," and "Adorable Creatures," as well as planning the advance campaign on the upcoming "The Snow Was Black." In this, he will work closely with Skeldon Gunsberg, director of advertising and publicity.

Salemson was for over two years assistant to the executive vice-president of Italian Films Export, Inc., after several years as head of his own producers' sales and publicity representation office. Previously, he had been a top international film journalist for almost 20 years, before going into the exploitation end of the industry with the Stanley Kramer organization on such films as "Home Of The Brave" and "Cyrano de Bergerac."

Reade, Kassler Reveal Budget Available For Product Abroad

NEW YORK—Capital of more than $1 million is available to Continental Distributing, Inc., for the acquisition of European product, it was revealed last fortnight by Frank Kassler, president, and Walter Reade, Jr., board chairman, who heads also the circuit bearing his name. Reade further disclosed that he plans to reopen the Park Avenue here to serve again as a showcase for international films.

Commenting on Continental business, the circuit executive said that more than 14 individual exhibitors and exhibitor groups are participating in the Continental Plan, under which they can participate financially in the operation of the company, crediting the Plan with making the capital available. Reade, now in Europe, said the funds would be used for the outright purchase of films, distribution rights to films, and for co-production deals here or overseas.

Kassler and Reade said that their latest British import, "The Ladykillers," should gross over $1 million, and it was estimated that another Continental release here, "To Paris With Love," would bring in an additional $500,000 or more. Both executives expressed the conviction that the company could handle average Hollywood product exceptionally well. Continental expects to have nine features for release this year, Kassler said.

NEWS OF THE TERRITORIES . . .

Albany

A freak, 16-inch snowfall set back work on the new Unadilla Drive-In, to be operated by John Gardner and A. O. LaFlamme. Moderating weather permitted the delayed reopening of other area drive-ins. . . . Mike Lane was in on behalf of Columbia's "The Harder They Fall." . . . Bob Baral, MGM exploiteer, was here in advance of "Guys And Dolls," opening in the Strand this week. . . . Chris Pope, Schine booker, was in for sneak previews of Paramount's "The Man Who Knew Too Much" in the Palace and U-I's "Toy Tiger" in the Strand. . . . Louis W. Schine, Schine Circuit, was planning to return to his office following surgery and Florida convalescence.

Atlanta

B. G. Hudson is the new owner of the Hudson Drive-In, Macon, Ga. . . . Al P. Allen, owner, Dan-Dee Drive-In, Columbia, Tenn., was killed in an auto accident near Nashville, Tenn. . . . The Florida State circuit has closed the Palace, Jacksonville. . . . The third annual WOMPI convention, originally scheduled to be held here Oct. 5-7, has been changed to Sept. 28-30. . . . Joe Hendren, Capital and Holiday Drive-In, Erwin, Tenn., launched a $15,000 to $20,000 program of remodeling and modernization of both theatres. . . . Stephens C. Barber, manager, Largo, Largo, Fla., hosted the final judging of the Miss Largo contest, judged by Eva Jones, assistant manager, Florida, St. Petersburg, Fla., William Wilson, manager, Carib, Clearwater, Fla., and Lester Pearsall, manager, Midway Drive-In, Tarpon Springs, Fla. . . . Roy Jones, owner, Palmetto Drive-In, Palmetto, Fla., said that his brother, Harry, suffered injuries in a plane crash while en route in a private aircraft to Evanston, Ill., with Oakley Buster, United Theatre Supply Company, Tampa, Fla.

A. L. Sheppard, owner, Grand, Waynesboro, Ga., is the new owner of the Waynesboro Drive-In, Waynesboro, from L. M. Bailey. . . . Midnight shows starring burlesque queens, featured by the West Hollywood Drive-In, Hollywood, Fla., for several weekends, started a wave of protests rolling in to newspapers from civic groups and police. The films were advertised as adult fare. . . . Homer Clark, former office manager, Howco Films, has taken over the territory held by the late Jay Waters, killed recently in an auto accident. . . . Bernice Fricks was appointed head booker, Howco. . . . L. E. Searcy is the new owner of the Jolin, Ariton, Ala., from his brother, T. V. Searcy, who takes over the Clio, Clio, Ala. . . . Coley Brown, branch manager, National Theatre Supply Company, is back after hospitalization. . . . Frank Pierce, former owner, Barbour Drive-In, Louisville, Ga., has taken the operation back from Olin Evans, Florala, Ala. . . . John Power closed his Star, Cedar Bluff, Ala. . . . Prichard Hobson, former booker, Republic, was appointed head booker and office manager, Capital and Astor Exchanges, replacing Don Hassler, now head booker, United Artists, Jacksonville.

Seen at the recent Albany trade screening of Warners' "Serenade" and "The Searchers" were, left to right, front row, Harry Aranove, Warners office manager; E. Vanolinda, Times Union columnist; Ben Colman, Carman Drive-In, Guilderland, N. Y.; E. Schlenger, Fabian zone manager; Irene Econome, Fabian booker; Howard Goldstein, Perlmutter Circuit booker; Phil Rapp, Proctors, Schenectady; and, back row, John Capano, Upstate Theatres booker; J. LaHarte, Station WROW-TV; R. S. Smith, branch manager, Warners; Joe Miller, Menands Drive-In; Al La Flamme, Strand, Albany; and Ed McIntyre, Copake, Copake, N. Y.

R. C. Mullins has opened a new theatre in Cedar Key, Fla. Mullins also owns the High Spring Drive-In, High Springs, Fla. . . . The Carefree, West Palm Beach, Fla., has been taken over by Bernard and Louis Brandt. . . . John Burke is the new owner of the Beach, Fairhope, Ala., from Steven Riggs. . . . Carl Medlock, manager, Rialto, Boaz, Ala., rounded out 32 years in that post. . . . C. H. Powell, president, Moultire Theatre, Moultire, Ga., said that the Colquit, destroyed by fire several weeks ago, will be rebuilt. . . . Sunday motion pictures are now legal in Lenoir City, Tenn. Cherokee Amusement Company is the owner of the theatres there. . . . The southern premiere of "This Is Cinerama," in the Roxy, was the most gala film event here since the world premiere of "Gone With The Wind."

Boston

A freak storm caused severe damage to power systems in the area, plunging homes and theatres into darkness. In Boston proper, two drive-ins, both operated by Redstone, had no electricity during the day but power was restored one-half hour before show time. The 1956 drive-in season, which has experienced five snowstorms in 24 days, has been a bad one to date. . . . The Levine Chapel, Brookline, Mass., was filled with some 400 industry friends of Albert Swerdlove, 58, when funeral services were held last fortnight. . . . Edna B. Hall, Brooks, Brooks, Maine, has permanently closed the theatre and removed the equipment. In Vermont, Vincent Choate, secretary, Vermont Chamber of Commerce, closed the Shea's, Turners Falls, and in Richford, Roy Brown has shuttered the Park and has moved to Northfield to give all his attention to the operation of the Savoy there. . . . George Roberts, treasurer, Allied Artists of New England and Rifkin Theatres, recently was unanimously elected president, Greater Boston Council for B'nai B'rith, and became the first member fo the industry to have been named to the position.

New Neighborhood House Welcomed In Atlanta

ATLANTA—Metropolitan Atlanta's newest neighborhood theatre, the Belmont Hills, Belmont Hills, Ga., has opened, located in the shopping center on old U. S. Route 41, at Cherokee Road, Smyrna, Ga.

The new theatre has a seating capacity of 600 persons. It has reclining seats, stereophonic sound, a CinemaScope screen, and modern lounge.

Showings will be continuous from 10 a.m. Saturday and from 2 p.m. weekdays. One show is planned for Sunday afternoon and one following church services Sunday evening.

Employment Dispute Causes Picket Line

ALBANY—A dispute over the employment of a stagehand at Fabian's Mohawk Drive-In resulted in a picket line which the projectionists refused to cross when the ozoner reopened. The management had tried to eliminate a position vacated last summer when a worker resigned, but the IATSE local refused to budge from the stand that one was requirerd. A man accordingly was kept on.

The contract between the union and Fabian did not cover the situation at the drive-in. When a subsequent agreement was not reached, picketing followed. The operators were reported to have decided, an hour before opening time, they would not cross the line. Performances continued as scheduled. The projecting, it was reported, was being handled by a member of the circuit's outdoor staff.

Fabian officials claimed a stage worker is not needed at the Mohawk and that it is the only local drive-in which had payrolled one. The local insisted a man's service in this capacity is required, and talked of several other automobilers which should hire a member.

Buffalo

Art Moger, Warners publicity and exploitation representative, was in to confer with Arthur Krolick and Charles Taylor, Paramount Theatres, on the opening of "The Searchers" and the concomitant personal appearance of John Wayne. . . . Charlie Kurtzman, division manager, Loew's Theatres, was in for conferences with Carl Rindcen and Edward F. Meade in the Shea offices. . . . A gala premiere launched 20th-Fox's "Carousel" in the Century, managed by Robert T. Murphy. . . . The Rialto, East Rochester, N. Y., resumed a full-time schedule. . . . Every lady attending the reopening of the Empire Drive-In, near Rochester, N. Y., was presented with a string of pearls.

Charlotte

Columbia is now settled in new quarters at 226 South Church Street. . . . Stewart and Everett Theatres announced the reopening of the Drake, Wilson, N. C., and the Morehead, Morehead City, N. C., both of which were destroyed by fire and rebuilt. The circuit also was to open the Bragg, Fayetteville, N. C., and the Center, Jacksonville, N. C., this month. . . . Herman Meiselman was reported ready to

Zoning Law Change Sought For Drive-In

Boston—At a three-hour planning board hearing in Fall River, Mass., a petition by Norman Zalkind, exhibitor, and Hyman E. Lepes, real estate operator, to change zoning laws to permit the construction of a drive-in and supermarket there, was protested by attorney J. Edward Lajoie, representing Nathan Yamins Enterprises, operators of five drive-ins in the area. He presented several petitions containing 200 names of residents in objection to the outdoor theatre proposal, saying the section was originally zoned for residential development and that there is no sufficient need for an outdoor theatre or supermarket in that location to justify a change in the zoning laws. He characterized drive-ins as "noisy, not clean from a physical or moral point of view, regardless of the claims of the proponents that drive-ins are family institutions, and that they should be forced to remain out in the country where they belong." The Yamins interests do not operate a drive-in within the city limits of Fall River.

Benjamin Horvits, attorney representing Zalkind and Lepes, maintained that the site is useless as a general residential area because it is a dump and not fit for a home or other heavy concentration. He submitted real estate appraisals and engineers' reports stating that it is not feasible to develop the site for homes. "My clients." he said, "propose to build an outdoor theatre and supermarket which would be an asset to the neighborhood." One of his most emphatic points was made when he said that the city now realizes only $200 a year in tax revenue from the dump site, while the construction of the theatre and market projects would increase that figure by $10,000 annually and also increase the value of the surrounding homes. He defended the moral standing of outdoor theatres, saying the owners will employ sufficient police supervision to keep out unfavorable elements.

The planning board has taken the matter under advisement and will recommend their decision to the City Council at the next meeting on April 20.

Seen at the recent Chicago trade screening of Warners' "Serenade" and "The Searchers" were, left to right, George Lefko, Chicago branch manager, with Duncan Kennedy, general manager, Great States Theatres.

Exhibs Fight Boost In Minimum Wage

Boston—The proposed minimum wage order for the Commonwealth was aired at a public hearing attended by a large number of exhibitors, theatre managers, and circuit heads, who came to protest the new schedule as set up by the Minimum Wage Commission of the Department of Labor and Industry. Heading the opponents of the order was attorney E. Curtis Hower, of the firm of Nutter, McClennan and Fish. Other speakers were Carl Goodman, executive secretary, Independent Exhibitors of New England, and the president, Edward Lider; George Roberts, Rifkin Theatres; James Mahoney, Interstate Theatres; William T. Powell, Smith Management Company; Ray Canavan, E. M. Loew Theatres; David Hodgdon, Princess Amusement Company; Winthrop Knox, Jr., Middlesex Amusement Company; and Francis Perry, Jr., Foxboro, Mass.

In opposing the new wage order which would hike wages from 75 cents per hour to 90 cents, with ushers from 65 cents to eighty cents. Mower appealed to the Commission that theatres cannot stand the bite. "I am speaking for a sick industry," he said. "This raise would mean an increase of 26 per cent for part time help. And we must face another possibility, that if this order becomes law, it could easily follow that there would be a general pyramiding of wages above the status of part time workers, thus forcing the economic structure all out of proportion."

The three-man commission listened attentively to all the speakers but no decision was voiced at the conclusion of the hearings. There were only two who spoke in favor of the order and they both represented the Massachusetts Federation of Labor.

---

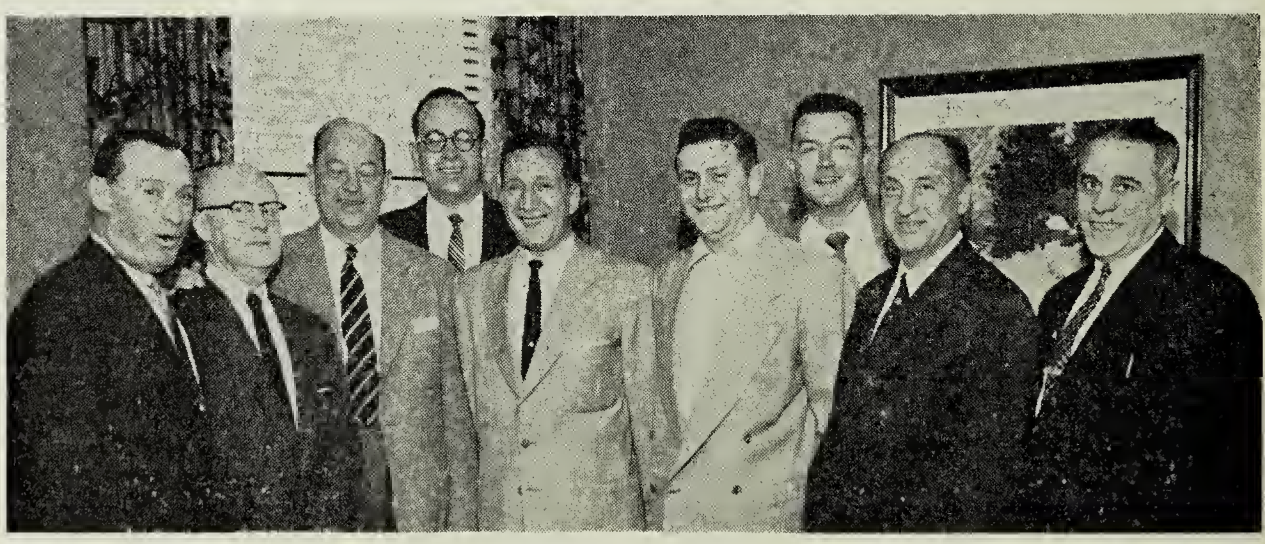
start work on a conventional theatre in Fayetteville. . . . The mother of Seline Martin, RKO, died recently. . . . The WOMPI of the Month award in March went to Mildred Warren, 20th-Fox. . . . Mrs. Walter Griffith, widow of the exhibitor and former executive secretary, Theatre Owners of North and South Carolina, is still hospitalized in Memorial Hospital. . . . The monthly WOMPI luncheon is slated for April 25 in Thacker's Restaurant.

Chicago

Harry Jones, Evanston, Ill., theatre owner, and Oakley Busler, United Theatre Supply Company, Tampa, Fla., were injured in an airplane accident. . . . Carrol Shaffer, 72, retired theatre magazine publisher, died. . . . Movie attendance in March was slightly ahead of that month a year ago, according to city tax collection reports. The 1956 take was $103,091; last year it was $102,071. Total amusement business was also ahead in March, as indicated by taxes of $158,783, against $156,027 a year ago. . . . Drive-in owners, as weather forecasters, hit it just right when they decided on early openings. The mercury climbed to 81 degrees last fortnight, and patrons rushed to the outdoors to forget about the heat. . . . One-fourth of the 85 films reviewed in March by the Police Censor Board were foreign. Seventeen cuts were made in the total of 475,000 feet. There were no rejects, and only one picture, a domestic, was rated adult.

S. J. Gregory, president, Alliance Amusement Company, went to Indiana to complete arrangements for drive-in openings. Alliance now has more than 18 ozoners. . . . Morey Salkin, veteran showman, is assisting in the management of the Standard. . . . No mention was made at a recent IATSE meeting, at which Eugene Atkinson, business manager, Chicago Motion Picture Operators union, presided, of the U. S. grand jury investigation of the welfare fund of the operators' union, an IATSE affiliate. . . . Jack L. DeWiggins, Lakeside manager, left to attend the golden wedding anniversary of his parents at Hollywood, Fla. . . . It will be the first of the year before B and K reinstates the Garrick as a movie house. A television studio will continue to use it until then.

Bill Hollander, B and K publicity chief, returned from a convalescence in California. . . . Allied Theatre Owners of Indiana, fighting Daylight Saving Time, feel confident that the move will be defeated at a referendum in November. . . . Max Roth, co-owner, Capitol Films, returned to his desk after recurrent illnesses. . . . The McVickers, playing "Oklahoma!", and the Palace, showing "Cinerama Holiday," are having success with excursions of out-of-towners. Some of the trains bring between 300 and 400 patrons at a time. . . . B and K gave its Coronet, Evanston, Ill., a new $4,000 canopy. . . . Gilbert A. Dance made three separate tries for a drive-in permit just north of Jeffersonville, Ind., but was unsuccessful because of zoning restrictions.



Al Levy, northeast division manager, 20th-Fox in Boston, was recently tendered a surprise luncheon by the sales staff on his first anniversary there. Seen, left to right, are Phil Engel, Bill Graham, Welden Waters, Marty Berman, Levy, John Pecos, Dick Kelly, Sam Berg, and Mike Zaman.

Seen at the recent Buffalo trade screening of Warners' "Serenade" and "The Searchers" were, left to right, George Read, Franklin, Syracuse; Paul Henry, Elmwood, Syracuse; Ed Miller, Paramount, Buffalo; E. C. Segal, Syracuse sales representative; and Ben Dargush, Center, Buffalo.

Cincinnati

Edna Ossage, secretary to E. M. Booth, MGM branch manager, resigned. Her replacement is Helen Cerin, formerly with U-I. . . . Other resignations include Sam Sherman, U-I office manager; Betty Oppenheimer, 20th-Fox receptionist, replaced by Pauline Adams; and Harry Wilson, manager, Three C's Drive-In, Washington C. H., O. . . . Thomas Farrell, MGM, Cleveland, has been transferred here as West Virginia salesman, succeeding Arthur Adams. . . . The Variety Club ladies' auxiliary will stage a dinner dance April 21 in the Hotel Metropole clubrooms. . . . Mark Cummings is set to open his Circle 25 Drive-In, Lexington, Ky. . . . City Drive-In, Lancaster, O., has been sold by Frank Nolan to Jerry Shinback. . . . U-I's "Toy Tiger" was previewed in the Regent, Springfield, O.

COLUMBUS, O., NEWS—Manager Robert Horton, RKO Grand, scheduled a spook show for Friday, April 13. . . . Annual Easter sunrise services of the Knights Templar were held in the RKO Palace. . . . Frank Yassenoff turned over his West Fifth Avenue outdoorer to the Columbus Junior Chamber of Commerce for Easter services. . . . The Columbus Dispatch editorially supported the report of the Senate Juvenile Delinquency subcommittee on excessive violence in movies. "The report of the committee is commendable in that it brings an evil to public attention, but it is only through the pressure of public opinion and especially that of parents, that something will eventually be done about it by the motion picture industry," said the Dispatch.

Film Service Company Opens New Detroit Office

DETROIT—To provide a better film communications service in the midwest, and particularly in this area, John Sutherland Productions, Inc., New York, opened offices in The Stephenson Building here.

Under the direction of Ross M. Sutherland, executive vice-president, the new office has been established to provide qualified, on-the-spot counsel in film communications, especially as regards details of production and distribution of business films, and their costs.

Film Exchange and Dealer Listing for the

BOSTON FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 39 Church St.—HAncock 6-4360
Dist. and Br. Mgr.: Ben Abrams. Sls. Mgr.: Jerry Callahan. Sales: Frank Hyland. Office Mgr. and Booker: Charles Wilson. Cashier: Inez Weinstein. Emerg. Phone: HAncock 6-4360.

BUENA VISTA (Disney), 260 Tremont St.—HAncock 6-9360
Br. Mgr.: John Feloney. Booker: Florio Simi. Cashier: Walter McIntosh, regional auditor. Emerg. Phone: HAncock 6-9360. *(Dist. Mgr. in residence: Herbert J. Schaefer)*

COLUMBIA, 61 Church St.—HAncock 6-9890
Br. Mgr.: Thomas F. O'Brien. Office Mgr.: Eleanor Ahern. Sales: Saul Simons, Harvey Appell, Meyer Fox, Carl Myshrall. Bookers: Abe Barry, John Walton, Warren Gates. Cashier: Sarah Lourie. Field Exp.: John Markle. *(Div. Mgr. in residence: Harry Rogovin)*

EMBASSY PICTURES, 19 Winchester St.—HUbbard 2-3325
Br. Mgr.: Joseph Wolf. Office Mgr.: Frances Greenberg. Booker: Harold Levin. Cashier: Edna Barnet. Field Exp.: George Kraska. Emerg. Phone: Wolf, HO 9-0756. *(Pres.: Joseph E. Levine)*

I.F.E. (Italian), 246 Stuart St.—HAncock 6-5135
Dist. and Br. Mgr.: Al Herman. Sls. Mgr.: S. E. Feld. Emerg. Phone: Herman, BE 2-7321.

METRO-GOLDWYN-MAYER, 46 Church St.—HAncock 6-0044
Br. Mgr.: Benn Rosenwald. Sls. Mgr.: Benjamin Bebchick. Office Mgr.: Charles School. Sales: Charles Repec, Ray Curran, Joe Rahilly, Henry Scully. Bookers: Nate Oberman, Joseph Rathgeb, Francis Driscoll, Jack Israelson. Cashier: Mary Brashear. Field Exp.: Floyd Fitzsimmons. Emerg. Phone: HAncock 6-0047.

PARAMOUNT, 58 Berkeley St.—HAncock 6-1070
Br. Mgr.: Gasper Urban. Sls. Mgr.: Jack Gubbins. Office Mgr.: Ed Bradley. Sales: John Kane, Bud Lewis, Wendell Clement. Bookers: Gil Norton, Al McIntyre, Bill Hepburn, Bob Moore. Cashier: Rose Godes. Field Exp.: Arnold VanLeer. Emerg. Phone: HAncock 6-1070. *(Div. Mgr. in residence: John Moore)*

REGAL, 47 Church St.—HAncock 6-3411
Br. Mgr.: Edward Ruff, Sls. Mgr.: Irving Farber. Cashier: Ilse Stock. Emerg. Phone: Ruff, HO 9-6044.

REPUBLIC, 40 Piedmont St.—HAncock 6-4288
Br. Mgr.: Judson Parker. Office Mgr. and Booker: Melvin Davis. Sales: Jack Martin, Walter Dyer. Booker: Thomas Morton. Cashier: Edith Meyrowitz. Emerg. Phone: Parker, SHaron 2556.

RKO, 122 Arlington St.—HAncock 6-0457
Br. Mgr.: Hatton F. Taylor. Sls. Mgr.: John J. Downing. Office Mgr.: William Cuddy. Sales: Mel Ames, Dave Grover, Stanton Davis. Bookers: Cyril McGerigle, Harry Smith, Joseph Abramo. Cashier: James O'Hara. Field Exp.: Joseph Longo. Emerg. Phone: McGerigle, GEneva 6-5659.

20TH CENTURY-FOX, 115 Broadway—HAncock 6-2180
Br. Mgr.: Welden Waters. Sls. Mgr.: John Peckos. Office Mgr.: William Graham. Sales: Frank Keller, Martin Berman, Richard Kelly. Bookers: Sam Berg, Mike Zaman, Larry Lucie, Robert Rancatore. Cashier: Mary McCarthy. Field Exp.: Phil Engel. Emerg. Phone: Berg, AS 7-1539. *(Dist. Mgr. in residence: Al Levy)*

UNITED ARTISTS, 52 Church St.—HAncock 6-8346
Br. Mgr.: Harry Segal. Sls. Mgr.: Al Glaubinger. Office Mgr.: Max Berlone. Sales: Kenneth Robinson, Al Fecke, Edward Renick. Bookers: Sam Levine, Agnes Donahue, Myron Segal. Cashier: William Washburn. Field Exp.: Joseph Mansfield. Emerg. Phone: Segal, BE 2-6226.

UNIVERSAL-INTERNATIONAL, 60 Church St.—HAncock 6-8760
Br. Mgr.: E. Myer Feltman. Sls. Mgr.: Thomas J. Donaldson. Office Mgr.: Henry Wolper. Sales: Joe Kelly, Fred Shohet, Francis Charles. Bookers: Stanley Sudman, Emma Corbett, Matt Moriarty, Ed Donavan. Cashier: Roy Carlton. Emerg. Phone: Sudman, DE 2-0537. *(Dist. Mgr. in residence: Joe Gins)*

WARNER BROS., 131 Arlington St.—HUbbard 2-3290
Br. Mgr.: William Kumins. Sls. Mgr.: Herbert Gaines. Office Mgr.: Leo Griffin. Sales: G. William Horan, Walter Almon. Bookers: Robert Levine, William Kremmell, Philip Prager, Harold Rosenberg. Cashier: Harry Spingler. Field Exp.: Art Moger. Emerg. Phone: Levine, DE 2-5698.
(Dist. Mgr. in residence: Ralph Iannuzzi)

• *Supply Dealers*

CAPITOL THEATRE SUPPLY (R.C.A.), 28 Piedmont St.—LIberty 2-6797. Emerg. Phone: WE 5-5674
INDEPENDENT THEATRE SUPPLY, 1 South Cedar Place—LIberty 2-0051. Emerg. Phone: KE 8995
MAJOR THEATRE EQUIP., 44 Winchester St.—LIberty 2-0445
MASSACHUSETTS THEATRE EQUIP., 20 Piedmont St.—LIberty 2-9814. Emerg. Phone: GR 7885
NATIONAL THEATRE SUPPLY, 37 Winchester St.—LIberty 2-2663.
Emerg. Phone: East Boston 7-4362-W

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 95 Broadway—LIberty 2-4476
Br. Mgr.: Harry Kirchgessner. Office Mgr.: Joseph Rossi. Sales: Maynard Sickles, Fred Stoloff. Emerg. Phone: same.

• *Signs, Advertising and Printing*

BELL SIGN, 840 Washington St.—HUbbard 2-6274
CHESTER N. GRENIER, 210 Stuart St.—DEvonshire 8-8084
METROPOLITAN SHOW PRINT, 97 West Dedham St.—KEnmore 6-4139
NATIONAL SCREEN SERVICE, 95 Broadway—LIberty 2-4476
H. M. TEICH, 11 Boylston St., Brookline—LOngwood 6-1776

• *Service Companies*

ALTEC SERVICE CORP., 260 Tremont St.—HUbbard 2-4710
IMAGE AND SOUND SERVICE, 445 Statler Bldg.—HAncock 6-7984
RCA SERVICE CO., 260 Tremont St.—HUbbard 2-0123

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Exhibitor Spokesmen Ask For Tax Repeal

Cincinnati—Three spokesmen for movie houses urged the City Council finance committee to approve repeal of the city's three per cent admission tax to afford the theatres some relief from the tax-free showings of films on television. Finance committee members indicated nothing can be done this year, but that consideration would be given the appeal in preparation of the city's 1957 budget.

It was pointed out that the city now receives $250,000 annually from the admissions tax, of which $134,000 is paid by movie houses, and some way of making up this amount will have to be found if the tax is repealed. In 1953, the city eliminated the tax on admissions of less than 50 cents, but most houses now have to charge more than this amount because of higher operating costs, the finance committee was told.

Representing the industry at the meeting were Louis Wiethe, operator, Valley; Frank W. Huss, Jr., president, Cincinnati Motion Picture Theatres, Inc.; and Joe Alexander, manager, Albee.

Cleveland

George Manos, and his son, Thomas, started construction of a new drive-in in the Canton, O., area. Equipment for the 1,000-car ozoner will be furnished by Ohio Theatre Supply Company. . . . Skirball's new Summit Drive-In, Akron, O., is expected to be open in May. . . . Sam Greenberger has installed Motiograph CinemaScope equipment in his Eastlake Drive-In. . . . Joe Krenitz, Republic salesman, had his car stolen last week while he was calling on Bob Postma, Norka, Akron, O. . . . Herb Horstemeier, buyer-booker, is servicing the Tower Drive-In, Elyria, O., the sole owner of which now is William Whiting. Al Boudouris is no longer connected with the theatre. . . . Tom Farrell, MGM salesman transferred to Cincinnati, was tendered a farewell luncheon by local salesmen before leaving. . . . Because of poor midweek business, The Lorain, Lorain, O., and the Bedford, Bedford, O., units of the Selected Theatres Circuit, reduced playing time to weekends until further notice. . . . The Columbia staff is seeking exhibitor cooperation in playing any Columbia subject, feature or short, the week of June 22-30, to wind up the Jack Cohen Sales Drive. . . . Jim Dempsey, formerly connected with the Telegraph, Starlite and Parkside Drive-Ins, Toledo, O., reported that he has acquired two theatres in Danville, Ky., a conventional and an outdoor.

Detroit showmen saw "The Birds And The Bees" recently at the Michigan. Seen, left to right, are Carl Burmele, president, General Theatres; Bob Burmele, booker; Jack Haynes, United Detroit Theatres; Alice Gorham, publicity manager, United Detroit; Thomas F. Duane, Paramount branch manager; Harold H. Brown, president, United Detroit; and John Gentile, sales manager.

Seen at the recent Des Moines trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Don Allen, Tri-States Theatres; Herb Blass, Kermit Gadd, Tri-States Theatres; Nick Yannias, Associated Theatres, Dubuque; and Jim Yannias, also Associated, Dubuque.

Jim Solether, son of Loren Solether, owner, Falls, Chagrin Falls, O., is the town's mayor. . . . Republic has a new cashier, John Majdiak, Jr., who succeeds George Cowgill, resigned. . . . Funeral services were held recently for Mrs. Minnie Stone, 80, who had the longest industry service record in the area. She started almost 50 years ago as inspectress for the old General Film Company. From 1924 to 1954 she was head inspectress, local United Artists. . . . John W. Bailey, 73, charter member, Local 160, IATSE, died of a heart attack in the booth of the Mall, where he had been projectionist for 38 years.

Dallas

Lillian Roth, appearing in the Century Room, Hotel Adolphus, made a surprise visit to the Palace on the opening night of MGM's "I'll Cry Tomorrow." . . . T. N. Childress, 69, owner, Crest, died in a hospital after a long illness. . . . Colonel H. A. Cole left for the Mayo Clinic, Rochester, Minn., to undergo a physical checkup. . . . Hal Cheatham, publicity director, Interstate, became the father of a daughter. . . . C. E. Supard, projectionist, Wilshire, has been in the East Dallas Hospital and Clinic for the past six weeks. . . . Harvey A. Jordan, drive-in design and construction pioneer, opened an office here. . . . Raymond Willy, Interstate, has announced that negotiations are underway for the purchase of 75 acres at Arlington, Tex., for the development of an amusement center. Willy said no definite plans had been drawn, but that "there probably will be a theatre." . . . Harvey Hill, booth union business agent, reported that Clarence Nix, Interstate screening room operator, returned home following major surgery in the Baylor Hospital.

Des Moines

Several of the speakers for the annual meeting of the Iowa-Nebraska Allied, which will be held at Omaha, May 8-9, have been announced. They include Albert E. Sindlinger, Sindlinger Company; H. Barnett, assistant to the president, General Precision Equipment Corporation, New

End Of Censorship, But Controversy Rages

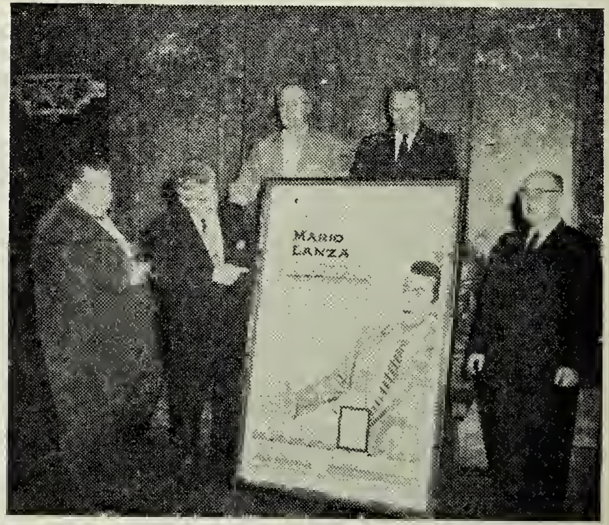
Columbus, O.—The statement of Robert Wile, secretary, Independent Theatre Owners of Ohio, to the effect that the end of state censorship has resulted in "no ill effects" for moviegoers was challenged by W. Ray Foster, Worthington, O., in a letter to the Columbus Dispatch. Wile's statement was made in an interview with Hal Paris, Associated Press, printed in the Dispatch and other Ohio newspapers. Wile said that Ohio theatre owners are acting as their own censors.

Foster said, "Before the citizens of Ohio are lulled into a false sense of security," they should read the report of the Senate subcommittee on juvenile delinquency. "There they would find that the testimony of an imposing array of clinical psychologists, medical men, and psychiatrists provides little basis for complacent acceptance of Mr. Wile's bland assurances," he asserted. Foster objected to much of current film advertising. He quoted from the Senate subcommittee report an editorial in the Journal of Social Therapy, which said, "In text and illustration, a considerable proportion of those ads have reached a point close to pornography . . . they appear to remain within the bounds of discretion, but their total impact, on children as well as adults, can only be provocative."

Wile pointed out that the Senate subcommittee said that censorship is not the answer, adding that "during the 41 years of state censorship there never was control over advertising."

Numerous civic and religious groups contend that the law is inadequate, relying too heavily on public reaction and enforcement by local officials. These groups include the Ohio Congress of Parents and Teachers, Ohio Association of Juvenile Court Judges, Ohio Pastors Convention, Ohio Child Conservation League, United Church Women of Ohio, the Legion of Decency, and many others.

Wile said theatre owners are advised through his bulletins whether to play certain films. Since December, 1954, when effective state censorship ended, Wile says theatre owners generally have agreed not to show objectionable films. Wile says ITOO members will show any picture "which is in good taste for adults."



Seen at the recent Detroit trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Robert Dunbar, Warners district manager; Milton Herman, buyer, Detroit Theatre Enterprises; Alden Smith, Cooperative Theatres of Michigan; Joe Baringhaus, Warners branch manager; and William Storl, Milan, Milan, Mich.

Sig Eisenberg, chief barker, Tent 33, Variety Club, Miami, is seen, left, as he recently greeted "Captain Midnight" upon his arrival for Variety's Telethon benefit for the Variety Children's Hospital.

York; and Ray G. Colvin, executive secretary, International Theatre Equipment Dealers Association. . . . The Lorimore, Lorimore, Ia., which has been closed for more than a year, has been reopened by Don Williams. . . . When Columbia's "Rock Around The Clock" was shown at a preview to teenagers, about 1,600 of them stomped around in the house and in the aisles to the music, and police officers had difficulty in keeping the place in order. . . . The Mallard, Ia., Commercial Club has raised a fund in order to keep the Mallard open. . . . The Akron Commercial Club agreed to form a corporation to purchase and operate the Norka there. . . . John McKee Heffner, manager, Palace and Bijou, Mason City, Ia., for over 25 years, died recently.

Detroit

The Capitol, Jackson, Mich., was closed by the Butterfield circuit, it was announced by city manager Vern Sicotte. The Esquire, closed for some time, was reopened by the circuit under the management of Harry Hayden, former Capitol manager. . . . IFE announced the appointment of Lee Goldsmith as local sales representative. Goldsmith formerly was with U-I.

Len Margolian, RKO advertising, was in town to help promote "The Bold And The Brave." . . . Alex Schreiber, president, Associated Theatres, became a grandfather. . . . Film cuts amounted to nothing during February, according to the City Censor Bureau. . . . Peggy Smith succeeded Jane Reddy as publicity head, the United Artists, where "Oklahoma!" is showing. . . . J. L. Thomas has been named manager, World, by William Flemion. . . . The long-closed Abbey is being reopened by Leonard Mazeron. . . . RKO district manager Morris Lefko was in town on business. . . . L. E. Goldhamer, Allied Artists division manager, was in town.

Denver

Robert Smith, partner in the Chief, Steamboat Springs, Colo., was elected mayor of the city, and the next day became the father of a six-pound son. . . . Fred Helwig, auditor, Buena Vista, left for Butte, Mont., and Salt Lake City to check the offices there. . . . Frank Monaco, U-I booker, became the father of a son. . . . Jack Berwick, who has held several positions with Fox Inter-Mountain Theatres, recently Esquire manager, was named advertising and publicity manager, Columbia. . . . Tom Knight, Riverton, Wyo., exhibitor, flew another of his innumerable mercy flights to Denver when he moved a man suffering with blood poisoning to a hospital here. . . . The new drive-in being built south of Colorado Springs, Colo., will be named the Vista View by the builder, William Claiborne. . . . Jesse Chinick, western sales manager, Buena Vista, and Marvin Goldfarb made the rounds of the exchanges in Goldfarb's district. . . . Lester Zucker, U-I district manager, was in for conferences with Mayer Monsky, branch manager. . . . Clarence Batter, buyer and booker, moved his offices to 925 Twenty-first Street, into the place vacated by Fred Brown, Black Hills Amusement Company booker and buyer. Brown moved to 822 Twenty-first Street. . . . Robert Herrell, owner, United Film Exchange, was in from his Kansas City headquarters, and while here received the resignation of Joe Clark, salesman.

FST Plans Rebuilding On Site Of Razed House

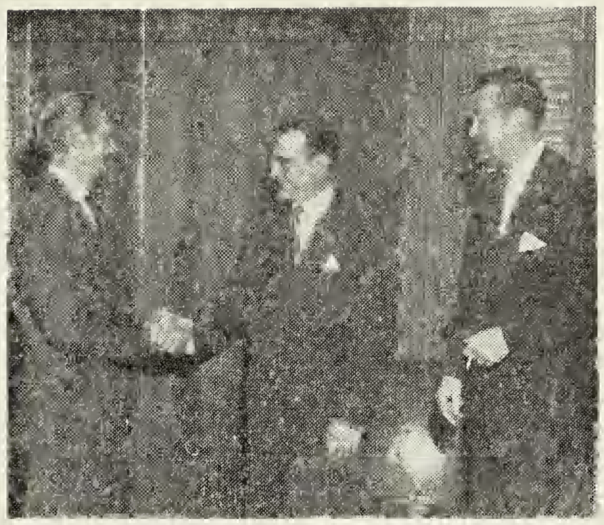
DAYTONA BEACH, FLA.—Louis J. Finske, president, Florida State Theatres, stated that plans already are underway to construct a modern theatre to replace the downtown, first-run Empire, completely destroyed by fire last fortnight. One of the principal theatres in this part of Florida, the Empire had been managed by Lynn Goodyear. FST has also a second first-run house here, the Daytona.

J. L. Cartwright, FST district manager who had offices in the Empire building, was additionally saddened by the complete loss of a large group of theatrical souvenirs he had been collecting for 40 years.

Jacksonville

The downtown Palace has been shuttered indefinitely by Florida State Theatres. Its first-run policy has been moved intact to the adjacent Imperial, which had been operated by FST as a subsequent-run house, while the Imperial's policy was moved next door to the Empress, closed for the past two years. The Imperial is now managed by George Krevo, and John Thomas has the Empress. The reopening and refurbishing of the Empress were effected by a crew of workers under Mark DuPree, assistant to FST president Louis J. Finske, and Robert Heekin, FST district manager, with M. A. Shaaber, Wil-Kin Theatre Supply, handling the installation of a CinemaScope screen. . . . A large group of industryites attended a frolic sponsored by Variety Club, Tent 44, at the Lakewood Woman's Club. . . . April 20 was set up as the date for WOMPI members to celebrate the first anniversary of the local club's founding at a dinner in Fred Abood's restaurant. . . . Resting comfortably after an emergency appendectomy was Johnny Spearing, projectionists' business agent here. . . . All managers of local exchanges and FST home office personnel attended a birthday luncheon in the FST screening room given by president Louis J. Finske for Harvey Garland, Bea Christ, and Tom Gerard. . . . The new building to house MGM is expected to be ready for occupancy by May 15.

Kansas City exhibitors recently viewed Paramount's "The Birds And The Bees" at a trade screening at the Plaza. Among those present were George Baker, New 50 Drive-In; Harold Lyon, Paramount Theatre manager; Richard Durwood, Durwood Theatres; H. R. Hamburg, Paramount branch manager; E. S. Sutter, United Theatres; Joe Redmond, publicity, Fox Midwest; Beverly Miller, president, Allied Independent Theatre Owners; Eddie Golden, Golden Theatre Service; and Phil Blakey, district manager, Commonwealth Theatres.



Richard Widmark was greeted recently by Claude Allison, general manager, Williston Theatre Circuit, Indianapolis, during his visit to the U-I exchange there. Branch manager Sam Oshry stands by.

MIAMI, FLA., NEWS—The Wometco Old Guard organization elected a new board of governors at its annual luncheon meeting. Serving with president Burton Clark, manager, Boulevard Drive-In, who will carry over on to the new board, are Tim Tyler, manager, Miami; Joe St. Thomas, confections assistant; Ethyl Gubernick, personnel; Harry Kronewitz, manager, Miracle, Coral Gables, Fla.; and Lyn Lucas, WTVJ. The new board will be installed at the annual banquet in May. New members of the Old Guard recognized at the luncheon included Ben Kreitman, main office, and Edward Wells, Essex.

Memphis

L. B. Clark, 58, pioneer Arkansas exhibitor, died recently in a hospital at El Dorado, Ark., after a short illness. He was co-owner, Clark-McWilliams Enterprises. . . . Mr. and Mrs. C. B. King, McGegee, Ark., recently were in to attend a banquet given by Malco Theatres to honor all managers with 18 years or more service with the firm. . . . L. E. Jackson bought the Erin, Erin, Tenn., from Mrs. H. A. Fitch. . . . W. T. Ellis acquired the Strand, Philadelphia, Miss., from Strand Enterprises. He has renamed the house the Ellis. . . . R. M. Bowers reopened the Pines, Mountain Pines, Ark., which was dark for some months.

Variety Drive Set To Aid Epileptics

New York—The Variety Club Foundation to Combat Epilepsy will start its annual drive for funds this week, it was announced by William J. German, Foundation president. The Foundation is establishing and will support the Variety Club Clinic for Children with Epilepsy in the Albert Einstein College of Medicine-Bronx Municipal Hospital Center, and it will install a research laboratory there.

German said that there is an urgent need for this new seizure clinic. "New York and, for that matter, the rest of the country does not have adequate clinical facilities to serve all those who need help. The Foundation's program of public education has brought epilepsy out into the open, and an ever-increasing number of persons with this disorder are now seeking therapy. Several local clinics have been enlarged and some new ones have been established, but they are still far short of the need. It is important, too, that research be intensified, for there are still about 15 per cent of all persons with epilepsy who cannot be helped by any known treatments."

German asked for support of the Foundation's canister campaign, which will place 20,000 coin boxes on display in the metropolitan area.

Minneapolis

Fire, which originated and was confined to the marquee of the Chief, Red Wing, Minn., did $10,000 damage to the house, operated by Jack Wright. . . . A tentative list of speakers for the annual convention of North Central Allied in the Nicollet Hotel here, May 15-16, includes Myron Blank, TOA president; Al Sindlinger, tax consultant for National Allied; Jack Kirsch, president, Allied of Illinois; Senator Hubert H. Humphrey of Minnesota; and William C. Gehring, vice-president, 20th-Fox. . . . Ione Toffner, booker's stenographer, U-I, was married to Larry Lavalle. . . . Ray Lehrman, United Artists salesman, resigned. . . . Irving Marks, branch manager, Allied Artists, attended a company sales meeting in Chicago. . . . M. A. Levy, 20th-Fox midwest district manager, was in Los Angeles for a meeting of division managers conducted by Alex Harrison, 20th-Fox sales manager.

New Haven

A published notice of application for a certificate of approval permitting E. M. Loew's to build a drive-in on Amity Road, Woodbridge, Conn., appeared in the New Haven Register, and immediately after its publication Woodbridge officials and others were reported to be planning a campaign against it. . . . A benefit performance of "The Miracle of Our Lady of Fatima" was scheduled for the Roger Sherman, proceeds to go to the New Haven Catholic Deaf Club. Irving Hillman, Roger Sherman manager, and David J. Leach, chairman of the project, arranged the event. . . . Rock-A-Rama stage revue was booked by SW for the Roger Sherman and Strand, New Britain. . . . Veteran showman Harry Furst has been named manager, Palace, Ridgeway, and Plaza, Stamford, Conn.

HARTFORD, CONN., NEWS—Doug Amos, general manager, Lockwood and Gordon Theatres, announced Connecticut managerial assignments, including Don McPhee, Danbury Drive-In, Danbury; Robert Duffy, promoted from assistant manager, East Windsor Drive-In, East Windsor, to manager, Pix Drive-In, Bridgeport; William Daugherty, manager, Norwalk Drive-In, Norwalk; Harry Sullivan, manager, East Windsor Drive-In, East Windsor; and Vincent Youmatz, manager, Sky-Vue and Torrington Drive-Ins, Torrington. . . . Bercal Theatres, Inc., moved from 1255 Main Street to 1087 Main Street. . . . Ernest Dorau, formerly manager, New Haven Drive-In, North Haven, Conn., and one-time general manager, Middletown Theatres, has become manager, Newington, Newington, Conn., replacing Walter T. Kordek, resigned. . . . Samuel P. Cornish's interest in the Niantic Theatre Corporation has been purchased, for an undisclosed sum, by his two partners, Socrates Deligeorges and Alphonse Dubreuil. The concern owns and operates the Niantic, Niantic, Conn. Cornish, who is now 72 years old, plans a leisurely westward trip with his wife prior to announcement of future plans.

New Orleans

The Starlite Drive-In, Canton, Miss., closed for several years, is being reopened under the ownership of James Sistrunk, who sold his interest in the Philadelphia Drive-In, Philadelphia, Miss. Exhibitors Services, Memphis, will buy and book. . . . Tommy Ducote is the new manager of H. H. Moreau's Tiger Drive-In, Marksville, La. . . . Dixie Theatres Corporation is moving from here to McComb, Miss., in conjunction with N. Solomon Theatres and the Pike Booking Company. Ronald Hoffman, Dixie office manager and chief accountant, resigned to join United Theatres as supply purchasing agent. . . . Mrs. S. Guillory, who announced recently that she would continue to operate the Melba, Elton, La., sold the house to John Harvey, owner, Nabor, Oberlin, La. . . . Joe Hegeman, Columbia press representative, resigned to join Warwick Productions, New York. He is replaced by Ed Nelson. . . . Bill Houston is the new office manager, U-I, transferred from Dallas. . . . W. G. Bradley, Paramount southern division manager, was in for a sales meeting with branch manager Bill Holiday and staff.

N. Y. Attorney General To Address Cinema Lodge

NEW YORK—Jacob K. Javits, attorney general, State of New York, will be the principal speaker at the Cinema Lodge B'nai B'rith Presidents Luncheon in the Hotel Sheraton Astor, April 24, it was announced last week by Robert M. Weitman, luncheon chairman.

The luncheon, at which Cinema Lodge members will be joined by their wives and guests as well as industry leaders of all faiths, will serve to pay tribute to retiring president Max E. Youngstein and to welcome newly-elected president Robert K. Shapiro. Tickets, which are five dollars each, have gone on sale at the Cinema Lodge office.

New York

Fred Goldberg, advertising and publicity manager, IFE, resigned, effective April 27. . . . Richard C. Brown was named vice-president, Formosa Productions. . . . Arthur M. Loew, Loew's, Inc., president, left for the west coast directors' meeting in the studios. . . . Twentieth-Fox executives, led by president Spyros P. Skouras, returned from Los Angeles sales meetings. . . . Rock 'N Roll Revues in the Capitol, Passaic, N. J., and the Branford, Newark, N. J., played to capacity audiences. . . . Phyllis Goldberg, Stanley Warner purchasing department, Newark, N. J., was married to Leonard A. Kaufman, CBS, New York. . . . Nancy Turner, daughter of Terry Turner, RKO Radio executive, was married to Harold F. Stone, Jr. . . . Singer Vicky Autier was featured in a new show on the Roxy stage. . . . Richard Gordon and Charles F. Vetter, Jr., announced the formation of Amalgamated Productions, Inc., for the production of theatrical films. The first picture will be "Requiem For A Redhead." . . . Herb Sterne, Allied Artists European press representative, left for Paris. . . . Columbia producer William Fadiman arrived for promotional activity on behalf of "Jubal." . . . George Murphy was named by the State Department as official U. S. representative to the Cannes Film Festival. . . . Nicole Maury, French star, arrived for a personal appearance tour sponsored by RKO. . . . Cinerama executive Arthur Rosen, son of Stanley Warner executive vice-president Samuel Rosen, became the father of a daughter.

Philadelphia

George Beatty, William Goldman Theatres executive, was hospitalized and now is in Florida recuperating from ulcer trouble. . . . The secretary of Variety Club, Tent 13, Molly Ross, has resigned. She is being replaced by Charlotte Zenglin, formerly with Berlo Vending Company. . . . Harry Brillman, Jack Harris, and the Screen Guild staff were pleased by the first-run SW Palace engagement of "Swamp Women" and "Blonde Bait," to be followed by a day and date playoff in 30 spots. A campaign has been set covering TV, newspaper ads, models on a float for street bally, and the distribution of "Stay Out" permits, which are trick heralds, presumably signed by a wife to give her husband permission to see both pictures. . . . John Golder announced that his next Jam Handy no-charge short subject is in color, "Design For Dreaming." . . . Reports persisted that George Resnick had disposed of the Dell to Sam Shapiro, and that William Fishman had transferred the Vogue to Sam Stiefel. . . . "The Crime Against Joe" was screened at Variety Club through the courtesy of United Artists. . . . April, May, and June are Bookers' Months in Republic's 1956 Salute To Dick Altschuler Drive, and Eddie Fisher would appreciate the cooperation of his many area friends. . . . Jack Jaslow is local distributor for "The Sheep Has Five Legs" and "Diabolique."

Larry Mackay, manager, Suburban, Ardmore, Pa., and one-time manager, Arcadia here, died last week in Temple University Hospital. At one time, he managed the King, Lancaster, Pa., and later opened the Uptown here. Burial was at West Laurel Hill Cemetery.

Cyd Charisse, star, MGM's "Meet Me In Las Vegas," recently dropped in on the party being given for Bud Bache, newly appointed St. Louis branch manager, by his former co-workers in the MGM Philadelphia exchange. From left to right are seen Vince Comforte, Mike Manchio, Lou Formato, district manager; Frank Jelenko, Jack Smith, Max Bronow, Harold Bache, Wesley Watson, Bill Hopkins, Frank Sculli, Dave Titleman, Chas. Kaselman, Ben Glatz, Jim Dowling, and William Madden, branch manager.

SCRANTON, PA., NEWS—The C and C Realty, Inc., a Comerford enterprise, sold the Meco Apartments to Herbert and Lillian Jones for $31,350, according to a deed recorded by attorney F. J. Friday, Comerford Theaters. . . . The Orient, Dunmore, Pa., has been reopened and now is under the management of Percy Carr, former business agent, Local 329. The post of business agent is now held by Sam Kessler, Comerford. . . . John Durkin, for many years a Comerford employee, died in the Moses Taylor Hospital. . . . Comerford executive Tom Walker is among those selected by Scranton Times publisher Edward Lynott to serve on the Sustaining Fund Committee in the current Chamber of Commerce membership drive.

WILMINGTON, DEL., NEWS—Joseph E. Cole, 74, projectionist, Stanley Warner Towne, died recently in the Memorial Hospital after a short illness. He was a member, Local 743, IATSE. . . . In an advertisement in the Morning News and Journal-Every Evening, the Manor, Wilmington Manor, Del., said, "Due to the amount of noise and mischief, no children or teenagers will be permitted to attend our performances unless accompanied by parents."

Pittsburgh

Bob Taylor quit the Harris circuit after 22 years. . . . Jules Chapman, United Artists director of exchange operation, and Sid Cooper, Washington district manager, were visitors, and reports were that UA would establish a new office soon on Film Row. . . . Andy Battiston has recuperated from his auto accident and is back on the job. . . . The Regent, McKees Rocks, Pa., is being dismantled. Norman Chussitt, proprietor for ten years, has withdrawn from the industry.

Exhibitors of Pennsylvania now are paying a three per cent sales tax on all equipment and fixtures. West Virginia exhibitors may purchase from theatre supply dealers here without paying the new state tax. . . . Approximately 100 Variety Club barkers and their wives made reservations to attend the Variety International convention in New York next month. . . . Max and Martha Shulgold, owners and managers, Crown Film Company, celebrated their 20th wedding anniversary. . . . Warners' "Goodbye, My Lady" was to be screened for the trade at RKO. . . . A. J. Colose is operating the State, Osceola Mills, Pa., formerly managed by Charles Pagano. . . . Matt Ray, Paramount shipping department, entered St. Clair Memorial Hospital for a checkup. . . . Mrs. M. A. Rosenberg, widow of the local and national Allied leader, has been dismantling the Colony, McKees Rocks, Pa., which has been closed for five years. . . . Road supervisors of North Sewickley Township, near New Castle, Pa., imposed a five per cent tax on amusements. . . . Jack Kalmenson, Warners branch manager, is hard at work on the short subjects drive, April 29-June 2. . . . Hurricane gales damaged the Almeda, Mount Morris, Pa., destroying doors, frames, and neon. . . . John D. Nagy, Sr., owner, Liberty, Rural Valley, Pa., became the new owner, Regent, Reynoldsville, Pa., formerly owned and operated by Mid-State Theatres.

St. Louis

The Chandlerville, Chandlerville, Ill., formerly the Chan, is being operated by Mrs. Beulah Kohne and Mrs. Frances Shoemaker, who took over from Floyd Taapken. . . . The Ashland, Ashland, Ill., operated by Mrs. Minnie Lewis, closed indefinitely. . . . "Cinerama Holiday" marked its 1,000th performance in the Ambassador. . . . The Delta Drive-In, Sikeston, Mo., owned by Geraldine Twitty and Earl Farrell, was severely damaged by a tornado. . . . McCarty Theatre Supply Company filed a voluntary petition in bankruptcy with U. S. District Court. . . . Linda Darnell, Mitzi Gaynor, and Joe DiMaggio were to be among the luminaries at the Boys Towns of Italy benefit in the Fox. . . . Officers and directors of Missouri-

Park Again First-Run As 15-Year Pact Ends

READING, PA.—It was announced last week in newspaper ads that "Fifteen years ago . . . by agreement with the ownership of the Astor Theatre, which was then without available first-run motion pictures, the previously successful first-run Park was subordinated to it, and became a subsequent run. Through the years . . . the Park Theatre has been maintained at peak efficiency . . . on May 25 . . . The Park . . . will terminate the subordinating agreement, and will be again established as a first-run . . . serving its friends and neighbors of Reading with the finest in wholesome entertainment," including stereophonic sound, largest screen, better parking, air conditioning, and excellent acoustics.

Better Film Councils Meet In St. Louis

ST. LOUIS—More than 400 members of Better Films Councils throughout North America and from abroad were expected to attend the annual conventions of the Federation of Motion Picture Councils, Inc., in the Sheraton-Jefferson Hotel this week. The Better Films Council of Greater St. Louis, Inc., the first organization of its kind in the world, is the host. Mrs. A. F. Burt, founder and honorary president, also is vice-president of the Federation. Mrs. Gustav F. Goetsch, local president, is convention chairman.

Mrs. Max Williams, Detroit, Federation president, calls the first session to order tomorrow morning (April 19), which will be devoted to business affairs. A luncheon follows, at which there is to be a discussion on "How to Evaluate a Motion Picture." In the afternoon, another meeting will discuss "How to Improve Your Council." A dinner gathering in the Gold Room of the hotel concludes the day. The program also provides for previews of current motion pictures at the morning sessions of both April 19 and 20.

The early part of the morning session, April 20, in addition to the preview, will be devoted to a general discussion. G. Griffith Johnson, vice-president, Motion Picture Association of America, is to speak on "American Films in the Foreign Markets." In the afternoon, there is to be a symposium on the subject, "The Changing Audience and The Motion Picture Production Code," moderated by Mrs. A. F. Burt, St. Louis, with panelists including Mrs. Max Williams, Detroit; Geoffrey Shurlock, director, Production Code Administration, Hollywood; Bosley Crowther, motion picture editor, New York Times; and Leonard Spigelgass, screen play writer. A dinner in the Crystal Room closes the convention.

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA
Theatre Installations
and Maintenance

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre
Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

WANTED! PROJECTIONISTS
Part and Full-Time Operations
Greater Philadelphia Area
WRITE BOX 180
M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

DESIRE POSITION as booker and projectionist for shut-in institutions. Will furnish dual 16mm or 35mm equipment including CinemaScope, Wide Vision where needed at no extra charge. **A. F. STASI, 133 Murray St., Elizabeth 2, N. J.** (411)

MANAGERS WANTED for conventional and drive-in theatres in New Jersey. Many benefits including retirement plan. Apply **BOX C418, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE. Exploitation minded. 20 years' experience. Best references. Minimum salary $85.00 weekly. **BOX B418, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

AVAILABLE, thoroughly experienced manager. Family man, age 38. Excellent references and affiliations. Relocate on two weeks' notice. **BOX D418, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, PROJECTIONISTS, part and full time operations. Greater Philadelphia area. **BOX E418, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, MAN TO MANAGE top Philadelphia Drive-In Theatre. Good pay, 12 months' job. Drive-In experience not required. Unusual opportunity. All mail kept strictly confidential. Write **BOX A411, c/o M. P. EXHIBITOR, 246 North Clarion St., Philadelphia 7, Pa.**

WANTED, THEATRE MANAGER: Philadelphia. Thoroughly experienced, willing to dig in. $75 to $100 depending on you. **BOX A44, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

PROJECTIONIST AVAILABLE full or part time. Connecticut only. Wife also available for managerial duties if needed. Both are dependable and reliable. Start immediately. **BOX A418, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER AVAILABLE, age 35, sober, reliable, family man, 17 years' experience, 15 years with last employer. Desires to relocate in Los Angeles area. **BOX B44, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 N. Clarion St., Philadelphia 7, Pa.

Washington Exchange Industryites Convene

WASHINGTON—Jack Braunagel, executive assistant to the president in charge of operations, United Theatre Corporation, North Little Rock, Ark., is spearheading the theatre operation discussion at the current Washington Motion Picture Exchange Area convention in the Shoreham Hotel. Jay Emanuel, MOTION PICTURE EXHIBITOR publisher, also is participating in the discussions, covering all aspects of theatre operation, including drive-ins. The discussions are to be followed by an operation clinic with question and answer segments in which all exhibitors participate.

The convention, featuring exhibits, clinics, and forums, in addition to open house and prizes, is being staged by the exhibitors of Virginia, Maryland, and District of Columbia. It was expected to draw exhibitors from 500 to 700 miles around.

The program includes a preview showing of "Cinerama Holiday" in the Warner; a reception and cocktail party; a business session highlighted by a discussion by Albert E. Sindlinger on business trends and by Ralph Pries on concessions; a game and prize party; and a banquet, show and dance.

Illinois Theatre Owners were to meet last week in the Paramount screening room. . . . Maurice Schweitzer, Allied Artists branch manager, returned from company meetings in Chicago. . . . The Variety Club's bridge tournament is scheduled for April 20. Robert Housfater is chairman. . . . Oscar Zahner and Edward B. Arthur took first and second prizes, respectively, in the Variety gin rummy tournament. They received their trophies at the Club's testimonial luncheon for Tom Bailey, MGM branch manager transferred to Kansas City. . . . Hall Walsh, southern prairie district manager, Warners, has recovered from his recent illness. . . . The 37 Drive-In, Farina, Ill., has been purchased by R. L. Davis. . . . The Princess, White Hall, Ill., is undergoing complete renovation. Mrs. Joe Lyman has been operating the house since the death of her husband. . . . The State, Shawneetown, Ill., has been taken over by James Gill. . . . Fox Midwest may reopen the Roxy, West Frankfort, Ill., this month. . . . The Dillon, Morehouse, Mo., has been closed indefinitely. . . . John Rees closed his Regal, Wellsville, Mo. . . . The Mark Twain, Perry, Mo., formerly operated by C. K. Paisley, has been dismantled and probably will be converted to other use. . . . The Girard, Girard, Ill., is being remodeled for fire company headquarters. . . . The Lyric, Greenfield, Ill., was to be sold at auction last week. . . . The Lee, New London, Mo., closed by Frank Geiger, is being dismantled.

San Antonio

Mrs. Muriel Wolf, manager, Arts, reported to police that a life size cutout of Sophia Loren was stolen from a lobby display. . . . A giant Easter egg hunt was staged by Statewide Drive-In Theatres at the Alamo, Mission, Rigsby, and South Loop 13 Drive-Ins. . . . Children are being admitted free to the recently-opened Bandera Road Drive-In. . . . A year old series of drive-in robberies, which netted the thieves some $457, was confessed by two 16-year-old boys, according to police. . . . Ruben Ayala, Azteca head shipper, is celebrating his 20th year with the company. . . . Alfred Paweleck, owner, Midway Drive-In, Karnes City, Tex., was in to book Spanish language films, instituting a new booking arrangement. . . . T. J. White started construction of a 300-car drive-in at Burnet, Tex. . . . Among those attending the first anniversary party of the Headliner Club, Austin, Tex., were Bob Hellums, Interstate city manager; Eddie Joseph, Joseph Drive-In Theatres; and Louis Novy, Trans-Texas circuit. George Murphy was the featured speaker. . . . Morris B. Konstantin, Jr., manager Pasadena Drive-In, Pasadena, Tex., awarded a six-month pass as first prize in the Oscar contest.

Seattle

The Roxy, Tacoma, Wash., was evacuated after the cashier received a telephone call stating that a bomb would go off in 15 minutes. Police emptied the theater and searched unsuccessfully. Several Seattle houses also have been victims of bomb hoaxes. . . . A public information film on cancer is being presented in free showings at eight neighborhood theatres, the Neptune, Bellevue, Uptown, Lake City, Ballard, Burien, Granada, and Roxy. . . . Jack Engerman, Northwest Releasing, returned from a trip to Spokane, Wash. . . . "Too Bad She's Bad," a Getz-Kingsley production starring Sophia Loren, is available for distribution through Northwest Releasing. . . . Film Row visitors included Chris Poulsen, Anchorage, Alaska.

Gillman Named Chief Barker, Variety Tent In Salt Lake

SALT LAKE CITY—Irving Gillman, United Intermountain Theatres, was named chief barker, Variety Club, Tent 38, for the coming year at recent elections.

Other officers elected include K. O. Lloyd, 20th-Fox, first assistant; John Krier, Intermountain Theatres, second assistant; S. S. McFadden, Columbia, dough guy; and Gene Jones, Paramount, property master.

Tent 38 will move to its new headquarters on the mezzanine floor of the Hotel Newhouse this week.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 **CATO, N. Y.**

FOR SALE: Almost new Century 80/160 amps 15 hp generator with starter and rheostats; and one pair Brenkert Enarc 40/80 amp lamps; a bargain at $750.00 f.o.b.
OPERA HOUSE, Box 639, Frederick, Maryland

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 55 • No. 25

APRIL 18, 1956

ALLIED ARTISTS

The Atomic Man (5612)

Melodrama
78m.

(Made in England)

Estimate: Okay programmer.

Cast: Gene Nelson, Faith Domergue, Joseph Tomelty, Peter Arne, Donald Gray, Vic Perry, Paul Hardtmuth, Martin Wyldeck. Produced by Alec D. Snowden; directed by Ken Hughes.

Story: The identity of a man fished from the river is unknown and even after doctors save him, he has difficulty making himself understood. Reporter Gene Nelson and photographer Faith Domergue, Nelson's fiance, notice that he bears a marked resemblance to a nuclear scientist who is working on a project to produce cheaply and in great quantity synthetic tungsten. A check with the labs, however, reveals that the scientist is still there. Bandages on his face make Nelson suspicious. He and Domergue find that there is opposition to the project from Vic Perry, who controls a powerful tungsten-producing organization in South America. He has hired a scientist who is almost a double for real scientist Peter Arne and they play to blow up the whole project and the laboratory. Nelson discovers that hospitalized Arne can be helped and when he recovers normal use of speech, he warns Nelson of the danger of the explosion. They get there in time to find the police, headed by Joseph Tomelty, have the imposters in tow and the bomb dismantled.

X-Ray: There are some good suspense sequences here as well as a plot that has its moments of interest. The cast is efficient, the direction is okay, as is the production, and the whole seems to move at a pace that would make it well suited for the program. The screen play is by Charles Eric Maine.

Ad Lines: "He Couldn't Be Photographed Because He Was 'The Atomic Man'"; "A Suspense Thriller"; "A Reporter And A Photographer Tangle With 'The Atomic Man' . . . The Result Is Thrills And Chills."

The Come On (5608)

Melodrama
83m.

Estimate: Programmer has angles.

Cast: Anne Baxter, Sterling Hayden, John Hoyt, Jesse White, Walter Cassell, Alex Gerry, Paul Picerni, Karolee Kelly, Theodore Newton, Tyler McVey, Lee Turnbull. Produced by Lindley Parsons; associate producer, John H. Burrows; directed by Russell Birdwell.

Story: Anne Baxter and Sterling Hayden meet accidentally on a beach in Mexico and are so strongly attracted to each other that they embrace. He runs a small fishing boat while she is tied in with John Hoyt on schemes to blackmail money from suckers who get involved with her. She wants to break up the partnership, collect her share of the money, and marry Hayden. Hoyt refuses and threatens to turn her over to the police if she persists. She tries to interest Hayden in killing Hoyt but he refuses until he sees that Hoyt has beaten her. Hoyt hires private detective Jesse White, who gets evidence of Baxter buying dynamite. Hoyt offers Hayden money to abandon Baxter but he refuses. Hayden persuades her to abandon her plot but the next day they are questioned by police after Hoyt has disappeared in a boat explosion. White provides them with an alibi and then blackmails them. She kills him as he mails a letter to the police. They run off to Mexico where Hoyt shows up. She shoots him, unbeknownst to Hayden, and leaves him for dead, but he manages to get to the beach, wounds Hayden and kills Baxter when she tries to shield him.

X-Ray: A sort of unpleasant type of entry that is suited for the program with a story that is of average interest and which featueres adequate performances and regulation direction and production. The names of Baxter and Hayden may mean something in the selling. The screen play is by Warren Douglas and Whitman Chambers, based on a novel by Chambers. It's strictly for adults.

Ad Lines: "Blackmail And Murder With Her Kisses As Bait"; "Her Smile Was A Come On No Man Could Resist"; "Anne Baxter In Her Most Sensational Role."

King Of The Coral Sea (5617)

Melodrama
74m.

(Australian-made)

Estimate: Good programmer.

Cast: Chips Rafferty, Charles Tingwell, Ilma Adey, Rod Taylor, Lloyd Berrell, Reginald Lye, Charles Peverill, Frances Chin Soon, Salapata Sagigi. Produced by Chips Rafferty; directed by Lee Robinson.

Story: Chips Rafferty, aided by Rod Taylor, is in charge of a company owned by Charles Tingwell, reputed playboy, which he inherited from his father. Tingwell decides to have a look at the operation, which is getting shell, pearls, etc., from the ocean's bottom. Rafferty discovers a body out in the ocean and brings it in, which sets off a police investigation into the possible smuggling of undesirable aliens into the area, with Rafferty asked to help. Tingwell arrives and is impressed with Rafferty's daughter, Ilma Adey. He also shows that the use of modern equipment can streamline the operation as well as save lives, which he does for Rafferty when the latter is trapped under seas. When the smugglers learn Rafferty is on their trail, they hold Adey hostage, but Tingwell, Rafferty, and Taylor, with the use of Tingwell's aqua lungs, follow and save her as well as take care of the crooks and murderers with police arriving in time to wind things up. It looks as though Tingwell and Adey might merge in the future which makes Rafferty happy.

X-Ray: This was first reviewed in The Servisection of July, 1955, at which time the film was being handled by Realart. At that time, it was said: "Backed up by unusual settings, scenery, and some very good underwater footage, this entry has a plot that holds interest pretty much throughout and the cast is good, as is the fast-paced direction. It can round out the program in neat fashion and there is a goodly amount of action for fans who appreciate the type of entry. The screen play is by Rafferty and Robinson." The original running time was a trifle longer.

Ad Lines: "Underwater Thrills And Action"; "An Adventure Yarn With Plenty Of Action"; "Thrill To Unusual Underwater Scenes . . . Torrid Romance . . . Hard Fists In Action."

World Without End (5607)

Science Fiction
Drama
80m.

(CinemaScope)
(Technicolor)

Estimate: Science fiction entry has angles.

Cast: Hugh Marlowe, Nancy Gates, Nelson Leigh, Rod Taylor, Shawn Smith, Lisa Montell, Christopher Dark, Booth Colman, Everett Glass, Stanley Fraser, William Vedder, Rankin Mansfield. Produced by Richard Heermance; directed by Edward Bernds.

Story: Scientists Nelson Leigh, Christopher Dark, Rod Taylor, and Hugh Marlowe are circling Mars in 1957 when something goes wrong and their ship veers off course at unbelievable acceleration. They land on a planet whose atmosphere is livable but are unable to identify it. Hairy, one-eyed giants attack and they seek shelter in a cave. They learn from the normal humans living underground that the planet is Earth in the year 2508. The surface beasts are the result of mutations caused by a great atomic holocaust when civilization was all but destroyed. Nancy Gates, daughter of underground leader Everett Glass, is attracted to Marlowe, arousing the

IN THIS ISSUE

THE THIRD QUARTERLY
SUPPLEMENT
TO THE
CHECK-LIST
OF
FEATURE MOTION PICTURES
IN
T-V CHANNELS
1326 ADDITIONS

SAVE IT IN YOUR FILE OF REVIEWS!

jealousy of renegade plotter Booth Colman. With the aid of servant Lisa Montell and Shawn Smith, who are also falling for the scientists, Colman is unmasked. Glass is talked into taking his people back to the surface of the Earth, where the beasts are defeated and a new civilization is begun.

X-Ray: This science fiction entry is effective for its type, and fans who go for such entertainment should react in favorable fashion. There are a number of gimmicks and situations which create interest, and with a little selling, the results could be pleasing. The cast is efficient, and the direction and production are good, with the story holding up fairly well. CinemaScope and color are of assistance, as are the lovely girls involved. The story and screen play are by Edward Bernds.

Ad Lines: "They Fought The Battle Of Time And Won"; "The World As It Will Look A Hundred Years From Now"; "A Thrilling Look Into The Future."

ASSOCIATED

Blonde Bait (5506)

Melodrama 71m.

(Made in England)

Estimate: Mediocre meller for the lower half.

Cast: Beverly Michaels, Jim Davis, Joan Rice, Richard Travis, Paul Cavanagh, Thora Hird, Avril Angers, Gordon Jackson, Valeria White, April Olrich, Ralph Michael. Produced by Anthony Hinds; directed by Elmo Williams.

Story: State Department investigator Richard Travis, working with Scotland Yard, is after traitor-murderer Jim Davis. It is known that Davis has been seeing American singer Beverly Michaels. She has promised to marry him New Year's Eve, though she is not to see him until then. Resisting the advances of her influential manager, Ralph Michael, Michaels is arrested and sent to prison on an assault charge. Realizing she does not know Davis' real nature, Travis allows her to escape with the aid of Thora Hird, police informer. Followed by police, Michaels manages to meet Davis and realizes that what she suspects about him is true. Davis is killed trying to escape and Michaels returns to the stage and a new romance.

X-Ray: This is another in a current rash of women's prison stories offering nothing that is new. There is too much talk and too little action, with many of the plot developments unexplained. Acting for the most part is barely satisfactory with the best job being turned in by English actress Joan Rice in an amusing characterization of a bigamist. It's for the lower half only and exploitation may aid it for easy to please theatregoers.

Ad Lines: "Desperate, Dangerous, Deadly . . . But Too Beautiful To Resist"; "She Was A Dangerous Decoy In A Game Of Murder."

COLUMBIA

The Last Ten Days

Drama 113m.

(Austrian-made) (English titles)

Estimate: Import has interest.

Cast: Albin Skoda, Oskar Werner, Lotte Tobisch, Willy Krause, Helga Kennedy-Dohrn, Erich Suchmann, Edmund Erlandsen, Kurt Eilers, Leopold Hainisch, Otto Schmoels, Herbert Herbe, Erik Frey, Hannes Schiel. Directed by G. W. Pabst; produced by Cosmopolfilm.

Story: April, 1945, sees the Allies drawing ever closer to Berlin as Adolph Hitler, played by Albin Skoda, makes his headquarters in a bombproof bunker with his top generals. Captain Oskar Werner arrives seeking reserves for his nearly surrounded unit but is shuttled from general to general while Hitler listens to the advice of an astrologer, seeks aid from a picture of Frederick The Great, and shifts command from one general to another. He decorates teenagers in uniform for bravery and hopes each minute brings news of military reverses to the approaching Allies. Hitler flies into rages and orders people shot, the subway under the river to be blasted, and the passages flooded to slow the Russians, regardless of the fact that thousands of wounded soldiers, women, and children who sought refuge there would be drowned. The generals fear to tell him the truth and Werner takes it upon himself and is shot for his trouble. The men and women in the bunker drink and make merry in a desperate way as Hitler finishes making his last will and arranges to be married to his mistress, Eva Braun, played by Lotte Tobisch, after which they take their lives. The bodies are cremated.

X-Ray: Purported to be based on eyewitness accounts of what took place in the Hitler hiding place, this import carries a lot of interest and fascination and audiences who appreciate this type of thing may well be highly entertained by it. Of course the titles and subject matter carry limitations. The acting is proficient with the lead carried off admirably by Albin Skoda, who makes the mad dictator come to life. The direction and production are good. The film story is by Erich Maria Remarque, based on the book, "Ten Days To Die," by M. A. Musmanno.

Ad Lines: "The Days That Could Have Changed The World Brought To Life"; "He Wanted The World But Wound Up With Nothing"; "Thousands Died Needlessly In 'The Last Ten Days'."

MGM

The Rack (629)

Drama 100m.

Estimate: Highly engrossing drama.

Cast: Paul Newman, Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin, Cloris Leachman, Robert Burton, Robert Simon, Trevor Bardette, Adam Williams, James Best, Fay Roope, Barry Atwater. Directed by Arnold Laven; produced by Arthur M. Loew, Jr.

Story: A group of war prisoners is repatriated and among them is Captain Paul Newman. After a session in a veterans hospital, he is reunited with his father, Colonel Walter Pidgeon, who is grateful to have him back since another son died in the war. Also waiting to welcome him is his sister-in-law, Anne Francis. Then comes word that Newman is to be tried for collaborating with the enemy while a prisoner in a Red prison camp in Korea. Prosecutor Wendell Corey is reluctant to try the case but is ordered to do so, while Lieutenant Colonel Edmond O'Brien is assigned as his defense counsel. Pidgeon stands by him, mindful that if he had acted differently towards him during a motherless childhood, the results might have been different. O'Brien brings out that every man has his breaking point and that Newman reached his under mental pressure despite having been awarded the Silver Star for bravery. Key witnesses reveal the procedures of the Reds in prison camps and though much of this is discredited, Newman himself admits that there is a slight basis for the charge due to pressure. Sympathy is obviously on his side, but the military tribunal finds him guilty on some counts. The film ends before sentence is pronounced.

X-Ray: Raw and rough drama is to be found in this story that might well have been ripped from the headlines. It is so engrossingly presented that interest is maintained on high throughout the running time. Disdaining the use of flashbacks, the storytellers have relied on crisp, yet descriptive dialogue and quality acting to get across the subject matter, and this is done in fine fashion. The cast is excellent, with Newman particularly fine in the lead, while the direction, production, and editing are also in the top category. It should be noted that millions have seen the drama on which this is based on television and that the result businesswise might be interesting to observe. The screen play is by Stewart Stern based on the teleplay by Rod Serling.

Tip On Bidding: Higher rates.

Add Lines: "Every man Has His Breaking Point. This Was His"; "A Rough, Tough Drama Of A Man Who Had To Face The World . . . Convicted By Circumstances"; "He Had To Stand Trial For A Crime Of Circumstance."

The Swan (628)

Romantic Drama 112m.

(CinemaScope)
(Eastman Color)

Estimate: Yarn about a princess has good potential.

Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Agnes Moorehead, Jessie Royce Landis, Brian Aherne, Leo G. Carroll, Estelle Winwood, Van Dyke Parks, Christopher Cook, Robert Coote, Doris Lloyd, Edith Barrett. Directed by Charles Vidor; produced by Dore Schary.

Story: After many months of trying to arrange a match for daughter Princess Grace Kelly, Princess Jessie Royce Landis hears that Prince Alec Guinness will honor them with a short visit. When he arrives, he ignores Kelly for the most part, taking to sleep and dodging all of mama's efforts to get the two together. Landis becomes desperate and decides to try to make him jealous by having some one else pay attention to Kelly. Palace instructor Louis Jourdan is invited to the ball the last evening and encouraged to pay court to Kelly. This is easy as he is secretly in love with her, and she finds herself falling in love with him. By the time Guinness does discover what a wonderful bride she would make an awkward situation exists. The family has a hard time convincing Jourdan and Kelly that their situation is hopeless. Jourdan finally agrees to leave despite a desire on the part of Kelly to go with him. Guinness convinces her that her place is beside him in the realm of royalty, which is what water is to a swan.

X-Rays: Smoothly constructed and offering much in the way of grossing potential, especially in view of Kelly's world-wide publicity concerning her becoming a real live princess, this entry shapes up as pleasing entertainment if a bit on the quiet or mild side. Colorfully presented and well-mounted, the entry is of general interest, with good performances and efficient direction evident. While the running time is a bit long, still it's in keeping with the subject matter. There are other points for the offering plus a substantial cast and given a little extra selling, the results might prove surprising. The screen play is by John Dighton based on the play "The Swan," by Ferenc Molnar.

Tip On Bidding: Higher rates depending on the situation.

Ad Lines: "Can A Princess Fall In Love With A Commoner And Do They Stand A Chance For Much Happiness?"; "She Was Looking For A Prince But Fell In Love With A Commoner."

PARAMOUNT

The Scarlet Hour (5514)

MELODRAMA 93M.

(VistaVistion)

ESTIMATE: Satisfactory programmer introduces new faces.

CAST: Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley. Produced and directed by Michael Curtiz.

STORY: Young Carol Ohmart is having an affair with Tom Tryon, one of her husband's, James Gregory, trusted employees. Tryon asks Ohmart to tell Gregory and go off with him to start a new life. Ohmart refuses unless they can get their hands on a large sum of money. The two lovers learn of a plot to rob $300,000 in jewels, and Ohmart talks Tryon into robbing the thieves. Gregory, meanwhile, suspects his wife and Tryon, and on the night of the robbery follows them. In the confusion Ohmart kills Gregory. Tryon is named to take over the business, and is helped by Gregory's secretary, Jody Lawrence, who is in love with Tryon. While the police investigate the murder, Tryon and Lawrence see more and more of each other, causing Ohmart to become insanely jealous. She attempts to pin the murder on Lawrence, and then sends the leader of the jewel thieves, who is seeking the loot, to kill Tryon. Meanwhile, Tryon realizes his love for Lawrence, and confesses to the police, who catch Ohmart and the gang leader. Lawrence indicates she will wait for Tryon.

X-RAY: The demand for new faces on theatre screens is certainly met in this melodrama, which serves as a vehicle to introduce two new personalities, and a supporting cast made up primarily of Broadway and television personalities. Although the story line is rather familiar, it does give the two principals, Ohmart and Tryon, ample opportunity to demonstrate their abilities. Audiences should find the newcocmers interesting and worth seeing in future offerings. Producer-director Curtiz lets the pace drag a bit, but he still turns in a highly professional job. This entry appears to be good program material. Screen play is by Rip Van Ronkel.

TIP ON BIDDING: Fair program price.

AD LINES: "Two Exciting Newcomers Start On Their Way To Stardom In This Taut Melodrama"; "A Thrill-Packed Story Of Passion And Violence"; "Death And Violence . . . The Price For 'The Scarlet Hour'."

RKO

The Way Out (5611)

MELODRAMA 80M.

(English-made)

ESTIMATE: Average programmer.

CAST: Gene Nelson, Mona Freeman, John Bentley, Michael Goodliffe, Sydney Tafler, Charles Victor, Arthur Lovegrove. Produced by Alec Snowden; directed by Montgomery Tully; executive producer, Tony Owen.

STORY: Gene Nelson arrives home visisbly upset and admits to being involved in a killing at a bar where he did quite a bit of drinking. He asks his wife, Mona Freeman, to hide him from the police. With the help of her brother, Michael Goodliffe, she succeeds in keeping him out of the way of sergeant John Bentley. While at the home of a friend of Freeman, Nelson forces himself on her and she throws him out. Freeman finds out that Nelson killed a man he owed money, and that he had been a frequent visitor to the bar and was not adverse to picking up attractive women. She learns there is a gang that specializes in getting crooks out of the country without the proper papers and though the price is high, she agrees. An elaborate plan of changing vehicles to confuse the police is employed. Near the end of the road, Nelson is angered when she tells him she no longer loves him and decides to make an immediate break. He runs afoul of the police and attempting to escape is hit and killed by a bus.

X-RAY: Containing a plot that is fairly interesting as well as a good and different chase sequence near the climactic finish, this entry shapes up as a satisfactory programmer that should slide into the supporting slot in okay fashion. Performances, direction, and production are about average. Montgomery Tully wrote the screen play, based on an original story by Bruce Graeme.

AD LINES: "He Was Wanted For Murder And Needed A Way Out"; "A Thrilling Chase Climaxes A Murder Hunt."

REPUBLIC

Jaguar (5531)

MELODRAMA 66M.

ESTIMATE: Average dualler.

CAST: Sabu, Chiquita, Barton MacLane, Jonathan Hale, Touch Connors, Jay Novello, Fortunio Bonanova, Nacho Galindo, Redwing, Pepe Hern, Raymond Rosas. Associate producers, Mickey Rooney and Maurice Duke; directed by George Blair.

STORY: Barton MacLane and Touch Connors plans a jaguar hunt as a blind to cover the search for oil land. The trip has a psychological effect on Sabu, whose foster father, ethnologist Jonathan Hale, has raised him in civilization after finding him years before as a wild animal-like boy in a jungle pit. Sabu seeks to prove his fears of reverting to jungle savagery are groundless, but the wildcat oil men use this knowledge to blame a series of later jungle killings on Sabu. Meanwhile, Chiquita, the doctor's secretary, who loves Sabu, follows to inform him that he has been accepted to enter the university. As jaguar murders mount, Sabu must prove he has not committed the killings while under the influence of a native drug. He kills a jaguar with his bare hands; flees with Chiquita from a band of savages; wins a fight with Connors aboard a raft; and finally goes back to civilization with Chiquita, free at last of his obsessions.

X-RAY: Up to the usual jungle thriller average, this should prove satisfactory for the lower half. It bears nothing that is new or novel, but the story by John Fenton Murray and Benedict Freedman follows tried and proven paths, and does manage to generate a few thrills throughout the action. Sabu, of course, is still playing his native jungle boy role and still getting away with it.

AD LINES: "Jaguar Men Who Strike Like The Ferocious Jungle Beasts They Worship"; "Tropical Temptation And The Most Ferocious Of All The Jungle's Killer-Cats"; "Spotted Fury And Tropical Temptation."

Stranger At My Door (5507)

OUTDOOR DRAMA 87M.

ESTIMATE: Interesting outdoor drama has action and offbeat appeal.

CAST: Macdonald Carey, Patricia Medina, Skip Homeier, Stephen Wooton, Louis Jean Heydt, Howard Wright, Slim Pickens, Fred Sherman, Malcolm Atterbury. Associate producer, Sidney Picker; directed by William Witney.

STORY: Outlaw leader Skip Homeier and his gang rob a bank, split the loot, and separate, whereupon Homeier discovers that his horse is lame and he can't get away. He encounters eight-year-old Stephen Wooten, who invites him to bring the lame animal to his father's farm for treatment. On the farm is an unfinished church and Homeier learns that the absent father, Macdonald Carey, is a preacher living there with the boy and his second wife, young Patricia Medina. Carey returns and catches Homeier attempting to run off with one of the farm horses. He persuades him to stay, agreeing not to divulge his whereabouts to protect his family. Carey is delighted at the opportunity to save Homeier's soul. Carey and Homeier visit a farm and see a beautiful but apparently unbreakable stallion. Homeier cynically remarks that the horse, an obvious outlaw, should be put to death, but Carey, seeing a way to reach the outlaw, buys the animal, horrifying Medina. Attempting to train the horse is disastrous as the crazed animal almost kills Medina and Wooton and only Homeier's quick thinking saves Carey. Sheriff Louis Jean Heydt suspects Homeier and in a night gunfight accidentally seriously wounds Wooton. For the first time, Homeier prays for the boy and vows that if he dies, so will the sheriff. The doctor sees no chance for recovery and Homeier sets out after the sheriff. Carey, learning too late that the boy will recover, takes off after him on the wild stallion, arriving in time to keep Homeier, badly wounded, from beating the sheriff to death. Homeier returns to the ranch and dies in the church as Carey and his family pray.

X-RAY: This is an outdoor show with a difference as the religious angle is stressed and a real attempt is made to develop character. Performances are quite good, with Carey bringing fervor to the role of the preacher but never losing sight of his human feelings as well. Interest is held throughout, and there are some fine action sequences, particularly those dealing with the taming of the wild stallion. The message is quite palatable and both young and mature audiences should enjoy the proceedings. With proper effort, this could probably pay off well at small town and rural houses, although not restricted to such playdates. Direction is well-paced. Story and screen play by Barry Shipman.

AD LINES: "A Man Of God Struggling For The Soul Of The West's Most Feared Gunman"; "A Small Boy's Trust And A Preacher's Faith . . . Could They Work A Miracle"; "An Outdoor Show With A Difference As Heartwarming As The Western Sky."

UNITED ARTISTS

Emergency Hospital

DRAMA 62M.

(Bel-Air)

ESTIMATE: Effective programmer.

CAST: Margaret Lindsay, Walter Reed, Byron Palmer, Rita Johnson, Jan Englund, Mark Lowell, John Archer, Jim Stapleton, Peg LaCentra, Frank Fenton, George Cisar, Gary Gray, Tito Vuola, Mary Carver, Joy Lee. Executive producer Aubrey Schenck; produced by Howard K. Koch; directed by Lee Sholem.

STORY: A busy night begins in the Los Angeles Georgia Street Receiving Hospital with an ambulance being dispatched for an attempted suicide case, Jan Englund, who is treated by Dr. Margaret Lindsay. Later, young Gary Gray comes into the hospital with a bad forhead gash, and while Lindsay bandages him Police Sergeant Walter Reed extracts his story about trying to rob the store of his father, George Cisar, who threatens to prosecute but is dissuaded by Reed. Lindsay is further busied with a stabbing victim, Tito Vuola, and with Mark Lowell, distraught husband of Englund, while Reed has the task of coping with Frank Fenton, father of a teenage girl in a state of deep shock as the result of rape. Lindsay is briefly diverted romantically with Byron Palmer who, as a devotee of fast foreign sports cars, is having trouble getting her to the altar. The next case, an auto accident victim, is identified by Dr. John Archer and nurse Rita Johnson as Reed's teenage son. A motorcycle officer has the unhappy task of informing Reed, whose anger is directed at himself for working so hard that he has failed to be a good father. At dawn, Lindsay, called out to another case, is stopped by an auto crash on the Freeway involving Palmer's racing car and two other vehicles. Palmer is discharged from the hospital with slight injuries before Lindsay has finished treating the seriously hurt, and she learns that Palmer deliberately wrecked his car and risked his life to avoid a more disastrous crash.

X-Ray: Loaded with effective drama and interesting situations, this different entry moves along at a highly interesting pace offering variety throughout. There's always something happening, and it should prove well suited as a supporting feature, one that will command more than passing interest. The cast is capable and the direction and production are to the advantage of the film. Don Martin wrote the screen play.

Ad Lines: "Drama In The Night"; "A Film With A Wallop"; "Highly Interesting Film For Everyone."

U-International

Outside The Law (5621)

Melodrama 80m.

Estimate: Okay programmer.

Cast: Ray Danton, Leigh Snowden, Grant Williams, Onslow Stevens, Judson Pratt, Jack Kruschen, Floyd Simmons, Raymond Bailey, Mel Welles. Produced by Albert J. Cohen; directed by Jack Arnold.

Story: The Army assigns sergeant Ray Danton to work with the Treasury Department to crack a counterfeiting ring in which it is suspected an acquaintance of Danton's is involved. Danton is ordered to work with Treasury Agent-in-charge Onslow Stevens, who is Danton's father. Danton hates him because he had helped send him to jail after a hit-run accident but accepts the assignment knowing that a pardon awaits him for assisting. He meets the dead man's widow, Leigh Snowden, and is ordered to stay away by hoodlum Grant Williams, who has his own ideas about Snowden. Although she works for a suspected importer, Raymond Bailey, Danton is convinced she knows nothing about the counterfeiting. With the aid of Treasury agent Jack Kruschen and others, they observe the gang rerouting needed paper for making the money. Some are captured or killed and Bailey is arrested when the plates and money are recovered. Only Williams is loose and he tries to kill Danton and Snowden after the pair find they are in love. Snowden is wounded when he gets in the way and after a rough gun-and-fist battle with Danton, Williams is killed by police bullets. The father-son relationship is restored and all looks well for Snowden and Danton.

X-Ray: An interesting yarn that is a little slow in getting started is to be found here, along with average acting, direction, and production, resulting in a meller that should round out the program in adequate fashion. Danny Arnold wrote the screen play, based on a story by Peter R. Brooks.

Ad Lines: "Treasury Agents Go After An International Counterfeiting Ring"; "Thrills And Adventure With The Treasury Agents."

Touch And Go (5681)

Comedy Drama 85m.

(English-made)

Estimate: Superior import.

Cast: Jack Hawkins, Margaret Johnston, June Thornburn, John Fraser, Roland Culver, Alison Leggatt, Margaret Halstan, Henry Longhurst, James Hayter, Basil Dignam. An Ealing Studios Michael Belcon Production; associate producer, Seth Holt; directed by Michael Truman; A J. Arthur Rank Organization presentation.

Story: Jack Hawkins, head designer for a furniture manufacturer, finally quits his job when his boss, James Hayter, again rejects his modern designs. Hawkins is so angry that he plans to go to Australia and start life anew. Although shocked at the turn of events, his wife, Margaret Johnston, and daughter, June Thornburn, busy themselves for the trip. Thornburn meets young student John Fraser, with whom she promptly falls in love. Hawkins tries to sell his old car to neighbor Roland Culver, and his wife is busy showing the house to a prospective tenant. However, neither sale is concluded. Hawkins hits the roof when Thornburn and Fraser announce they wish to marry. He persuades them to plan a long separation; finally sells the car to his neighbor; and it is decided that the family cat can come along. On the date of departure, however, the cat can't be found and the whole neighborhood joins in the search. In the midst of this confusion, Hayter rushes up, tells Hawkins the board of directors has decided to make some of his contemporary designs, and he is persuaded to remain in England as the cat calmly observes the scene from the security of a chimneystack.

X-Ray: Sensitive romance, humorous situations, touching drama, and an interesting and well-done story are to be found in this entry from abroad. The situations and dialogue are such that they should appeal to all kinds of audiences and the result should be a pleasing one. Sell it a little more than usual and the reaction should show the difference. The cast does a fine job and the direction and production are in the better category. To sum up, it's light, gay, and rewarding entertainment. The screen play is by William Rose, based on a story by William and Tania Rose.

X-Ray: "A Wonderful Romance Between Youngsters Will Tug At Your Heart Strings"; "He Had A Decision To Make And When He Made It The Fun Really Started"; "Everything Was On Again, Off Again Until The Surprising Climax."

WARNERS

The Animal World

Documentary 82m.

(Technicolor)

Estimate: Interesting novelty.

Credits: Written, produced, and directed by Irwin Allen; narrated by Theodor Von Eltz and John Storm.

Story: At one time there was nothing alive on the earth; gradually, over millions of years, molecules appear and develop into bigger and bigger animals and eventually from the sea come forth animals that can exist on land. Eventually comes the existence of man. Animals and man learn to live and die, but man has the upper hand and learns much from the animals, including how to swim, hunt, and fly. Man develops to such a degree that it looks as though his efforts may very well mean the end of the world.

X-Ray: This documentary-type feature is made up of many moods, to say nothing of a large variety of representatives of the animal kingdom. At times it seems as though there is no rhyme or reason for the way items are included, while at other times the reasoning is apt and appropriate. The subject matter is dealt with earnestly and with quiet seriousness much of the time, but there are flashes of humor here and there to relieve the tension and academic atmosphere. The end result could be quite suitable for either adults or youngsters. There are some very fine and unusual scenes. Special effects are particularly well handled.

Ad Lines: "An Unusual Glimpse Into The Animal Kingdom"; "A Thrilling Camera Adventure"; "Animals And Action Never Before Viewed."

FOREIGN

Tiger's Claw

Drama 74m.

(Realart)
(Scandinavian-made)
(Dubbed in English)

Estimate: Inferior import.

Cast: Harry Piel, Friedel Hardt, Hilderbrand, Nikolai Colin, Helga Wiedenrueg. A Harry Piel Production.

Story: At the circus, one of the tigers in Friedel Hardt's animal act is jealous of the attention paid her by Harry Piel. He tries to make friends with the cat, but it hates him and he urges her to get rid of him. Eventually, they get married and she becomes frightened of the tiger, but determined to go on with the act. During the performance, he attacks her and before they can separate them she is badly wounded. When she dies, Piel goes after the tiger to kill him with his bare hands. As the two meet and there is no more anger in the animal, he realizes that the tiger, too, loved the dead girl and they become friends.

X-Ray: The best scenes in this import are the circus sequences showing some of the members performing as background. The story is offbeat and so is the dubbing, acting, direction, and production. It could serve as filler somewhere, somehow. The screen play is by William Quindt.

Ad Line:: "A Tiger And A Circus Trainer Both Loved The Same Woman"; "Jealousy Means Death In The Circus."

Treasure of Bengal

Melodrama 82m.

(Bell)
(Italian-made)
(Dubbed in English) (Color)

Estimate: Low grade filler.

Cast: Sabu, Piero de Bervordi, Luisa Boni, Luigi Tosi. Directed by Gionni Vernuccio; produced by Georges Venturini.

Story: Slave trading buccaneers capture some native girls and learn there is a valuable ruby hidden in a sacred statue. Meanwhile, the ruling lord of the area would like to romance Sabu's girl friend, which makes his wife jealous no end. Sabu gets the girl to marry him and they flee the lord's wrath and men. They are separated and she too is picked up by the pirates, but Sabu rescues her and the other girls. They are captured by the lord's men. Meanwhile, the ruby is stolen by the pirates. Sabu is thrown into a pit with a hungry tiger while the lord tries to make time with the girl. The alarm about the stolen jewel saves her, while Sabu is rescued in the nick of time. He sets a trap for the crooks so that they are either killed or captured, and he recovers the ruby. His wife is to be sacrificed because the ruby was stolen, but she is saved as Sabu and ruby appear. Sabu proves the lord had a tie-in with the pirates to steal the ruby as well as other nefarious dealings. He is dethroned and killed in a duel with Sabu, who is declared chief. The pirates depart never to return, and Sabu can at last pay proper attention to his wife and marriage.

X-RAY: Confusion reigns supreme in this weak import. Mayhaps the name of Sabu still may mean something, but on the whole it's just filler for the indiscriminate. The acting, direction, and production are just fair.

AD LINES: "Sabu Vs. Slave-Trading Pirates"; "A Colorful Adventure Story"; "Pirates Seeking Treasure And Slave Girls Are Stopped By Sabu."

MISCELLANEOUS

Code Of The Underworld

MELODRAMA
68M.

(M. C. Pictures)

ESTIMATE: Mediocre lower half filler.

CAST: John Heath, Neil Hamilton, Esther Minciotti, Aristide Sigismondi, Denise Griffin, Joe Wippler, Linda Blodgett, Robert Argent, Bern Hoffman, Florence Mercer. Written and produced by Paul Burton-Mercur; directed by Otto Simetti.

STORY: Police lieutenant John Heath is assigned by Police captain Neil Hamilton to wipe out an underworld mob terrorizing "Little Italy" of an eastern city for control of the lottery racket. Through a maze of killings, other criminal activities, Heath traces his men. His child is killed by the gangsters, after which his wife, Denise Griffin, leaves him, but he persists in his mission until the gang is rounded up. At the end the cop and his wife are reunited.

X-RAY: This was first reviewed in THE SERVISECTION of June, 1955, under the title, "Murder In Villa Capri," at which time it was said: "In areas where there are Italian-speaking inhabitants this may go over nicely because there is quite a bit of that language spoken in the film. Elsewhere, it will just serve as fair filler on the program with amateurish performances, direction, and production. There is a story by Paul Burton-Mercur supposedly based on a true-crime story he had published, but on the screen it rambles all over the place." This is being reprinted merely for the record.

AD LINES: "Now It Can Be Told . . . The Brutal, Shocking Story Of A Ruthless Mob That Terrorized An Entire City . . . And The Women They Killed For!"; "Searing, Savage, Shocking!"; "It Explodes Across The Screen . . . The Killers, The Gun Molls, The Terror They Spread."

Swamp Women

MELODRAMA
72M.

(Woolner Brothers)
(Pathe Color)

ESTIMATE: Strictly for the exploitation spots.

CAST: Marie Windsor, Carole Matthews, Beverly Garland, Jil Jarmyn, Touch Connors, Susan Cummings, Lou Place, Jonathan Haze, Edward Nelson. Produced by Bernard Woolner; directed by Roger Corman.

STORY: Policewoman Carole Matthews poses as a gun moll to get "next" to prisoners Bevery Garland, Marie Windsor, and Jil Jarmyn, accomplices in a big diamond robbery, who know where the loot is buried in a Louisiana swamp. Matthews "helps" them escape under the watchful eyes of the police, but once in the swamp the toughies make good their getaway, forcing Matthews to accompany them. They meet Tough Connors, geologist, and his fiancee, Susan Cummings, combining business with pleasure while exploring for oil. In a fight over possession of Connors' better boat, Cummings is drowned and the girls force him to accompany them into the swamp. One by one the girls are smitten by Connors. Garland is killed by Windsor. Finally a hand-to-hand fight takes place between Windsor, Matthews, and Jarmyn, but Connors manages to break this up just as authorities arrive and Matthews falls into Connors arms.

X-RAY: This off-beat exploitation film photographed entirely in the Louisiana swamplands, and featuring quite a cast of femme sex appeal and a story that is novel to say the least can most likely be sold best in action spots and where bally can put it over. Despite the fact that the film lends itself to lurid advertising, it is clean all the way, though strictly for adults. The story and screen play are by David Stern.

AD LINES: "Flaming Passion! Weird Adventure!"; "Notorious Women Out To Get Every Thrill They Could Steal!"; "Blood Runs Hot In The Bayou . . . Love Starved Women With Guns And One Captive Man."

The Shorts Parade

THREE REEL

Color Travel

SIAM. Buena Vista—Walt Disney—People and Places. 32m. The latest in this Technicolor series proves both educational and entertaining. It is a story of the every-day people of the country and how they have learned to cope with their flooded land, known as the rice bowl of Asia. Religious celebrations, their unique boxing style, elephants working the teak camps, how some of the people live on the water, palace dancers, the cremation of a King, and the crowning of a new King are all shown. This has been narrated by Winston Hibler and photographed by Herbert Knapp. It was directed by Ralph Wright with Ben Sharpsteen as associate producer. GOOD.

TWO REEL

CinemaScope Color Novelties

APRIL IN PORTUGAL. Columbia—CinemaScope Special. 20m. The CinemaScope camera loaded with technicolor film follows the attractive figure of Jackie Lane as she arrives for a visit to Portugal in April. Many of the country's highlights are seen, its colorful settings and scenery, the colorful ceremony that takes place when the President of Brazil visits, etc. The voice of top singing star Amalia is heard singing the title tune as she, too, visits parts of the city. It's a colorful and pleasant short. EXCELLENT. (8442).

QUEEN'S GUARD. 20th-Fox—CinemaScope Specials. 17m. The most familiar figure in the Queen's Guard is perhaps the red-coated, rifle bearing soldier with tall black fur hat parading back and forth before Buckingham Palace. A group of recruits in the Guard is followed by the Technicolor camera, and seen are the various training steps one has to go through before he can earn the title of guard to the queen. Some of their other duties as well as the ceremony involving daily changing of the guard are to be seen. EXCELLENT. (7525).

Comedy

ARMY DAZE. Columbia—All Star Comedies. 16½m. Joe Besser is drafted into the mythical army of a mythical kingdom and he and other witless draftees make life miserable for the sergeant. Things are complicated when the sergeant falls for Besser's girl, also in the army, but she remains loyal to him. FAIR. (8415).

COME ON SEVEN. Columbia—All-Star Comedies. 16½m. Wally Vernon and Eddie Quillan decide to visit Reno to win some money to pay for an operation on a poor child. They get involved with a pair of girls and are beaten by their boy friends. At the casino tables, they do manage to win some money and almost lose it to a pair of scheming females who try to take it away from them. They manage to escape in time. FAIR. (8414).

CREEPS. Columbia — Three Stooges Comedies. 16m. The Three Stooges have trouble getting their small sons, also played by The Three Stooges, to sleep, so they tell them a bedtime story of when they were sent to an old castle to move some of the furnishings including suits of armor. One of the latter talks back to them and from that point on all kinds of spooks and apparitions bedevil them until they get away. The youngsters are still awake so they use other means to put them to sleep like clubs and baseball bats. FAIR. (8405).

MICROSPOOK. Columbia—Comedy Favorite Reprints. 16m. When first reviewed in THE SERVISECTION of November, 1949, it was said: "Radio announcer Harry Von Zell's practical jokes annoy his co-workers so much they decide to get even by selling the sponsor on Von Zell announcing from a haunted house. They then sneak in to scare him with a gorilla's outfit only to find an escaped gorilla and his eccentric keeper already there. Von Zell mistakes one for the other continuously till the end, when the gorilla is captured, and he takes the credit. FAIR." (8434).

RENO-VATED. Columbia — Assorted Favorite Reprints. 18½m. When first reviewed in THE SERVISECTION of December, 1946, it was said: "Vera Vague obtains a divorce and then proceeds to marry her lawyer. The judge rules that since there is such an acute housing shortage, the newlyweds will share the house with Vague's former husband. This makes for some confusing situations, as the former husband, still in love with Vague, refuses to leave the couple alone. He gets Vague drunk, and, in her condition, she fails to recognize her new mate, and kicks him out of the house. She remarries her former husband, and everyone is happy except her lawyer. FAIR." (8425).

Documentary

SENTINELS IN THE AIR. RKO—Specials. 15m. Civilians in the Air Force Reserve go about their regular jobs of merchants, banker, salesmen, etc., daytime while at night they attend courses at Air Force Reserve Centers to keep up with latest techniques. An alert is sounded at the Dobbins Air Force Base, Marietta, Ga., and the men leave their jobs to get off into the air in record time to repel any invaders. GOOD. (63103).

Musical

AROUND THE WORLD REVUE. U-I—Musical Featurettes. 16m. This short features musical numbers by entertainers from different countries or by those who specialize in numbers associated with the countries of the world. Seen are Beryl Davis, the Collins Kids, Bernard Hilda, Paule des Jardins, Nancy Umecki, Toy and Wing, Dani Crayne, Tony Vincent, Eddy Grady, and the Commanders. Numbers heard include "Just You, Just Me," "Shine On Harvest Moon," "Have You Ever Been To Paris," "Dixie Mambo," "It's Always Tomorrow," "Oriental Dance," "Shake, Rattle 'n' Roll." GOOD. (2655).

ONE REEL

CinemaScope Color Cartoons

BUSY BUDDIES. MGM—CinemaScope Cartoons. 7m. A baby's parents leave instructions with the baby sitter but as soon as they leave she gets on the phone, disregarding the infant altogether. Tom and Jerry join forces to keep it from harm although there are many narrow escapes. Exhausted by the time the parents return, the cat and mouse get a bang out of the report by the sitter that the baby was no trouble at all. EXCELLENT. (C-736).

MAGOO'S CANINE MUTINY. Columbia—Mr. Magoo CinemaScope Specials. 6½m. Mr. Magoo decides he would like a dog and wanders into a pet shop as a robber gets through holding up the proprietor. He puts a leash on the fur-coated crook and starts home with the criminal going along to avoid a policeman. The latter becomes suspicious and arrests the crook. Magoo is heartbroken and goes looking for another animal. This time he enters a record shop and emerges dragging a statue of a dog, a record company's trademark. GOOD. (8752).

PARK AVENUE PUSSYCAT. 20th-Fox—Terrytoon CinemaScope. 7m. A cat gets fed up with the deluxe treatment of only the best in food and attention and wishes he were free to roam the park and perhaps catch a pigeon for himself. He manages to get out and stalks triplet pigeons, who soon show him that he belongs back in the penthouse. GOOD. (5631).

CinemaScope Color Travel

MELBOURNE—OLYMPIC CITY. U-I—Color Parades. 9m. The CinemaScope camera makes the city of Melbourne, where the summer Olympic games will be held, doubly attractive. Seen are its landmarks, its parks and lakes, the landlocked bay, the site of the stadium with construction busily under way, etc. GOOD. (2675).

Color Cartoons

CHIEF CHARLEY HORSE. U-I—Walter Lantz Cartunes. 6m. Woody Woodpecker happens to be a woodcarver and is working on a wooden Indian when outlaw Indian Chief Charlie Horse, trying to escape from the sheriff, pops into the shop. From that point on the sheriff, Woody, and the Chief have their moments of confusion but in the end Woody winds up with the reward. GOOD. (2616).

GEE WHIZ-Z-Z-Z-Z-Z-Z. Warners—Merrie Melodies, 7m. Another chapter in the saga of the coyote's efforts to capture a road runner, this suffers from machinations all too familiar to most audiences. Unsuccessful devices employed by the pursuer include a jet engine, batman costume, dynamite, and the like. FAIR. (3716).

THE LAST MOUSE OF HAMELIN. 20th-Fox—Terrytoons. 7m. After the Pied Piper has led all the mice into the sea, there is but one mouse left in town and only because he was tone-deaf. The cats are driven wild by a lack of mice and compete with each other to capture the last of the mice. He outwits them all, sets up housekeeping with a cute trick from another town, and starts founding a new line of Hamelin mice. GOOD. (5512).

MAGOO GOES WEST. Columbia—Mr. Magoo Specials. 6m. Magoo thinks himself trapped in his home by continuous rain, unaware that it is the garden sprinkler which has been on for days beating on his windows. Running low on food and fed up, he takes off for California in his old buggy. After a rough round-and-round ride in the park and a trip through a car wash building, he is convinced he has reached California. A crash into a poster plugging Florida and loaded with beautiful girls convinces him that he has reached the land of sunshine. EXCELLENT. (8753).

THE OSTRICH EGG AND I. U-I—Walter Lantz Cartunes. 6m. Sam gets an ostrich egg from which emerges, naturally enough, an ostrich, which attaches itself to Sam and eats everything in sight until wife Maggie orders him to get rid of it. When he thinks he has lost him and returns home, Maggie takes him into the bedroom and there he finds the ostrich with a family of her own. Maggie is now proud of the addition. GOOD. (2615).

A PEEKOOLYAR SITCHEEAYSHUN. Columbia—Color Favorite Reprints. 7m. When first reviewed in The Servisection of August, 1944, it was said: "Li'l Abner, pursued by Daisy Mae, has a rival, but thanks to his Mammy, who arrives on the scene, Daisy Mae comes back to him. Once again, he refuses her affections. FAIR." (8609).

THREE CORNERED TWEETY. Warners—Merrie Melodies. 7m. Tweety, apparently the denizen of a comfortable apartment, reports on the efforts of Sylvester to capture him in the documentary dialogue of Jack Webb, with date, time of day, and location carefully noted. Sylvester's clumsy methods, ranging from a flimsy bridge of planks to a skiing expedition as the occasion demands, only get him into trouble, and Tweety finally takes refuge in a tree in an ammunition dump. Followed there by Sylvester, the inevitable explosions occur, leaving the cat the worse for wear. GOOD. (3717).

Color Novelty

QUEENS OF BEAUTY. U-I—Color Parades. 10m. The story of what goes on to get a "Miss Universe" at the Miss Universe Pageant, from the time the girl arrives until she finally is selected, is to be seen in Technicolor. GOOD. (2674).

Novelty

BROOKLYN GOES TO LAS VEGAS. U-I—Variety Views. 9m. Brooklyn character Arthur Cohen gets a yen to visit Las Vegas where he winds up seeing the sights as well as glimpses of Jeff Chandler, Marilyn Maxwell, the Ritz Brothers, and Joe E. Lewis. After making a pile, he heads back towards Brooklyn in a covered wagon. GOOD. (1347).

BROOKLYN GOES TO PARIS. U-I—Variety Views. 9m. Harold Huber relates how Brooklynite Arthur Cohen visits Paris and its landmarks. GOOD. (2692).

CANDID MICROPHONE. Series 2, Number 6. Columbia—reissue. 11m. When first reviewed in The Servisection of August, 1951, it was said: "Allen Funt, posing as a film distributor, baits a delivery boy; as a movie manager, he refuses to sell a ticket to a patron; and as a Hollywood producer, appraises the talents of a taxi driver for a role opposite Rita Hayworth. All three victims appear self-consciously aware of the hidden camera and seem to play along coyly with Funt's now familiar game. Consequently, the spontaneous fun of the previous entries is lacking. FAIR." (8554).

FORTUNE SEEKERS. RKO—Screenliners. 8m. All kinds of gadgets and inventions are seen, some that made money for the inventor and others that got nowhere in a hurry. One dreamer comes up with a different type of jar opener and dreams of making a fortune until it gets a work out at home and fails to stand up. GOOD. (64206).

HOLLYWOOD, CITY OF STARS. Columbia—Screen Snapshots. 9m. Under the guise of showing a script to the sons of Jerry Lewis, Ralph Staub sneaks in an old issue of Screen Snapshots when the Photoplay Magazine Awards were distributed at a Hollywood dinner several years ago. Among those seen either accepting or entertaining are Jimmy Stewart, June Allyson, Esther Williams, William Bendix, and Martin and Lewis. FAIR. (8857).

HOLLYWOOD SMALL FRY. Columbia—Screen Snapshots. 11m. The following inhabitants of the film capital and children are seen in this entry: Jane Withers, Glenn Ford, Jerry Calonna, Ken Murray, George Montgomery, and Roy Rogers. FAIR. (8856).

SMALL WONDER. U-I—Variety Views. 9m. This reel concentrates on small animals that are household pets but slightly unusual, like a doe, a hamster, small lizards, etc. Parker Fennely does the narration FAIR. (1348).

Color Sports

CRASHING THE WATER BARRIER. Warners—Sports Parade. 10m. This is the story of Donald Campbell, son of late British auto speed king Sir Malcolm Campbell, and his efforts to survive driving a jet-powered boat at record speeds on Lake Mead, Nev. After a number of unsuccessful tries, Campbell and his boat, the Bluebird, make a run at an average speed of 216 mph, at times hitting 250 mph, setting a new record and establishing the feasibility of such craft, especially for wartime uses. The color photography is very good. EXCELLENT. (3504).

Sports

FLORIDA FIN-ANTICS. Columbia—World of Sports. 9m. Sports commentator Bill Stern is introduced to dolphin fishing for the first time off Fort Lauderdale, Fla., and some colorful action and settings are to be seen. FAIR. (8804).

NAVY ALL-AMERICAN. Columbia—World of Sports. 9m. Bill Stern relates while the camera records the activities of All-American quarterback George Welsh as he goes through his chores at the Naval Academy and on the football field. FAIR. (8805).

SKI-FLYING. RKO—Sportscope. . 8m An elderly professor of physics in Vienna puts a new twist in skiing by using a cape to maneuver more easily and control the descent. In Yugoslavia, there is a contest from one of the highest jumping platforms in the world. Accidents and bad weather don't keep these daredevils from trying their skill and luck. GOOD. (64307).

JUST A REMINDER

• • These PINK **"SERVISECTIONS"** are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding **"SERVISECTION"** page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

COMPLETE BACK SEASONS—are available to Subscribing Theatres at 52c per set!

. . . plus the fact that this is the ONLY* reviewing service in the entire trade press that gives detailed analytical reviews to *ALL* Features and *ALL* Shorts distributed during any particular Film Season!!!

***THIS WE WILL BE HAPPY TO PROVE THROUGH A CONTRAST STUDY OF PAST SEASONS!**

AND . .

For those Subscribing Theatres who wish to save and classify by seasons . . .

THE "Service-Kit" RING BINDER

will adequately house 2 Film Seasons (52 forms)

This sturdy, stiff-backed, 3-ring, loose-leaf binder is covered in dark blue levant grain Fabricoid that guarantees a long and useful life. The size is 10½ x 12¾ inches to fit these forms.

PRICE: $1.25 ea. (Including postage and delivery to the Subscriber) **ALL SALES PREPAID**

THIRD QUARTERLY SUPPLEMENT

to the

CHECK LIST of Motion Pictures in T-V Channels

Published with the August 3, 1955 issue.

NOTE: Discard the January 25, 1956 Supplement and mark this one for easy reference!

ABE LINCOLN IN ILLINOIS — D — RKO — Raymond Massey, Gene Lockhart, Ruth Gordon—1940

ACTION IN ARABIA—MD—RKO—George Sanders, Virginia Bruce, Gene Lockhart—1944

ADAM AND EVALYN — ROMC — Universal — Stewart Granger, Jean Simmons—(English-made)—1950

ADAM HAD 4 SONS—MD—Columbia—Ingrid Bergman, Susan Hayward, Warner Baxter, Fay Wray—1941

ADDRESS UNKNOWN—D—Columbia—Paul Lukas, Carl Esmond, Peter Van Eyck, Mady Christians—1944

ADVENTURE GIRL—AD—RKO—Joan Lowell, Captain Wagner—1934

ADVENTURE IN BALTIMORE—CD—RKO—Shirley Temple, John Agar, Robert Young—1949

ADVENTURES OF A ROOKIE—C—RKO—Wally Brown, Alan Carney, Richard Martin, Erford Gage—1943

ADVENTURES OF SHERLOCK HOLMES—MY—Fox—Basil Rathbone, Nigel Bruce, Ida Lupino—1939

AFFAIR WITH A STRANGER—D—RKO—Jean Simmons, Victor Mature, Mary Jo Tarola, Monica Lewis—1953

AFFAIRS OF ANNABEL, THE—F—RKO—Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page—1938

AFFAIRS OF CAPPY RICKS, THE—MD—Republic—Walter Brennan, Mary Brian, Lyle Talbot—1937

AFTER TONIGHT—D—RKO—Constance Bennett, Gilbert Roland, Edward Ellis, Sam Godfrey—1933

AGE OF CONSENT—D—RKO—Dorothy Wilson, Richard Cromwell, Eric Linden, Arlene Judge—1932

ALGIERS—D—United Artists—Charles Boyer, Hedy Lamarr, Sigrid Gurie, Alan Hale—1938

ALIAS JOHN LAW—W—Supreme—Bob Steele, Roberta Gale, Huck Conners, Earle Dwire—1936

ALIAS MR. TWILIGHT—D—Columbia—Michael Duane, Trudy Marshall, Lloyd Corrigan, Rosalind Ivan—1947

ALICE ADAMS—CD—RKO—Katherine Hepburn, Fred MacMurray, Fred Stone, Evelyn Venable—1935

ALIGATOR, THE—D—Four Continents—William Hartnell, Mary Morris—(English-made)—1949

ALMOST A GENTLEMAN—MD—RKO—James Ellison, Helen Wood, Robert Kent, June Clayworth—1939

ALMOST MARRIED — MD — Fox — Alexander Kirkland, Violet Heming, Ralph Bellamy—1932

ALONE IN THE STREETS—D—Carroll—Carlo Tamberlaini, Brunella Bova, Marco Vicario, Tecla Scronce—(Italian-made)—1956

ALONG CAME JONES—CD—RKO—Gary Cooper, Loretta Young, William Demarest, Dan Duryea—1945

ALONG THE NAVAJO TRAIL—WMU—Republic—Roy Rogers, George Hayes, Dale Evans—1945

ALONG THE OREGON TRAIL—WMU—Republic—Monte Hale, Adrian Booth, Clayton Moore—1947

ALONG THE RIO GRANDE—W—RKO—Tim Holt, Ray Whitley, Betty Jane Rhodes, Emmett Lynn—1941

AMAZING MR. BEECHAM, THE—F—Eagle Lion—Cecil Parker, A. E. Matthews, David Tomlinson—1949

AMAZING MR. WILLIAMS, THE—D—Columbia—Joan Blondell, Melvyn Douglas, Clarence Kolb—1939

AND SO THEY WERE MARRIED—C—Columbia—Melvyn Douglas, Mary Astor, Edith Fellows—1936

ANGEL AND THE BADMAN — MD — Republic — John Wayne, Gail Russell, Harry Carey—1947

ANGEL FACE—MD—RKO—Robert Mitchum, Jean Simmons, Mona Freeman, Herbert Marshall—1952

ANGEL IN EXILE—MD—Republic—John Carroll, Adele Mara, Thomas Gomez, Barton MacLane—1948

ANN VICKERS—D—RKO—Irene Dunn, Walter Huston, Charles Nagel, Edna May Oliver—1933

ANGEL ON THE AMAZON—ADD—Republic—George Brent, Vera Ralston, Brian Aherne—1949

ANNABEL TAKES A TOUR—C—RKO—Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page—1938

ANNAPOLIS SALUTE—CD—RKO—James Ellison, Marshal Hunt, Harry Carey, Van Heflin—1937

ANNIE OAKLEY—CD—RKO—Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen—1952

ANNE OF GREEN GABLES—CD—RKO—Anne Shirley, Tom Browne, O. P. Heggie, Helen Westley—1934

ANNE OF WINDY POPLARS—D—RKO—Anne Shirley, James Ellison, Henry Travers, Patric Knowles—1940

ANOTHER FACE — (Two Faces) — CD — RKO — Wallace Ford, Brian Donlevy, Alan Hale—1935

APACHE ROSE—WMU—Republic—Roy Rogers, Dale Evans, Olin Howlin, George Meeker—1947

APPOINTMENT IN BERLIN — MD — Columbia — George Sanders, Marguerite Chapman, Onslow Stevens, Gale Sondergaard—1943

APPOINTMENT WITH CRIME—MD—Four Continents—William Hartnell, Raymond Lovell, Robert Beatty, Joyce Howard—(English-made)—1951

ARCTIC FURY—DOCMD—RKO—Del Cambre, Eve Miller, Gloria Petroff, Don Riss—1949

ARE THESE OUR CHILDREN—MD—RKO—Eric Linden, Arlene Judge, Rochelle Hudson, Beryl Mercer—1931

ARE WE CIVILIZED?—H—State Rights—William Farnum, Anita Louise, Frank McGlynn—1933

ARIZONA KID—W—Republic—Roy Rogers, George Hayes, Stuart Homblen, David Kerwin—1939

ARIZONA LEGION—W—RKO—George O'Brien, Laraine Johnson, Carlyle Moore, Chill Wills—1939

ARIZONA RANGER, THE—W—RKO—Tim Holt, Jack Holt, Nan Leslie, Richard Martin—1948

ARIZONA TERRORS—W—Republic—Don "Red" Barry, Lynn Merrick, Al St. John, Reed Hadley—1942

ARIZONIAN, THE — W — RKO — Richard Dix, Margot Grahame, Preston Foster, Louis Calhern—1934

ARMORED CAR ROBBERY — MD — RKO — Charles McGraw, Adele Jergens, Willima Talman—1940

ARMY SURGEON—MD—RKO—James Ellison, Jane Wyatt, Kent Taylor, Walter Reed—1942

AROUND THE WORLD—MU—RKO—Kay Kyser, Joan Davis, A. Carney, W. Brown—1943

ARREST BULLDOG DRUMMOND!—MYD—Paramount—John Howard, Heather Angel, H. B. Warner—1938

AT SWORD'S POINT (Sons Of The Musketeers)—COSD—RKO—Cornel Wilde, Maureen O'Hara, June Clayworth, Robert Douglas—1952

AVENGING RIDER, THE—W—RKO—Tim Holt, Cliff Edwards, Ann Summers, Davison Clark—1943

BABES IN BAGDAD—AD—United Artists—Paulette Goddard, Gypsy Rose Lee, Richard Ney—1952

BACHELOR AND THE BOBBY SOXER, THE—C—RKO—Cary Grant, Myrna Loy, Shirley Temple—1947

BACHELOR APARTMENT—C—RKO—Lowell Sherman, Irene Dunne, Mae Murray, Norman Kerry—1931

BACHELOR MOTHER—CD—RKO—Ginger Rogers, David Niven, Charles Coburn, Frank Albertson—1939

BACK DOOR TO HEAVEN—AD—Paramount—Wallace Ford, Aline MacMahon, Stuart Erwin—1939

BACK IN THE SADDLE—W—Republic—Gene Autry, Smiley Burnette, Mary Lee, Edward Norris—1941

BACK TO BATAAN—MD—RKO—John Wayne, Anthony Quinn, Beulah Bondi, Fely Franquelli—1945

BAD COMPANY—MD—RKO—Helen Twelvetrees, Ricardo Cortez, Frank McHugh, John Garrick—1931

BAD LANDS, THE—W—RKO—Robert Barrat, Douglas Walton, Robert Coote, Noah Beery, Jr.—1939

BAD MAN OF DEADWOOD—W—Republic—Roy Rogers, George Hayes, Carol Adams, Henry Brandon—1941

BADMAN'S TERRITORY—W—RKO—Randolph Scott, Ann Richards, George "Gabby" Hayes—1946

BAMBOO BLONDE, THE—MUC—RKO—Frances Langford, Ralph Edwards, Russell Wade—1946

BANDIT RANGER—W—RKO—Tim Holt, Cliff Edwards, Joan Barclay, Kenneth Harlan—1942

BANDIT TRAIL, THE—W—RKO—Tim Holt, Janet Waldo, Ray Whitley, Lee (Lasses) White—1941

BANDITS OF DARK CANYON—W—Republic—Allan "Rocky" Lane, Bob Steele, Eddie Waller—1947

BAIDITS OF EL DORADO—W—Columbia—Charles Starrett, Smiley Burnette, George J. Lewis—1949

BANJO—D—RKO—Sharyn Moffett, Jacqueline White, Walter Reed, Una O'Comor—1947

BARNYARD FOLLIES—MU—Republic—Mary Lee, Rufe Davis, June Storey, Jed Prouty—1940

BARS OF HATE—MD—Victory—Regis Toomey, Sheila Terry, Molly O'Day, Robert Warwick—1936

BEAT THE BAND—CMU—RKO—Frances Langford, Ralph Edwards, Philip Terry, Gene Krupa & band—1947

BEAU BANDIT—D—RKO—Rod LaRocque, Doris Kenyon, Mitchell Lewis, George Duryea—1930

BEAUTY FOR THE ASKING—D—RKO—Lucille Ball, Patric Knowles, Donald Woods—1939

BED OF ROSES—D—RKO—Constance Bennett, Joel McCrea, John Halliday, Pert Kelton—1933

BEDLAM—MD—RKO—Boris Karloff, Anna Lee, Billy House, Richard Fraser—1946

BEDTIME STORY—C—Columbia—Loretta Young, Fredric March, Robert Benchley, Allyn Joslyn—1941

BEFORE DAWN—CD—RKO—Stuart Erwin, Dorothy Wilson, Warner Oland, Dudley Digges—1933

BEHAVE YOURSELF—C—RKO—Farley Granger, Shelley Winters, William Demarest 1951

BEHIND OFFICE DOORS—D—RKO—Mary Astor, Robert Ames, Ricardo Cortez, Kitty Kelly—1931

BEHIND PRISON GATES—MD—Columbia—Brian Donlevy, Jacqueline Wells, Paul Fix—1940

BEHIND THE HEADLINES—MD—RKO—Lee Tracy, Diana Gibson, Donald Meek, Paul Guilfoyle—1937

BEHIND THE RISING SUN—MD—RKO—Margo, Tom Neil, J. Carroll Naish, Robert Ryan—1943

BELLS OF CAPISTRANO—WMU—Republic—Gene Autry, Smiley Burnette, Virginia Grey, Lucien Little—1942

BELLS OF ROSARITA—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Adele Mara—1945

BELLS OF SAN ANGELO—WMU—Republic—Roy Rogers, Dale Evans, Andy Devine, John McGuire—1947

BELOVED VAGABOND, THE—C—Columbia—Maurice Chevalier—(Foreign-made)—1937

BERLIN EXPRESS—MD—RKO—Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas—1948

BEST OF THE BADMEN—OMD—RKO—Robert Ryan, Claire Trevor, Bruce Cabot, Jack Beutel—1951

BETRAYAL FROM THE EAST—MD—RKO—Lee Tracy, Nancy Kelly, Richard Loo, Regis Toomey—1945

BETTY CO-ED — ROMCMU — Columbia — Jean Porter, Shirley Mills, William Mason—1947

BEYOND THE ROCKIES—W—RKO—Tom Keene, Rochelle Hudson, Marie Wells, Ernie Adams—1932

BEYOND VICTORY—MD—RKO—Bill Boyd, James Gleason, Zasu Pitts, Lew Cody—1931

BIG CALIBRE—W—State Rights—Bob Steele, Peggy Campbell, John Elliott, George O'Dell—1935

BIG FIGHT, THE—CD—World Wide—Joe Kirkwood, Jr., Leon Errol, Lina Romay, Elyse Knox—1930

BIG GAMBLE—D—RKO—Dorothy Sebastian, Warner Oland, Zasu Pitts, James Gleason—1931

BIG GAME, THE—CD—RKO—Philip Huston, James Gleason, Bruce Cabot, June Travis—1936

BIG SHOT—MD—RKO—Eddie Quillan, Maureen O'Sullivan, Mary Nolan, Roscoe Ates—1932

BIG SHOT, THE—C—RKO—Guy Kibbee, Cora Witherspoon, Dorothy Moore, Gordon Jones—1937

BIG SHOW, THE—MUW—Gene Autry, Smiley Burnette, Kay Hughes, Gooce Durkin—1944

BIG STREET, THE—CMD—RKO—Henry Fonda, Lucille Ball, Barton MacLane, Eugene Pallette—1942

BILL AND COO — NOV — Republic — George Burton, Elizabeth Walters, Ken Murray—1948

BILL OF DIVORCEMENT, A — D — RKO — Maureen O'Hara, Adolphe Menjou, Fay Bainter—1940

BILLY THE KID RETURNS—W—Republic—Roy Rogers, Smiley Burnette, Mary Hart, Morgon Wallace—1938

BLACK NARCISSUS—D—Universal—Deborah Kerr, Jean Simmons, Flora Robson, Jenny Laird—1947

BLACK PARACHUTE, THE—MD—Columbia—Larry Parks, John Carradine, Osa Massen, Jeanne Bates—1944

BLACKBEARD, THE PIRATE—MD—RKO—Robert Newton, Linda Darnell, William Bendix—1952

BLAZING FRONTIER—W—PRC—Buster Crabbe, Al St. John, Marjorie Manners, Mil Kibber—1943

BLIND ADVENTURE—ADD—RKO—Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy—1933

BLIND ALIBI—MD—RKO—Richard Dix, Whitney Bourne, Frances Mercer, Eduardo Cianelli—1938

BLIND ALLEY—MD—Columbia—Chester Morris, Ralph Bellamy, Ann Dvorak, Joan Perry—1939

BLIND DATE—C—Columbia—Ann Southern, Paul Kelly, Mickey Rooney, Spencer Charters—1934

BLIND SPOT—MYMD—Columbia—Chester Morris, Constance Dowling, Steven Gray, Sid Tomack—1947

BLOCKED TRAIL, THE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Helen Deverell—1943

BLOND CHEAT—C—RKO—Joan Fontaine, Derrick de Marney, Cecil Kellaway, Cecil Cunningham—1938

BLUE MONTANA SKIES—W—Republic—Gene Autry, Smiley Burnette, June Storey, Harry Woods—1939

BLUE VEIL, THE—D—RKO—Jane Wyman, Charles Laughton, Joan Blondell, Richard Carlson—1951

BODYGUARD—MD—RKO—Lawrence Tierney, Priscilla Lane, Philip Reed, Elisabeth Risdon—1948

BODY SNATCHER, THE—MD—RKO—Boris Karloff, Bela Lugosi, Henry Daniell, Edith Atwater—1945

BOLD FRONTIERSMAN, THE — W — Republic — Allan "Rocky" Lane, Black Jack, Eddy Waller—1948

BOMBARDIER — MD — RKO — Pat O'Brien, Randolph Scott, Anne Shirley, Eddie Albert—1943

BOOTS AND SADDLES—W—Republic—Gene Autry, Smiley Burnette, Judith Allen, Ra Hould—1937

BORDER CAFE—ACD—RKO—Harry Carey, John Beal, Armida, George Irving—1937

BORDER G-MAN—W—RKO—George O'Brien, Loraine Johnson, Ray Whitley, John Miljan—1938

BORDER LEGION, THE—W—Republic—Roy Rogers, George "Gabby" Hayes, Carol Hughes—1940

BORDER TREASURE—W—RKO—Tim Holt, Richard Martin, Jane Nigh, John Doucette—1950

BORDER VENGEANCE—W—State Rights—Reb Russell, "Rebel" Mary Jane Carey—1935

BORDERTOWN GUN FIGHTERS — W — Republic — Wild Bill Elliott, George "Gabby" Hayes—1943

BORN TO BATTLE—W—State Rights—Tom Tyler, Jean Carmen, Earl Dwire, Julian Rivgro—1935

BORN TO BE BAD—D—RKO—Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie—1950

BORN TO KILL — ADMD — RKO — Lawrence Tierney, Claire Trevor, Walter Slezak, Phillip Terry—1947

BORN TO LOVE—MD—RKO—Constance Bennett, Joel McCrea, Anthony Bushnell, Paul Cavanagh—1931

BOY FROM INDIANA—ACD—Eagle Lion—Lon McCallister, Lois Butler, Billie Burke—1950

BOY SLAVES—D—RKO—Ann Shirley, Roger Daniel, James McCallion, Alan Baxter—1939

BOY WITH GREEN HAIR, THE—D—RKO—Pat O'Brien, Robert Ryan, Barbara Hale, Dean Stockwell—1948

BOYS FROM SYRACUSE, THE—MUC—Universal—Allan Jones, Martha Raye, Joe Penner—1940

BRANDED A COWARD—W—Masterpiece—John Mack Brown, Billie Seward, Syd Saylor—1935

BREAK OF HEARTS — D — RKO — Katherine Hepburn, Charles Boyer, John Beal, Jean Hersholt—1935

BREAKFAST FOR TWO—F—RKO—Barbara Stanwyck, Herbert Marshall, Glenda Farrell, Eric Blore—1937

BRIDE BY MISTAKE—RC—RKO—Alan Marshall, Loraine Day, Marsha Hunt, Allyn Joslyn—1944

BRIDE FOR SALE—C—RKO—Claudette Colbert, George Brent, Robert Young, Max Baer—1949

BRIDE WALKS OUT, THE—C—RKO—Barbara Stanwyck, Gene Raymond, Robert Young—1936

BRIDES OF SULU—D—State Rights—Adelina Moreno, Eduardo de Castro, Gregoria Tisman—1933

BRIEF ENCOUNTER — ROMD — Universal — Celia Johnson, Trevor Howard, Stanley Holloway—1946

BRIGHTEN STRANGLER, THE—MD—RKO—John Loder, June Duprez, Michael St. Angel, Miles Mander—1945

BRINGING UP BABY—C—RKO—Katherine Hepburn, Cary Grant, Charles Ruggles—1938

BROTHERS IN THE SADDLE—W—RKO—Tim Holt, Richard Martin, Steve Brodie, Virginia Cox—1949

BROWNING VERSION, THE—D—Universal—Michael Redgrave, Jean Kent, Nigel Patrick, Wilford Hyde White—(English-made)—1951

BUFFALO BILL IN TOMAHAWK TERRITORY—W—United Artist—Slim Andrews, Rod Redwing—1952

BULLDOG COURAGE—W—Puritan—Tim McCoy, Joan Woodbury, Paul Fix, Eddie Buzzard—1936

BULLDOG DRUMMOND ESCAPES—MY—Paramount—Ray Millard, Heather Angel, Porter Hall—1937

BULLDOG DRUMMOND'S PERIL — MY — Paramount — John Barrymore, John Howard, Louise Campbell, Reginald Denny—1938

BULLDOG DRUMMOND'S REVENGE—MY—Paramount—John Barrymore, John Howard—1937

BULLET CODE—W—RKO—George O'Brien, Virginia Vale, Robert Stanton, Slim Whitaker—1940

BUNCO SQUAD — MD — RKO — Robert Sterling, Joan Dixon, Ricardo Cortez, Douglas Fowley—1950

BUNKER BEAN—C—RKO—Owen Davis, Jr., Louise Latimer, Jessie Ralph, Robert McWade—1936

BUTCH MINDS THE BABY—CD—Universal—Broderick Crawford, Virginia Bruce, Dick Foran—1942

BY YOUR LEAVE—CD—RKO—Frank Morgan, Genevieve Tobin, Neil Hamilton, Gene Lockhart—1934

CAESAR AND CLEOPATRA—HISD—United Artists—Claude Rains, Vivien Leigh, Stewart Granger, Anthony Harvey—(English-made)—1946

CALIFORNIA FIREBRAND — WMU — Republic — Monte Hale, Adrian Booth, Paul Hurst, Alice Tyrrell—1948

CALIFORNIA JOE—W—Republic—Don "Red" Barry, Wally Vernon, Helen Talbot, Twinkle Watts—1944

CALL OUT THE MARINES—F—RKO—Victor McLaglen, Edmund Lowe, Binnie Barnes, Paul Kelly—1942

CALLING OF DAN MATTHEWS—D—Columbia—Charlotte Wynters, Mary Kornman, Richard Arlen—1936

CALLING WILD BILL ELLIOTT — W — Republic — Bill Elliott, George "Gabby" Hayes—1943

CALLS OF THE CANYON—W—Republic—Gene Autry, Smiley Burnette, Ruth Terry—1942

CANAL ZONE—MD—Columbia—Chester Morris, John Hubbard, Harriet Hilliard, Stanley Andrews—1942

CAPTAIN HURRICANE—CD—RKO—James Barton, Helen Westley, Helen Mack, Gene Lockhart—1935

CAPTAIN'S PARADISE, THE—C—United Artists—Alec Guinness, Yvonne De Carlo, Cecilia Jahnson—1953

CAPTIVE WOMEN—MD—RKO—Robert Clark, Margaret Field, Glorio Saunders, Ron Randell—1952

CAPTURE, THE—MD—RKO—Lew Ayres, Teresa Wright, Victor Jory, Jacqueline White—1950

CAREFREE—CMU—RKO—Ginger Rogers, Fred Astaire, Ralph Bellamy, Luella Gear—1938

CARNIVAL BOAT — ACD — RKO — Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth—1932

CAROLINA BLUES—CMU—Columbia—Kay Kyser, Ann Miller, Victor Moare, Jeff Donnell—1944

CAROLINA MOON—W—Republic—Gene Autry, Smiley Burnette, June Storey, Mary Lee—1940

CARSON CITY CYCLONE—W—Republic—Don "Red" Barry, Lynn Merrick, Noah Beery, Sr.—1943

CARSON CITY KID—W—Republic—Roy Rogers, Gearge Hayes, Bob Steele, Noah Berry, Jr.—1940

CARSON CITY RAIDERS—W—Republic—Allan "Rocky" Lane, Eddy Waller, Frank Reicher—1948

CAT PEOPLE—MD—RKO—Simone Simon, Kent Smith, Tom Conway, Jane Randolph—1942

CAT WOMEN OF THE MOON—SF—Astor—Sonny Tufts, Marie Windsor, Victor Jory, Bill Phipps—1954

CAUGHT PLASTERED—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee, Lucy Beaumont—1931

CHAMPAGNE SAFARI—TRAV—Bregstein—Rita Haywarth, Aly Khan—1954

CHANCE AT HEAVEN—D—RKO—Joel McCrea, Ginger Rogers, Marian Nixon, Andy Devine—1933

CHANGE OF HEART—CD—20th-Fox—Gloria Stuart, Michael Whalen, Lyle Talbot, Delmar Watsan—1938

CHASING YESTERDAY—D—RKO—Anne Shirley, O. P. Heggie, Helen Westley, Trent Durkin—1935

CHATTERBOX—CD—RKO—Anne Shirley, Philip Holmes, Edward Ellis, Eric Rhodes—1936

CHEYENNE KID—W—RKO—Tom Keene, Mary Mason, Roscoe Ates, Alan Roscoe—1933

CHEYENNE RIDES AGAIN—W—Victory—Tam Tyler, Lucille Brown, Creighton Cheyney—1937

CHICAGO CALLING—D—United Artists—Dan Duryea, Mary Anderson, Gordan Gilbert, Ross Elliat—1951

CHILD OF DIVORCE—D—RKO—Sharyn Moffett, Regis Toomey, Madge Meredith, Walter Reed—1946

CHILDREN OF PARADISE—MD—Tricolor Films—Jean-Louis Barrault, Arletty—(French-made)—1946

CHINA PASSAGE—MD—RKO—Constance Worth, Vinton Haworth, Leslie Fenton, Gordon Jones—1937

CHINA SKY—MD—RKO—Randolph Scott, Ruth Warrick, Ellen Drew, Anthony Quinn—1945

CHRISTOPHER COLUMBUS — HISD — Universal—Fredric March, Florence Eldridge, Francis X. Sullivan, Kathleen Ryan—(English-made)—1949

CHRISTOPHER STRONG—D—RKO—Katherine Hepburn, Colin Clive, Billie Burke, Ralph Forbes—1933

CITIZEN KANE—D—RKO—Orson Welles, Buddy Swan, Sonny Bupp, Harry Shannon—1941

CLASH BY NIGHT—D—RKO—Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe—1952

CLAY PIGEON, THE—MD—RKO—Bill Williams, Barbara Hale, Richard Quine, Richard Loo—1949

CLOUDED YELLOW—MD—Columbia—Jean Simmons, Trevor Howard—(English-made)—1951

COAST GUARD — MD — Columbia — Randalph Scott, Ralph Bellamy, Frances Deel, Walter Connolly—1939

COASTAL COMMAND—DOCD—RKO—Men and women af the Coastal Command of the Royal Air Force—1943

CODE OF THE WEST—W—RKO—James Warren, Debra Alden, John Laurenz, Steve Brodie—1947

COLORADO — W — Republic — Roy Rogers, George "Gabby" Hayes, Pauline Moore—1940

COLORADO SUNSET — W — Republic — Gene Autry, Smiley Burnette, June Storey, Barbara Pepper—1939

COME CLOSER FOLKS—CD—Columbia—James Dunn, Marian Marsh, Wynne Gibson, Herman Bing—1936

COME ON DANGER—W—RKO—Tom Keene, Julie Haydon, Roscoe Ates, Robert Ellis—1933

COME ON DANGER—W—RKO—Tim Holt, Frances Neal, Ray Whitley, Lee "Lasses" White—1941

COME ON RANGERS—W—Republic—Roy Ragers, Mary Hart, Raymand Hatton, J. Farrell MacDonald—1938

COMIN' ROUND THE MOUNTAN—W—Republic—Gene Autry, Ann Rutherfard, Smiley Burnette—1936

COMMANDOS STRIKE AT DAWN, THE—MD—Columbia—Paul Muni, Anna Lee, Lillian Gish—1942

COMMON LAW, THE—MD—RKO—Constance Bennett, Joel McCrea, Lew Cody, Hedda Hopper—1931

COMPANY SHE KEEPS, THE—D—RKO—Dennis O'Keefe, Lizabeth Scott, Jane Greer, Fay Baker—1951

CONDEMNED TO LIVE—ADMS—First Dlvlsion—Ralph Morgan, Maxine Doyle, Pedro de Corboda—1935

CONDEMNED WOMEN — ADMD — RKO — Sally Eilers, Ann Shirley, Louis Hayward, Lee Patrick—1937

CONQUERORS, THE — MD — RKO — Richard Dix, Ann Harding, Edna May Oliver, Guy Kibbee—1932

CONQUEST OF EVEREST, THE—DOC—United Artists—1953

CONSOLATION MARRIAGE — D — RKO — Irene Dunne, Pat O'Brien,John Halliday, Myrna Loy—1931

CONSPIRACY—CD—RKO—Bessie Love, Ned Sparks, Hugh Trevor, Rita LaRoy—1930

CONSPIRACY—ACD—RKO—Allan Lane, Linda Hayes, Robert Barrat, Charlie Foy—1939

CORPUS CHRISTI BANDITS—W—Republic—Allan Lane, Helen Talbot, Jack Kirk, Twinkle Watts—1945

COUNSEL FOR CRIME—CD—Columbia—Otto Kruger, Douglas Montgomery, Jacqueline Wells—1937

COUNT THE HOURS—MD—RKO—Teresa Wright, Macdonald Carey, Dolores Moran, Edgar Barrier—1953

COUNTER-ATTACK—MD—Columbia—Paul Muni, Larry Parks, Marguerite Chapman—1944

COUNTERFEIT—MD—Columbia—Chester Morris, Margot Grahome, Marian Marsh, Lloyd Nolan—1936

COURAGE OF THE NORTH—ACD—State Rights—Jahn Preston, William Desmond, Dynamite—1935

COVERED WAGON TRAILS—W—Monagram—Jack Randall, Sally Cairs, David Sharpe, Laxe McKee—1940

COWBOY AND THE BANDIT, THE—State Rights, Rex Lease, Jeannette Morgan, Bill Desmond—1935

COWBOY AND THE SENORITA—WMU—Republic—Ray Rogers, Mary Lee, Dale Evans, John Hubbard—1944

COWBOY SERENADE — W — Republic — Gene Autry, Smiley Burnette, Fay McKenzie—1942

COYOTE TRAILS—W—State Rights—Tom Tyler, Ben Corbett, Helen Dahl, Lafe McKee—1935

CRACKED NUTS—C—RKO—Bert Wheeler, Robert Waolsey, Dorothy Lee, Edna May Oliver—1931

CRACK-UP—MYMD—RKO—Pat O'Brien, Claire Trevor, Herbert Marshall, Wallace Ford—1946

CRASH OF SILENCE—(Story of Mandy, The)—D—Universal—Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle—(English-made)—1952

CRASHING HOLLYWOOD—F—RKO—Lee Tracy, Joan Woodbury, Paul Guilfoyle, Lee Patrick—1938

CRAZY HOUSE—CMU—Universal—Ole Olsen, Chic Johnson, Cass Daley, Martha O'Driscoll—1943

CRIME RING—MD—RKO—Allan Lane, Frances Mercer, Inez Courtney, Frank M. Thomas—1938

CRIME TAKES A HOLIDAY—MD—Columbia—Jack Holt, Marcia Ralston, Russell Hopton—1941

CRIMINAL COURT—MYD—RKO—Tom Conway, Martha O'Driscoll, June Clayworth, Rabert Armstrong—1946

CRIMINAL LAWYER—MD—RKO—Lee Tracy, Margat Grahame, Eduardo Cianelli, Erik Rhodes—1936

CROOKED TRAIL—W—Supreme—Johnny Mack Brown, Charles King, Lucille Brown, John Merton—1936

CROSS COUNTRY ROMANCE — C — RKO — Gene Raymond, Wendy Barrie, Hedda Hopper—1940

CROSSFIRE—W—RKO—Tom Keene, Betty Furness, Edgar Kennedy, Edward Phillips—1933

CRUEL SEA, THE—D—Universal—Jack Hawkins, Donald Sinden, Denholm Elliott—(English-made)—1953

CURSE OF THE CAT PEOPLE, THE—MD—RKO—Simone Simon, Kent Smith, Jane Randolph—1944

CURTAIN CALL—C—RKO—Barbara Read, Alan Mowbray, Helen Vinson, Donald MacBride—1940

CURTAIN UP — C — Rank — Robert Morley, Margaret Rutherford, Olive Sloane—(English-mode)—1952

CYCLONE OF THE SADDLE—W—State Rights—Rex Lease, Bobby Nelson, Janet Chandler—1935

CYCLONE ON HORSEBACK—W—RKO—Tim Holt, Marjorie Reynolds, Ray Whitley, Lee White—1941

DAKOTA—W—Republic—John Wayne, Vera Ralston, Walter Brennan, Ward Bond—1945

DAMSEL IN DISTRESS, A—CMU—RKO—Fred Astaire, Burns and Allen, Joan Fontaine—1937

DANCE, GIRL, DANCE—CD—RKO—Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Field—1940

DANCE HALL—MD—RKO—Olive Borden, Arthur Lake, Joseph Cauthorn, Lee Moran—1930

DANCING WITH CRIME — MD — Screencraft — Richard Attenborough, Barry K. Barnes—(English-made)—1954

DANGER LIGHTS—MD—RKO—Louis Wolheim, Jean Arthur, Robert Armstrong, Frank Sheridan—1930

DANGER PATROL—MD—RKO—Sally Eilers, John Beal, Harry Carey, Frank Thomas—1937

DANGEROUS CORNER—D—RKO—Virginia Bruce, Canrad Nagel, Melvyn Douglas—1934

DANGEROUS MISSION—D—RKO—Victor Mature, Piper Laurie, William Bendix—1953

DANGEROUS MOONLIGHT — MD — RKO — Anton Walbrook, Sally Gray—1941

DANGEROUS PROFESSION, A — MD — RKO — George Raft, Pat O'Brien, Ella Raines, Bill Williams—1949

DARK COMMAND — ACD — Republic — John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers—1940

DATE WITH THE FALCON, A—MYC—RKO—George Sanders, Wendy Barrie, Allen Jenkins—1941

DAY THE BOOKIES WEPT, THE—C—RKO—Joe Penner, Betty Grable, Richard Lane, Tom Kennedy—1939

DAYS OF GLORY—MD—RKO—Tamara Taumanova, Gregory Peck, Alan Reed, Maria Palmer—1944

DAYS OF JESSE JAMES—W—Republic—Ray Ragers, George Hayes, Pauline Moone, Donald Barry—1939

DAYS OF OLD CHEYENNE—W—Don "Red" Barry, Lynn Merrick, William Haade, Emmett Lynn—1943

DEAD MAN'S GOLD—W—Screen Guild—"Lash" LaRue, "Fuzzy" St. John, Peggy Stewart, John Cason—1949

DEAD MAN'S GULCH — W — Republic — Don "Red" Barry, Lynn Merrick, Clancy Cooper—1943

DEADLINE AT DAWN—D—RKO—Paul Lukas, Susan Hayward, Bill Williams, Lola Lane—1946

DEATH TIDE — MD — Beverly — Betsy Palmer, Frank Silvers, Ken Buckridge, Jean Alexander—1955

DEATH VALLEY MANHUNT—W—"Wild Bill" Elliott, George "Gabby" Hayes, Anne Jeffreys—1943

DELIGHTFUL ROGUE—CD—RKO—Rod LaRocque, Rita LaRoy, Charles Boyer, Ed Brady—1929

DENVER KID, THE—W—Republic—Allan "Rocky" Lane, Eddy Waller, William Henry, Douglas Fowley—1948

DESERT PASSAGE—W—RKO—Tim Holt, Richard Martin, Joan Dixon, Walter Reed—1952

DESIGN FOR DEATH—DOC—RKO—1948

DESPERADOES, THE—WMD—Columbia—Glenn Ford, Randolph Scott, Claire Trevor, Evelyn Keyes—1943

DESPERADOES OF DODGE CITY—WD—Republic—Allan "Rocky" Lane, Eddy Waller, Mildred Coles—1948

DESPERATE—MD—RKO—Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley—1947

DESTINATION MURDER—MD—RKO—Joyce MacKenzie, Stanley Clements, Hurd Hatfield—1950

DEVIL AND MISS JONES, THE—C—RKO—Jean Arthur, Robert Cummings, Charles Coburn—1941

DEVIL'S BROTHER, THE—C—Metro-Laurel & Hardy, Dennis King, Thelma Todd, James Finlayson—1933

DEVIL SHIP — MD — Columbia — Bill Bishop, Richard Lane, Louise Campbell, Damian O'Flynn—1947

DEVIL THUMBS A RIDE—MD—RKO—Lawrence Tierney, Ted North, Nan Leslie, Betty Lawford—1947

DEVOTION—MD—RKO—Ann Harding, Leslie Howard, O. P. Heggie, Robert Williams—1931

DICK TRACY—MD—RKO—Morgan Conway, Anne Jeffreys, Mike Mazurki, Jane Greer—1945

DICK TRACY MEETS GRUESOME—MYMD—RKO—Boris Karloff, Ralph Byrd, Ann Gwynne—1947

DICK TRACY VERSUS CUEBALL—MD—RKO—Morgan Conway, Anne Jeffreys, Lyle Latell—1946

DICK TRACY'S DILEMMA—MD—RKO—Ralph Byrd, Lyle Latell, Kay Cristopher, Jack Lambert—1947

DING DONG WILLIAMS—CMU—RKO—Glenn Vernon, Marcy McGuire, Felix Bressart, Anne Jeffreys—1946

DIPLOMANIACS—C—RKO—Bert Wheeler, Robert Woolsey, Marjorie White, Phyllis Barry—1933

DOCTOR TAKES A WIFE, THE—CD—Columbia—Loretta Young, Ray Milland, Reginald Gardiner—1940

DOG OF FLANDERS—CD—RKO—Frankie Thomas, Helen Parrish, O. P. Heggie—1935

DONOVAN'S BRAIN—SFD—United Artists—Lew Ayres, Gene Evans, Nancy Davis, Steve Brodie—1953

DON'T FENCE ME IN—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Robert Livingston—1945

DON'T GAMBLE WITH LOVE — C — Columbia — Ann Southern, Bruce Cabot, Irving Pichel—1936

DON'T TELL THE WIFE—C—RKO—Guy Kibbee, Una Merkel, Lynne Overman, Thurston Hall—1937

DON'T TURN 'EM LOOSE—MD—RKO—Lewis Stone, Betty Grable, Bruce Cabot, Louise Latimer—1936

DOUBLE DANGER—CD—RKO—Preston Foster, Whitney Bourne, Sam Hinds, Arthur Lake—1938

DOUBLE DEAL—MD—RKO—Marie Windsor, Richard Denning, Taylor Holmes, Fay Baker—1951

DOUBLE DYNAMITE — CMU — RKO — Jane Russell, Groucho Marx, Frank Sinatra, Don McGuire—1951

DOWN MEXICO WAY—MUW—Republic—Gene Autry, Smiley Burnette, Fay McKenzie, Harald Huber—1941

DOWN TO THEIR LAST YACHT—C—RKO—Mary Boland, Polly Moran, Ned Sparks, Sidney Fox—1934

DRUMS IN THE DEEP SOUTH—MD—RKO—James Craig, Guy Madison, Barbara Payton—1951

DUDE COWBOY—W—RKO—Tim Holt, Ray Whitley, Lee (Lasses) white, Marjorie Reynolds—1941

DUFFY OF SAN QUENTIN—D—Warners—Louis Hayward, Paul Kelly, Jaanne Dru—1954

DYNAMITE PASS—W—RKO—Tim Holt, Richard Martin, Lynne Roberts, Regis Toomey—1950

EARL CARROLL VANITIES — MUC — Republic — Dennis O'Keefe, Eve Arden, Pinky Lee—1945

EAST MEETS WEST—MD—Gaumont Brltish—George Arliss, Lucie Mannheim—(English-made)—1936

EASY LIVING—D—RKO—Victor Mature, Lucille Ball, Lizabeth Scott, Sonny Tufts—1949

EIGHT O'CLOCK WALK — MD — Associated Artists — Richard Attenborough, Cathy O'Donnell, Derek Farr, Ian Hunter—(English-made)—1955

EL DIABLO RIDES — W — Metropolitan — Bob Steele, Claire Rochelle, Kit Guard, Ted Adams—1940

ELLIS ISLAND—ACD—Invincible—Donald Cook, Jack La Rue, Peggy Shannon, Joyce Comptan—1936

EMERGENCY CALL—MD—RKO—Billy Boyd, Wynne Gibson, William Gargan, Betty Furness—1933

ENCHANTED COTTAGE, THE—D—RKO—Robert Young, Dorothy McGuide, Herbert Marshall—1945

ESCAPE TO DANGER—MD—Eric Portman, Ann Dvorak, Karel Stepanek, Ronald Ward—1944

ESCAPE TO GLORY—D—Columbia—Pat O'Brien, Constonce Bennett, John Halliday—1940

EVE KNEW HER APPLES—CMU—Columbia—Ann Miller, William Wright, Robert Williams—1945

EVERYBODY DANCE — C — Gaumont Brltish — Ernest Truex, Cicely Courtneidge—(English-made)—1937

EVERYBODY'S DOING IT—C—RKO—Preston Faster, Sally Eilers, Cecil Kellaway—1938

EVERY GIRL SHOULD BE MARRIED—C—RKO—Cary Grant, Franchot Tone, Betsy Drake—1948

EVERYTHING'S ON ICE—CD—RKO—Irene Dare, Roscoe Karns, Edgar Kennedy, Lynne Raberts—1939

EVERYTHING'S ROSIE — C — RKO — Robert Woolsey, Anita Louise, John Darrow, Florence Roberts—1931

EX-MRS. BRADFORD, THE—CD—RKO—William Powell, Jean Arthur, James Gleason, Eric Blore—1936

EXPERIMENT ALCATRAZ—MD—RKO—John Howard, Joan Dixon, Walter Kingsford, Lynne Carter—1950

EXPERIMENT PERILOUS — MD — RKO — Hedy Lamarr, George Brent, Paul Lukas, Albert Dekker—1944

EYES OF TEXAS—WMU—Republic—Roy Rogers, Lynne Roberts, Andy Devine, Nana Bryant—1948

FABULOUS TEXAN, THE—WMD—Republic—William Elliott, John Carroll, Catherine McLeod—1947

FACE IN THE FOG, THE—MD—Victory—Lloyd Hughes, Lawrence Grey, June Callyer, Al St. Jahn—1936

FACE TO FACE—MD—RKO—James Mason, Michael Pata, Gene Lockhart, Albert Sharpe—1952

FALCON AND THE CO-EDS, THE—MY—RKO—Tom Conway, Jean Brooks, Rita Corday—1943

FALCON IN DANGER, THE—MYD—RKO—Tom Conway, Jean Brooks, Elaine Shepard, Amelita Ward—1943

FALCON IN HOLLYWOOD, THE—MD—RKO—Tom Conway, Barbara Hale, Veda Ann Borg—1944

FALCON IN MEXICO, THE—MYD—RKO—Tom Conway, Mona Maris, Martha MacVicar, Nextor Paiva—1944

FALCON IN SAN FRANCISCO—MD—RKO—Tom Conway, Rita Corday, Edward S. Brophy—1945

FALCON OUT WEST, THE—MY—RKO—Tom Conway, Barbara Hale, Don Douglas—1944

FALCON STRIKES BACK, THE—MYD—RKO—Tom Conway, Harriet Hilliard, Jane Randolph—1943

FALCON TAKES OVER, THE—MD—George Sanders, Lynn Bari, James Gleason, Allen Jenkins—1942

FALCON'S ADVENTURE, THE—MD—RKO—Tom Conway, Madge Meredith, Edward Brophy—1946

FALCON'S ALIBI, THE—MD—RKO—Tom Conway, Rita Corday, Vince Barnett, Jane Greer—1946

FALCON'S BROTHER, THE—MD—RKO—George Sanders, Tom Conway, Jane Randolph, Cliff Clark—1942

FALL GUY, THE—CD—RKO—Jack Mulhall, Ned Sparks, Mae Clark, Wynne Gibson—1930

FALLEN IDOL, THE—D—SRO—Michele Morgan, Ralph Richardson, Bobby Henrey—(English-made)—1949

FALLEN SPARROW, THE—MD—RKO—John Garfield, Maureen O'Hara, Walter Slezak—1943

FANG AND CLAW—DO—RKO—1936

FANNY FOLEY HERSELF—CD—RKO—Edna May Oliver, Hobart Bosworth, Rochelle Hudson—1931

FAR FRONTIER, THE—MUW—Republic—Roy Rogers, Gail Davis, Andy Devine, Francis Ford—1949

FAREWELL MY LOVELY (Murder, My Sweet)—MD—RKO—Dick Powell, Claire Trevor—1944

FARGO KID, THE—W—RKO—Tim Holt, Ray Whitley, Emmett Lynn, Jane Drummond—1941

FARMER'S DAUGHTER, THE—C—Paramount—Martha Raye, Charlie Ruggles, Richard Denning—1940

FARMER IN THE DELL, THE—CD—RKO—Fred Stone, Jean Parker, Frank Albertson—1936

FATHER TAKES A WIFE—C—RKO—Adolphe Menjou, Gloria Swanson, John Howard, Desi Arnaz—1941

FIGHT FOR YOUR LADY—C—RKO—John Boles, Jack Oakie, Ida Lupino, Margo—1937

FIGHTIN' THRU—W—Tiffany—Ken Maynard—1931

FIGHTING COWARD, THE—MD—Victory—Ray Walker, William Farnum, Joan Woodbury—1936

FIGHTING DEPUTY, THE—W—Spectrum—Fred Scott, Phoebe Logan, Al St. John, Marjorie Beebe—1937

FIGHTING FATHER DUNNE—CD—RKO—Pat O'Brien, Darryl Hickman, Charles Kemper—1938

FIGHTING FRONTIERS—W—RKO—Tim Holt, Ann Summers, Eddie Drew, William Gould—1943

FIGHTING GRINGO, THE—W—RKO—George O'Brien, Lupita Tovar, Luigio Villegas—1939

FIGHTING MEN—MD—Lippert—Rossano Brazzi, Claudine Dupuis, Edwardo Cianelli, Charles Vonel—1954

FIGHTING PIMPERNEL, THE — MD — Carroll — David Niven, Jack Hawkins—(English-made)—1953

FIGHTING SEABEES, THE—MD—Republic—John Wayne, Susan Hayward, Dennis O'Keefe—1944

FIGHTING THROUGH—W—State Rights—Reb Russell, Lucille Lund, Ed Hearn, Fred McCarrol—1934

FINAL HOUR, THE—MD—Columbia—Ralph Bellamy, Marguerite Churchill, John Gallaudet—1936

FINISHING SCHOOL—D—RKO—Ginger Rogers, Frances Dee, Bruce Cabot, John Halliday—1934

FIRST LEGION — D — United Artists — Charles Boyer, William Demarest, Lyle Bettger, Barbara Rush—1951

FIRST YANK INTO TOKYO—MD—RKO—Tom Neal, Barbara Hale, Marc Cramer, Richard Loo—1945

FIVE CAME BACK—D—RKO—Chester Morris, Wendy Barrie, Lucille Ball, Kent Taylor—1939

FIXER DUGAN—MD—RKO—Lee Tracy, Peggy Shannon, Virginia Weidler, Rita LaRoy—1939

FLAME OF THE BARBARY COAST—MDMU—Republic—John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley—1945

FLAME, THE—MD—Republic—Vera Ralston, John Carroll, Broderick Crawford, Robert Paige—1948

FLIGHT FOR FREEDOM—D—RKO—Rosalind Russell, Fred MacMurray, Herbert Marshall—1943

FLIGHT FROM GLORY — MD — RKO — Chester Morris, Whitney Bourne, Onslow Stevens, Van Heflin—1937

FLYING DEVILS—MD—RKO—Ralph Bellamy, Arlene Judge, Bruce Cabot, Eric Linden—1933

FLYING DOWN TO RIO—CMU—RKO—Dolores Del Rio, Fred Astaire, Ginger Rogers—1933

FLYING IRISHMAN—ADD—RKO—Douglas Corrigan, Paul Kelly, Robert Armstrong, Gene Reynolds—1939

FLYING TIGERS—MD—Republic—John Wayne, John Carroll, Anna Lee, Paul Kelly—1942

FOLLOW ME QUIETLY—MYMD—RKO—William Lundigan, Dorothy Pattrick, Jeff Corey—1949

FOLLOW THE FLEET—MU—RKO—Fred Astaire, Ginger Rogers, Harriet Hilliard, Randolph Scott—1936

FOOTLIGHT FEVER—C—RKO—Alan Mowbray, Donald MacBride, Elisabeth Risdon, Lee Bonnell—1941

FOOTLIGHT VARIETIES — COMP — RKO — Leon Errol, Jack Paar, The Sportsmen, Liberace—1951

FORBIDDEN HEAVEN—D—Republic—Charles Farrell, Charlotte Henry, Berly Mercer, Fred Walton—1936

FORTY NAUGHTY GIRLS—CD—RKO—James Gleason, Zasu Pitts, Marjorie Lord, George Shelley—1937

FOUR JACKS AND A JILL—CMU—RKO—Ray Bolger, Anne Shirley, Desi Arnaz, Jack Durant—1941

FOUR SIDED-TRIANGLE—MD—Astor—Barbara Payton, James Hayter, Stephen Murray—(English-made)—1953

FOUR WAYS OUT—MD—Carroll—Gina Lollobrigida, Renato Baldini—(Italian-made)—1954

FRAMED — MD — RKO — Evelyn Brent, Regis Toomey, Ralf Harolde, Maurice Black—1930

FRANK BUCK'S "JUNGLE CAVALCADE"—AD—RKO—1941

FREIGHTERS OF DESTINY—W—RKO—Tom Keene, Barbara Kent, Frank Rice, Billy Franey—1931

FRENCH LINE, THE—CMU—RKO—Jane Russell, Gilbert Roland, Arthur Hunnicutt, Mary McCarty—1954

FRIEDA—D—Universal—David Farrar, Glynis Jahns, Mai Zetterling, Flora Robson—1947

FRIENDS AND LOVERS—D—RKO—Adolphe Menjou, Lili Damita, Laurence Olivier—1931

FROM THIS DAY FORWARD—CD—RKO—Joan Fontaine, Mark Stevens, Arlene Judge—1946

FRONT PAGE STORY—MD—Associated Artists—Jack Hawkins, Elizabeth Allen, Eva Bartok, Derek Farr—(English-made)—1955

FRONTIER PHANTOM—W—Realart—Lash La Rue, Al St. John, Archie Twitchell, Clarke Stevens—1952

FRONTIER PONY EXPRESS—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, Edward Keane—1939

FRONTIERS OF '49—W—Columbia—Bill Elliott, Luana de Alcaniz, Charles King, Hal Taliaferra—1939

FUGITIVE, THE—D—RKO—Henry Fonda, Dolores Del Rio, Pedro Armendariz, J. Carrol Naish—1947

FUGITIVES FOR A NIGHT—MY—RKO—Frank Albertson, Eleanor Lynn, Allan Lane, Jonathan Hale—1938

FULL CONFESSION—D—RKO—Victor McLaglen, Joseph Calleria, Sally Eilers, Barry Fitzgerald—1939

FULLER BRUSH MAN, THE—C—Columbia—Red Skelton, Janet Blair, Don McGuire, Hillary Brooke—144B

FURY BELOW — MD — Masterpiece — Russell Gleasan, Maxine Doyle, Leroy Mason, Sheila Terry—1937

GALLANT JOURNEY—D—Columbia—Glenn Ford, Janet Blair, Charles Ruggles, Henry Travers—1946

GALLANT LEGION, THE—WMU—Republic—Bill Elliott, Adrian Booth, Joseph Schildkraut—194B

GAMBLING HOUSE—MD—RKO—Victor Mature, Terry Moore, William Bendix, Zachary A. Charles—1951

GAME OF DEATH, A—MY—RKO—John Loder, Audrey Long, Edgar Barrier, Russell Wade—1945

GANGS OF SONORA—W—Republic—Robert Livingtson, Bob Steele, Rufe Davis—1941

GANGWAY FOR TOMORROW—D—RKO—John Carradine, Margo, Robert Ryan, Amelita Ward—1943

GARDEN OF ALLAH, THE—D—United Artists—Marlene Dietrich, Charles Boyer, Basil Rathbone—1936

GAUCHO SERENADE—MUW—Republic—Gene Autry, Smiley Burnette, June Storey—1943

GAUCHOS OF ELDORADO—W—Republic—Bob Steele, Tom Tyler, Rufe Davis, Lois Collier—1941

GAY BUCKAROO—W—Allied—Hoot Gibson, Merna Kennedy, Roy D'Arcy, Edward Peil—1931

GAY DIPLOMAT—CD—RKO—Ivan Lebedeff, Genevieve Tobin, Betty Compson, Edmund Carew—1931

GAY DIVORCEE, THE—MU—RKO—Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton—1934

GAY FALCON, THE — MYD — RKO — George Sanders, Wendy Barrie, Allen Jenkins, Anne Hunter—1941

GAY RANCHERO, THE—WMU—Republic—Roy Rogers, Toto Guizar, June Frazee, Andy Devine—1948

GENIUS AT WORK—MYC—RKO—Wally Brown, Alan Carney, Anne Jeffreys, Lionel Atwill—1946

GENTLEMAN MISBEHAVES, THE—CMU—Columbia—Osa Massen, Hillary Brooke, Frank Sully—1946

GEORGE WHITE'S SCANDALS — CMU — RKO — Joan Davis, Jack Haley, Gene Krupa and band—1945

GHOST CATCHERS—C—Universal—Ole Olsen, Chic Johnson, Gloria Jean, Martha O'Driscoll—1944

GHOST SHIP, THE—MD—RKO—Richard Dix, Russell Wade, Edith Barrett, Ben Bard—1943

GHOST TOWN—W—Commodore—Harry Carey, David Sharpe, Ruth Findlay, Jane Novak—1936

GHOST VALLEY—W—RKO—Tom Keene, Merna Kennedy, Mitchell Harris, Kate Campbell—1932

GILDERSLEEVE ON BROADWAY — C — RKO — Harold Peary, Billie Burke, Claire Carleton—1943

GILDERSLEEVE'S BAD DAY—C—RKO—Harold Peary, Jane Darwell, Nancy Gates, Charles Arnt—1943

GILDERSLEEVE'S GHOST — C — RKO — Harold Peary, Marion Martin, Richard LeGrand—1944

GIRL, A GUY AND A GOB, A—C—RKO—George Murphy, Lucille Ball, Edmond O'Brien—1941

GIRL AND THE GAMBLER, THE—DMU—RKO—Leo Carrillo, Tim Holt, Steffi Duna, Donald MacBride—1939

GIRL FROM MEXICO, THE—C—RKO—Lupe Velez, Donald Woods, Leon Errol, Linda Hayes—1939

GIRL IN A MILLION, A—C—Oxford—Joan Greenwood, Hugh Williams, Basil Radford—1950

GIRL IN EVERY PORT, A—F—RKO—Groucho Marx, William Bendix, Marie Wilson, Don DeFore—1952

GIRL IN THE PAINTING, THE—D—Universal—Mai Zwetterling, Robert Beatty, Guy Rolfe, Herbert Lom—(English-made)—1949

GIRL OF THE PORT—D—RKO—Sally O'Neil, Mitchell Lewis, Reginald Shorlane, Donald MacKenzie—1930

GIRL OF THE RIO—MD—RKO—Dolores Del Rio, Leo Carrillo, Norman Foster, Ralph Ince—1932

GIRL RUSH—CMU—RKO—Wally Brown, Alan Carney, Frances Langford, Vera Vague—1944

GLADIATOR, THE—C—Columbia—Joe E. Brown, June Travis, "Man Mountain" Dean, Dickie Moore—1938

GLAMOR FOR SALE—MDMU—Columbia—Anita Louise, Roger Pryor, June MacClay, Don Beddae—1940

GLORY AT SEA—D—Souvaine—Sonny Tufts, Trevor Howard, James Danald—(English-made)—1953

GO CHASE YOURSELF—C—RKO—Joe Penner, Lucille Ball, Richard Lane, June Travis—1938

GOLD MINE IN THE SKY—W—Republic—Gene Autry, Smiley Burnette, Carol Hughes—1938

GOLDEN TWENTIES, THE—COMP—RKO—Cammentators, Frederick L. Allen, Robert Q. Lewis, Allen Prescott—1950

GOLDIE GETS ALONG — CD — RKO — Lili Damita, Charles Morton, Bradley Page, Lita Chevret—1933

GOLGOTHA — D — Golgotha Corp. — Robert Levigan, Jean Gabin, Henry Baur—(Foreign-made)—1937

GOOD GIRLS GO TO PARIS—C—Columbia—Melvyn Douglas, Joan Blondell, Walter Connolly—1939

GOVERNMENT GIRL—C—RKO—Olivia de Havilland, Sonny Tufts, Anne Shirley, James Dunn—1943

GRAND CANYON TRAIL—MUW—Republic—Ray Rogers, Jane Frazee, Andy Devine, Robert Livingston—1948

GRAND JURY—CD—RKO—Fred Stone, Owen Davis, Jr., M. Olsen, Louis Latimer—1936

GRAND OLD GIRL—CD—RKO—May Robson, Mary Carlisle, Alan Hale, Fred MacMurray—1934

GRAND OLE OPRY—C—Republic—Leon Weaver, Frank Weaver, June Weaver, Louis Ransom—1940

GREAT DAY—D—RKO—Eric Portman, Flora Robson, Sheila Sim, Isabel Jeans—1946

GREAT EXPECTATIONS—D—Universal—Jean Simmons, John Mills, Valerie Hobson—(English-made)—1947

GREAT GILDERSLEEVE, THE—C—RKO—Harold Peary, Jane Darwell, Nancy Gates, Charles Arnt—1942

GREAT GUY—ACD—Grand National—James Cagney, Mae Clarke, James Burke, Edward Brophy—1936

GREAT JASPER, THE—MD—RKO—Richard Dix, Vera Engles, Edna May Oliver, Bruce Cabot—1933

GREAT JESSE JAMES RAID, THE—W—Lippert—Willard Parker, Barbara Payton, Tom Neal—1953

GREAT MAN VOTES, THE—CD—RKO—John Barrymore, Peter Holden, Virginia Weidler—1939

GREAT PLANE ROBBERY, THE—MD—United Artists—Tom Conway, Margaret Hamiltan, Steve Brodie, Lynne Roberts—1950

GREEN FOR DANGER—MYD—Eagle Lion—Trevor Howard, Alistair Sim, Sally Gray—(English-made)—1947

GREEN SCARF, THE—MYD—Associated Artists—Michael Redgrave, Leo Genn, Ann Todd, Kieron Moore—(English-made)—1955

GRIDIRON FLASH—CD—RKO—Eddie Quillan, Betty Furness, Grant Mitchell, E. Kennedy—1934

GROOM WORE SPURS, THE — C — Universal — Ginger Rogers, Jack Carson, Joan Davis—1951

GUEST WIFE—C—United Artists—Claudette Colbert, Don Ameche, Richard Foran, Charles Dingle—1945

GUILT OF JANET AMES, THE—PD—Columbia—Rosalind Russell, Melvyn Douglas, Sid Caesar—1947

GUN FIRE—W—First Division—Rex Bell, Ruth Mix, Buzz Barton, Philo McCullough—1935

GUN GRIT—W—Atlantic—Jack Perrin, Ethel Beck, David Sharpe, Rager Williams—1936

GUN PLAY—W—RKO—Tim Holt, Joan Dixon, Richard Martin, Harper Carter—1951

GUN SMUGGLERS—W—RKO—Tim Holt, Richard Martin, Martha Yer, Gary Gray—1948

GUNGA DIN—MD—RKO—Sam Jaffe, Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen—1939

GUNS AND GUITARS — W — Republic — Gene Autry, Darothy Dix, Smiley Burnette, Tom London—1936

GUNS OF HATE—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Steve Brodie—1948

HALF MARRIAGE—D—RKO—Olive Bordon, Ken Murray, Sally Blane, Hedda Hopper—1929

HALF NAKED TRUTH, THE—D—RKO—Lupe Velez, Lee Tracy, Frank Morgan, Eugene Pallette—1932

HALFBREED, THE—MD—RKO—Robert Young, Janis Carter, Jack Buetel, Barton MacLane—1952

HANDS ACROSS THE BORDER—WMU—Republic—Roy Rogers, Trigger, Ruth Terry, Bob Nolan—1943

HANDS ACROSS THE ROCKIES—W—Columbia—Bill Elliott, Mary Daily, Dub Taylor—1941

HAPPY GO LOVELY—CMU—RKO—David Niven, Vera-Ellen, Cesar Romero—(English-made)—1951

HAPPY LANDING—MU—20th-Fox—Sonja Henie, Don Ameche, Caesar Romero, Ethel Merman—1938

HARD, FAST AND BEAUTIFUL—D—RKO—Claire Trevor, Sally Forrest, Carleton G. Young—1951

HARD TO HOLD—D—Columbia—Rita Hayworth, Jacqueline Wells—1938

HAT, COAT AND GLOVE—MD—RKO—Ricardo Cortez, Barbara Robbins, John Beal—1934

HAVING WONDERFUL CRIME — CMY — RKO — Pat O'Brien, George Murphy, Carole Landis—1945

HAVING WONDERFUL TIME—C—RKO—Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball—1938

HE KNEW WOMEN—C—RKO—Lowell Sherman, David Manners, Alice Joyce, Frances Dade—1930

HEADLINE SHOOTER—MD—RKO—Frances Dee, Ralph Bellamy, William Gargan, June Brewster—1933

HEART OF THE GOLDEN WEST—MUW—Republic—Roy Rogers, Smiley Burnette, Gabby Hayes—1942

HEART OF THE MATTER, THE—D—Associated Artists—Trevor Howard, Elizabeth Allan, Denholm Elliott, Peter Finch—(English-made)—1954

HEART OF THE RIO GRANDE—W—Republic—Gene Autry, Smiley Burnette, Fay McKenzie—1942

HEAVENLY DAYS—C—RKO—Jim Jordan, Marian Jordan, Eugene Pallette, Gordon Oliver—1944

HELLGATE—MD—Lippert—Sterling Hayden, Joan Leslie, Ward Bond, Jim Arness—1952

HELLSHIP MORGAN—MD—Columbia—Ann Southern, Victor Jory, George Bancraft, George Regas—1936

HELL'S HIGHWAY — MD — RKO — Richard Dix, Tom Brown, Louise Carter, Rochelle Hudson—1932

HELLZAPOPPIN—MUF—Universal—Olsen and Johnson, Martha Raye, Hugh Herbert—1941

HERE WE GO AGAIN—C—RKO—Edgar Bergen, Charlie McCarthy, Jim Jordan, Marian Jordan—1942

HEY, ROOKIE—CMU—Columbia—Ann Miller, Larry Parks, Joe Besser, Joe Sawyer—1944

HI GAUCHO—MD—RKO—John Carroll, Steffi Duna, Rod La Rocque, Mantague Love—1935

HIDDEN VALLEY OUTLAWS—W—Republic—Wild Bill George "Gabby" Hayes, Anne Jeffreys—1944

HIDEWAY—CD—RKO—Fred Stone, Emma Dunn, Marjorie Lard, Lee Patrick—1937

HIGH FLYERS—F—RKO—Bert Wheeler, Robert Waolsey, Lupe Velez, Marjorie Lord—1937

HIGHER AND HIGHER—MUC—RKO—Michele Morgan, Jack Haley, Frank Sinatra, Marcy McGuire—1943

HIGHWAYS BY NIGHT—MD—RKO—Richard Carlson, Jane Randolph, Jane Darwell, Gordon Jones—1942

HIS DOUBLE LIFE—C—Paramount—Lillian Gish, Roland Yaung, Montague Love, Lumsden Hare—1933

HIS FAMILY TREE—CD—RKO—James Barton, Margaret Callahan, Addison Randall—1935

HIS GREATEST GAMBLE—D—RKO—Richard Dix, Darothy Wilson, Bruce Cabot, Edith Fellows—1934

HIS KIND OF WOMAN—MD—RKO—Rabert Mitchum, Jane Russell, Vincent Price, Raymond Burr—1951

HITCH-HIKER, THE—D—RKO—Edmond O'Brien, Frank Lavejay, William Talman, Jose Torvay—1953

HITLER'S CHILDREN — MD — RKO — Tim Holt, Bonita Granville, Kent Smith, Otto Kruger—1943

HITTING A NEW HIGH—CMU—RKO—Lily Pons, Jack Oakie, John Haward, Eric Blore—1937

HOLD 'EM JAIL—C—RKO—Bert Wheeler, Robert Woolsey, Betty Grable, Robert Armstrong—1932

HOLLY AND THE IVY, THE—D—Pacemaker—Ralph Richardson, Celia Johnson, Margaret Leighton, Denholm Elliott—(English-made)—1954

HOLLYWOOD COWBOY—ACD—RKO—George O'Brien, Cecilia Parker, Maude Eburne, Joe Caits—1937

HOLLYWOOD THRILL-MAKERS—MD—Lippert—James Gleason, Bill Henry, Theila Darin—1954

HOME AT SEVEN—MD—London—Ralph Richardson, Jack Hawkins, Margaret Leighton, Campbell Singer—(English-made)—1953

HOME IN OKLAHOMA—W—Republic—Roy Rogers, Gabby Hayes, Dale Evans, Carol Hughes—1946

HOME IN WYOMIN'—W—Republic—Gene Autry, Smiley Burnette, Olin Howland—1942

HOME ON THE PRAIRIE—W—Republic—Gene Autry, Smiley Burnette, June Storey—1939

HOMICIDE SQUAD—ACD—Unversal—Leo Carrillo, Noah Beery, Mary Brian, Russell Gleason—1931

HONEYMOON—ROMD—RKO—Shirley Temple, Franchot Tone, Guy Madison, Lina Romay—1947

HONOLULU LU—CMU—Columbia—Lupe Velez, Leo Carillo, Bruce Bennett, Don Beddoe—1942

HOOK, LINE AND SINKER—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee—1930

HOORAY FOR LOVE—MU—RKO—Ann Southern, Gene Raymond, Bill Robinson—1935

HOT LEAD—W—RKO—Tim Holt, Joan Dixon, Ross Elliott, Richard Martin—1951

HOT TIP—C—RKO—Zasu Pitts, James Gleason, Margaret Callahan, Russell Gleason—1935

HOTEL RESERVE—MD—RKO—James Mason, Lucie Mannheim, Raymond Lovell, Julien Mitchell—1945

HUNT THE MAN DOWN—MYMD—RKO—Gig Young, Lynn Roberts, Mary Anderson, Willard Parker—1951

HUNTED, THE (The Stranger in Between)—D—Independent Artists—Dirk Bogarde, John Whiteley, Elizabeth Sellars—(English-made)—1952

HURRICANE HORSEMAN—W—Kent—Marie Quillan, Lane Chandler, Walter Miller—1931

HURRY, CHARLIE, HURRY—F—RKO—Leon Errol, Mildred Coles, Kenneth Howell—1941

I AM THE LAW—MD—Columbia—Edward G. Robinson, Barbara O'Neil, John Beal, Wendy Barrie—1938

I DREAM TOO MUCH—MU—RKO—Lily Pons, Henry Fonda, Eric Blore, Osgood Perkins—1935

I, JANE DOE—D—Republic—Vera Ralston, John Carroll, Ruth Hussey, Gene Lockhart—1948

I LOVE A BANDLEADER—MUC—Columbia—Phil Harris, Rochester (Edward Anderson)—1945

I MARRIED A COMMUNIST (The Woman On Pier 13)—MD—RKO—Loraine Day, Robert Ryan, John Agar, Thomas Gomez—1949

I PROMISE TO PAY—ACD—Columbia—Chester Morris, Leo Carillo, Thomas Mitchell, Helen Mack—1937

I REMEMBER MAMA—D—RKO—Irene Dunne, Oscar Homolka, Barbara Bel Geddes—1948

I WALKED WITH A ZOMBIE—MD—RKO—James Ellison, Frances Dee, Tom Conway, Edith Barrett—1943

IDAHO—W—Republic—Roy Rogers, Smiley Burnette, Bob Nolan, Virginia Grey—1943

IF YOU COULD ONLY COOK—C—Columbia—Herbert Marshall, Jean Arthur, Leo Carrillo—1935

IF YOU KNEW SUSIE—CMU—RKO—Eddie Cantor, Joan Davis, Allyn Joslyn, Charles Dingle—1947

I'LL BE SEEING YOU—D—United Artists—Ginger Rogers, Shirley Temple, Joseph Cotton—1944

I'LL GET YOU—MD—Lippert—George Raft, Sally Gray, Clifford Evans, Reginald Tate—1953

I'M FROM THE CITY—C—RKO—Joe Penner, Lorraine Krueger, Richard Lane, Kay Sutton—1938

I'M STILL ALIVE—MD—RKO—Kent Taylor, Linda Hayes, Howard da Silva, Ralph Morgan—1940

IMPORTANCE OF BEING EARNEST, THE—CD—Universal—Michael Redgrave, Michael Denison, Richard Wattls, Walter Hudd—(English-made)—1952

IN NAME ONLY—D—RKO—Carole Lombard, Cary Grant, Kay Francis, Charles Coburn—1939

IN OLD CALIFORNIA—W—Republic—John Wayne, Binnie Barnes, Patsy Kelly, Albert Dekker—1942

IN OLD MONTEREY—W—Republic—Gene Autry, Smiley Burnette, June Storey, George Hayes—1939

IN OLD SACRAMENTO—WDMU—Republic—William Elliott, Constance Moore, Hank Daniels—1946

IN PERSON—C—RKO—Ginger Rogers, George Brent, Alan Mowbray—1935

IN WHICH WE SERVE—MD—United Artists—Noel Coward, Derek Elphinstone, Bernard Miles—1942

INDIAN AGENT—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Noah Beery, Jr.—1948

INFORMER, THE—MD—RKO—Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame—1935

INHERITANCE, THE—MD—Fine Arts—Jean Simmons, Katina Paxinou, Derrick De Marney, Derek Bond—(English-made)—1951

INSIDE STORY, THE—CD—Republic—Marshal Hunt, William Lundigan, Charles Winninger—1948

INSIDE THE LINES—MYD—RKO—Betty Compson, Ralph Forbes, Montague Love, Mischa Auer—1930

INTERMEZZO—D—United Artists—Ingrid Bergman, Leslie Howard, John Halliday, Edna Best—1939

INTIMATE RELATIONS—D—Adelphi—Harold Warrender, Marian Spencer—(English-made)—1954

INTRUDER, THE—MD—Associated Artists—Jack Hawkins, Dennis Price, Hugh Williams, Michael Medwin—(English-made)—1955

IRENE—CDMU—RKO—Anna Neagle, Ray Milland, Roland Young, Alan Marshall—1940

IRON MAJOR, THE—D—RKO—Pat O'Brien, Ruth Warrick, Robert Ryan, Leon Ames—1943

IS EVERYBODY HAPPY?—CDMU—Columbia—Larry Parks, Ted Lewis, Michael Duane, Nan Wynn—1943

IS MY FACE RED?—CD—RKO—Helen Twelvetrees, Ricardo Cortez, Arline Judge, Jill Edmond—1932

ISLAND RESCUE—AD—Universal—David Niven, Glynis Johns, George Coulouris, Barry Jones—(English-made)—1952

ISLE OF DESTINY—MD—RKO—William Gargan, Wally Ford, June Lang, Gilbert Roland—1939

ISLE OF THE DEAD—MD—RKO—Boris Karloff, Ellen Drew, Marc Cramer, Katherine Emery—1945

IT HAD TO BE YOU—F—Columbia—Ginger Rogers, Cornell Wilde, Percy Waram, Spring Byington—1947

IT HAPPENED OUT WEST—ACD—Fox—Paul Kelly, Judth Allen, Leroy Mason, Johnny Arthur—1937

IT'S A PLEASURE—CDMU—RKO—Sonja Henie, Michael O'Shea, Marie McDonald, Bill Johnson—1945

IT'S A WONDERFUL LIFE—CD—RKO—James Stewart, Donna Reed, Lionel Barrymore—1946

JALNA—D—RKO—Kay Johnson, Ian Hunter, Nigel Bruce, David Manners—1935

JANE EYRE—RD—Monogram—Virginia Bruce, Colin Clive, Aileen Pringle, Beryl Mercer—1933

JAPANESE WAR BRIDE—D—Fox—Shirley Yamaguchi, Don Taylor, Cameron Mitchell—1952

JASSY—D—Universal—Margaret Lockwood, Patricia Roc, Dennis Price, Basil Sydney—1948

JAZZ HEAVEN—MUC—RKO—Johnny Mack Brown, Sally O'Neil, Joseph Cawthorn, Clyde Cook—1929

JESSE JAMES AT BAY—W—Republic—Roy Rogers, George Hayes, Sally Payne, Pierre Watkin—1941

JESSE JAMES, JR.—W—Republic—Don "Red" Barry, Lynn Merrick, Al St. John, Douglas Walton—1942

JOAN OF OZARK—C—Republic—Judy Canova, Joe E. Brown, Eddie Foy, Jr., Jerome Cowan—1942

JOAN OF PARIS—MD—RKO—Michele Morgan, Paul Henreid, Thomas Mitchell, Laird Cregar—1942

JOHNNY ANGEL—MYMD—RKO—George Raft, Signe Hasso, Claire Trevor, Marvin Miller—1945

JOURNEY INTO FEAR—MD—RKO—Joseph Cotten, Dolores Del Rio, Ruth Warrick—1942

JOY OF LIVING—C—RKO—Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Lucille Ball—1938

JUDGE STEPS OUT, THE—CD—RKO—Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett—1949

JUNGLE HEADHUNTERS—TRAV—RKO—Made in the course of the Lewis Cotlow Amazon expeditions—1951

KANGAROO KID, THE—W—Eagle Lion—Jack Mahoney, Veda Ann Borg—(Australian-made)—1950

KANSAS CITY KITTY—CMU—Columbia—Bob Crosby, Joan Davis, Jane Frazee, Erik Rolf—1944

KEEP 'EM ROLLING—CD—RKO—Walter Huston, Frances Dee, Minna Gombell, Frank Conroy—1934

KEPT HUSBANDS—D—RKO—Dorothy MacKaill, Joel McCrea, Robert McWade, Florence Roberts—1931

KEY WITNESS—MD—Columbia—John Beal, Trudy Marshall, Jimmy Lloyd, Helen Mowery—1947

KID RANGER, THE—W—Supreme—Bob Steele, William Farnum—1936

KID'S LAST RIDE—W—Monogram—John King, Max Terhune, Ray Corrigan, Luana Walters—1941

KIND HEARTS AND CORONETS—D—Eagle Lion—Alec Guinness, Joan Greenwood, Dennis Price, Valerie Hobson—(English-made)—1950

KING KONG—MD—RKO—Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher—1938

KING OF DODGE CITY—W—Columbia—Bill Elliott, Tex Ritter, Judith Linden, Dub Taylor—1941

KING OF THE BANDITS—W—Monogram—Gilbert Roland, Angela Greene, Anthony Warde—1947

KING OF THE BULLWHIP—W—Western Adventure—Lash LaRue, Jack Holt, Al St. John—1950

KING OF THE COWBOYS—MUW—Republic—Roy Rogers, Smiley Burnette, Bob Nolan—1943

KISS AND TELL—C—Columbia—Shirley Temple, Jerome Courtland, Walter Abel, Katherine Alexander—1945

KITTLY FOYLE—D—RKO—Ginger Rogers, Dennis Morgan, James Craig, Eduardo Ciannelli—1940

LA CANZIONE DEL SOLE—D—Nuova Mondo—Giacoma Lauri Volpi, Lilliane Dietz—(Italian-made)—1936

LADDIE—D—RKO—Tim Holt, Virginia Gilmore, Joan Carroll, Spring Byington—1940

LADIES COURAGEOUS—D—Universal—Loretta Young, Geraldine Fitzgerald, Richard Fraser—1944

LADIES' DAY—C—RKO—Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer—1943

LADIES IN RETIREMENT—D—Columbia—Ida Lupino, Louis Hayward, Evelyn Keyes—1941

LADIES OF THE JURY—CD—RKO—Edna May Oliver, Roscoe Ates, Jill Esmond, Kitty Kelly—1932

LADY AND THE MOB, THE—C—Columbia—Ida Lupino, Fay Bainter, Lee Bowman, Henry Armetta—1939

LADY CONSENTS, THE—CD—RKO—Ann Harding, Herbert Marshall, Margaret Lindsay, Walter Abel—1936

LADY FOR A NIGHT—DMU—Republic—Joan Wayne, Joan Blondell, Ray Middleton—1941

LADY FROM LOUISIANA—W—Republic—John Wayne, Dorothy Dandridge, Ona Munson—1941

LADY FROM SHANGHAI, THE—MD—Columbia—Rita Hayworth, Orson Welles, Everett Sloane—1948

LADY IS WILLING, THE—D—Columbia—Marlene Dietrich, Fred MacMurray, Aline MacMahon—1942

LADY LUCK—CD—RKO—Robert Young, Barbara Hale, Frank Morgan, James Gleason—1946

LADY OF THE PAST—ROMD—RKO—Constance Bennett, Ben Lyon, David Manners—1932

LADY REFUSES, THE—MD—RKO—Betty Compson, Gilbert Emery, John Darrow—1931

LADY SAYS NO, THE—F—United Artists—Joan Caulfield, David Niven, James Robertson Justice—1951

LADY SCARFACE—MD—RKO—Dennis O'Keefe, Judith Anderson, Frances Neal, Milddred Coles—1941

LAKE PLACID SERENADE—CMU—Republic—Vera Ralston, Eugene Pallette, Vera Vague—1944

LAND OF THE OPEN RANGE—W—RKO—Tim Holt, Ray Whitley, Janet Waldo, Lee White—1941

LARAMIE KID, THE—W—State Rights—Tom Tyler, Alberta Vaughn, George Cheseboro—1935

LAST DAYS OF POMPEII—MD—RKO—Preston Foster, Alan Hale, Basil Rathbone, John Wood—1949

LAST FRONTIER UPRISING—MUW—Republic—Monte Hale, Adrian Booth, James Taggart—1946

LAST OUTLAW, THE—W—RKO—Hoot Gibson, Harry Carey, Tom Tuler, H. B. Walthall—1936

LAST WILDERNESS, THE—AT—State Rights—Howard Hill—1935

LAUGH AND GET RICH—CD—RKO—Dorothy Lee, Edna May Oliver, Hugh Herbert, John Harron—1931

LAUGH YOUR BLUES AWAY—CMU—Columbia—Jinx Falkenberg, Bert Gordon, Douglass Drake—1942

LAVENDER HILL MOB, THE—CD—Universal—Alec Guinness, Stanley Hollaway—(English-made)—1951

LAW AND LEAD—W—Grand National—Rex Bell, Wally Wales, Harley Wood—1937

LAW OF THE BADLANDS—W—RKO—Tim Holt, Joan Dixon, Robert Livingston, Harry Woods—1951

LAW OF THE UNDERWORLD—MD—RKO—Chester Morris, Anne Shirley, Eduardo Ciannelli—1938

LAW OF THE WEST—W—Monogram—Johnny Mack Brown, Max Terhune, Bill Kennedy—1949

LAW WEST OF TOMBSTONE, THE—W—RKO—Harry Carey, Tim Holt, Evelyn Brent, Jean Rouverel—1938

LAWLESS RANGE—W—Republic—John Wayne, Sheila Mannors, Frank McGlynn, Jr.—1935

LEGION OF THE LAWLESS—W—RKO—George O'Brien, Virginia Vale, Herebert Heywood—1939

LEOPARD MAN, THE—MD—RKO—Dennis O'Keefe, Rita Corday, Margo, Jean Brooks—1943

LET'S FALL IN LOVE—C—Columbia—Ann Southern, Gregory Ratoff, Edmund Lowe, Tala Birell—1934

LET'S GET MARRIED—CD—Columbia—Ralph Bellamy, Ida Lupino, Walter Connolly—1937

LET'S GO STEADY—CMU—Columbia—Mel Torme, June Preisser, Jimmy Lloyd, Pat Parrish—1945

LET'S MAKE MUSIC—CMU—RKO—Bob Crosby, Jean Rogers, Elisazeth Risdon, Joseph Buloff—1940

LET US LIVE—D—Columbia—Maureen O'Sullivan, Henry Fonda—1937

LIFE BEGINS WITH LOVE—C—Columbia—Jean Parker, Douglas Montgomery, Edith Fellowes—1937

LIFE OF DONIZETTI, THE—BIDMU—Lupa—Amedeo Nazzari, Mariella Lotti—(Italian-made)—1952

LIFE OF THE PARTY, THE—MU—RKO—Joe Penner, Gene Raymond, Parkyakarkus—1937

LIGHTNING STRIKES TWICE—C—RKO—Ben Lyon, Thelma Todd, Pert Kelton, Walter Catlett—1934

LIGHTS OF OLD SANTA FE—MUW—Republic—Roy Rogers, Trigger, George Hayes, Dale Evans—1944

LIMPING MAN—MD—Lippert—Lloyd Bridges, Moira Lister, Alan Wheatley—(English-made)—1954

LITTLE ORVIE—MD—RKO—John Sheffield, Ernest Truex, Dorothy Tree, Ann Todd—1940

LITTLE WOMEN—COSD—RKO—Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee—1938

LIVING ON LOVE—CD—RKO—James Dunn, Whitney Bourne, Solly Ward, Tom Kennedy—1937

LOCKET, THE—PD—RKO—Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond—1946

LONE STAR PIONEERS—W—Columbia—Bill Elliott, Dorothy Gulliver, Lee Shumway—1939

LONELY TRAIL, THE—W—Republic—John Wayne, Ann Rutherford, George Hayes, Yakima Conutt—1936

LONELY WIVES—C—RKO—Edward Everett Horton, Esther Ralston, Laura La Plante—1931

LONG DARK HALL, THE—MYMD—Eagle Lion—Rex Harrison, Lilli Palmer—(English-made)—1951

LONG LOST FATHER—D—RKO—John Barrymore, Helen Chandler, Donald Cook, Alan Mowbray—1934

LOOK WHO'S LAUGHING—F—RKO—Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly—1941

LOST BOUNDARIES—DOCD—Film Classics—Mel Ferrer, Beatrice Pearson, Richard Hylton—1949

LOST PATROL, THE—MD—RKO—Victor McLaglen, Boris Karloff, Wally Ford, Reginald Denny—1939

LOST SQUADRON, THE—D—RKO—Richard Dix, Mary Astor, Eric Von Stroheim, Joel McCrea—1932

LOVE AFFAIR—MD—RKO—Irene Dunne, Charles Boyer, Maria Ouspenskaya, Lee Bowman—1939

LOVE IN EXILE—MD—Gaumont-British—Clive Brook, Helen Winson—(English-made)—1936

LOVE ON A BET—C—RKO—Gene Raymond, Wendy Barrie, Helen Broderick, William Collier—1936

LUCIA DI LAMMERMOOR—MUD—Grandi—Nelly Corradi, Afro Poli—(Italian-made)—1947

LUCKY DEVILS—MD—RKO—Bill Boyd, Dorothy Wilson, William Gargan, Roscoe Ates—1933

LUCKY LEGS—CMU—Columbia—Jinx Falkenberg, Leslie Brooks, Kay Harris, Elizabeth Patterson—1943

LUCKY PARTNERS—C—RKO—Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington—1940

LUCKY TERROR, THE—W—First Division—Hoot Gibson, Lona Andre, Art Mix, Charles Hill—1936

LUCKY TEXAN, THE—W—Monogram—John Wayne, R. N. Bradbury, George Hayes—1933

MACAO—MD—RKO—Robert Mitchum, Jane Russell, William Bendix, Thomas Gomez—1952

MAD MISS MANTON, THE—CD—RKO—Barbara Stanwyck, Henry Fonda, Sam Levene—1938

MAD WEDNESDAY—C—RKO—Harold Lloyd, Frances Ramsden, Jimmy Conlin, Raymond Walburn—1950

MADEMOISELLE FIFI—D—RKO—Simone Simon, Kurt Kreuger, John Emery, Romaine Collender—1944

MADONNA OF THE SEVEN MOONS—MD—Universal—Peter Glenville, Stewart Granger, Phyllis Calvert, Patricia Roc—1946

MAGIC GARDEN, THE—(Pennywhistle Blues)—CD—Mayer-Kinglsley—Tommy Ramokgopa, Willard Cele, Dolly Rathebe—(Made in South Africa)—1952

MAGNET, THE—CD—Universal—William Fax, Kay Walsh, Stephen Murray—(English-made)—1951

MAGNIFICENT AMBERSONS, THE—D—RKO—Joseph Cotton, Dolores Costello, Tim Holt—1942

MAID'S NIGHT OUT, THE—C—RKO—Allan Lane, Joan Fontaine, Hedda Hopper, Billy Gilbert—1938

MAKE MINE LAUGHS—MUC—RKO—Ray Bolger, Anne Shirley, Dennis Day, Joan Davis—1949

MAKE WAY FOR A LADY—CD—RKO—Herbert Marshall, Anne Shirley, Gertrude Michael—1936

MAMA LOVES PAPA—C—RKO—Leon Errol, Elizabeth Risdon, Edwin Maxwell, Emory Parnell—1945

MAN ALIVE—F—RKO—Pat O'Brien, Ellen Drew, Adolph Menjou, Rudy Valle—1945

MAN BETWEEN, THE—MD—United Artists—Carol Reed, James Mason, Claire Bloom—1953

MAN FROM CAIRO, THE—MYMD—Lippert—George Raft, Gianna Maria Canale, Massimo Serato, Guido Celano—(Italian-made)—1953

MAN FROM CHEYENNE—W—Republic—Roy Rogers, George Hayes, Sally Payne, Lynn Carver—1942

MAN FROM MUSIC MOUNTAIN—WMU—Republic—Gene Autry, Smiley Burnette, Carol Hughes—1945

MAN FROM OKLAHOMA—MUW—Republic—Roy Rogers, George Hayes, Dale Evans—1945

MAN FROM PLANET X, THE—MD—United Artists—Robert Clarke, Margaret Field, Raymond Bond, William Schallert—1951

MAN FROM RAINBOW VALLEY—WMU—Republic—Monte Hale, Adrian Booth, Jo Ann Marlowe—1946
MAN FROM THUNDER RIVER, THE—W—Republic—Bill Elliott, George "Gabby" Hayes—1943
MAN HUNT — MD — RKO — Junior Durkin, Charlotte Henry, Mrs. Wallace Reid, Arthur Vinton—1933
MAN IN GRAY, THE—D—Universal—Margaret Lockwood, James Mason, Phyllis Calvert, Stewart Granger—(English-made)—1946
MAN IN THE MIRROR, THE—C—Grand National—Edward Everett Horton—(Foreign-made)—1937
MAN IN THE WHITE SUIT, THE—C—Universal—Alec Guinness, Joan Greenwood—(English-made)—1952
MAN OF TWO WORLDS—MD—RKO—Francis Lederer, Elissa Landi, Henry Stephenson—1934
MAN ON THE EIFFEL TOWER, THE—MD—RKO—Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton—(French-made)—1949
MAN TO REMEMBER, A—MD—RKO—Edward Ellis, Anne Shirley, Lee Bowman, Granville Bates—1938
MAN WHO DARED, THE — MD — Columbia — Leslie Brooks, Forrest Tucker, George Macready—1946
MAN WHO FOUND HIMSELF, THE—MD—RKO—John Beal, Joan Fontaine, Philip Huston—1947
MANNEQUIN — D — MGM — Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan—1937
MARINE RAIDERS—MD—RKO—Pat O'Brien, Robert Ryan, Ruth Hussey, Frank McHugh—1944
MARINES FLY HIGH, THE—ACD—RKO—Richard Dix, Lucille Ball, Chester Morris, Steffi Duna—1940
MARK OF THE LASH—W—Screen Guild—"Lash" La Rue, "Fuzzy" St. John, Suzi Crandall—1948
MARRIED AND IN LOVE—MD—RKO—Alan Marshal, Barbara Read, Patrick Knowles, Helen Vinson—1939
MARRY ME—CD—Ellis—Derek Bond, Susan Shaw, Patrick Holt, Carol Marsh—1952
MARSHAL OF AMARILLO—W—Republic—Allan "Rocky" Lane, Eddy Waller, Mildred Coles—1948
MARSHAL OF MESA CITY—W—RKO—George O'Brien, Virginia Vale, Leon Ames, Henry Brandon—1939
MARY OF SCOTLAND—COSD—RKO—Katherine Hepburn, Fredric March, Ian Keith—1936
MASKED RAIDERS—W—RKO—Tim Holt, Richard Martin, Marjorie Lord, Gary Gray—1949
MASTER RACE, THE—MD—RKO—George Coulouris, Nancy Gates, Galvin Muir, Osa Massen—1944
MATING OF MILLIE, THE—CD—Columbia—Glenn Ford, Evelyn Keyes, Ron Randell, Willard Parker—1948
MAYOR OF 44TH STREET, THE—MDMU—RKO—George Murphy, Anne Shirley, William Gargan—1942
MEANEST GAL IN TOWN—C—RKO—Zasu Pitts, Pert Kelton, El Brendel, James Gleason—1934
MEET THE MISSUS—C—RKO—Victor Moore, Helen Broderick, Anne Shirley, Alan Bruce—1937
MEET THE STEWARTS—CD—Columbia—William Holden, Frances Dee, Grant Mitchell—1942
MELODY CRUISE—CMU—RKO—Charles Ruggles, Phil Harris, Greta Nissen, Helen Mack—1933
MELODY RANCH—CMU—Republic—Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane—1940
MELODY TRAIL—W—Republic—Gene Autry, Smiley Burnette, Ann Rutherford, Wade Boteler—1935
MEN AGAINST THE SKY—MD—RKO—Richard Dix, Kent Taylor, Edmund Lowe, Wendy Barrie—1940
MEN OF CHANCE—MD—RKO—Mary Astor, Ricardo Cortez, John Halliday, Kitty Kelly—1932
MESA OF LOST WOMEN, THE—MD—Howco—Jackie Coogan, Richard Travis, Allan Nixon—1953
MESQUITE BUCKEROO—W—Metropolitan—Bob Steele, Carolyn Curtis, Frank La Rue—1939
MEXICALI ROSE—W—Republic—Gene Autry, Smiley Burnette, Noah Berry, Luana Walters—1939
MEXICAN SPITFIRE—C—RKO—Lupe Velez, Leon Errol, Donald Woods, Linda Hayes—1939
MEXICAN SPITFIRE AT SEA—C—RKO—Lupe Velez, Leon Errol, Donald Woods, Elisabeth Risdon—1940
MEXICAN SPITFIRE OUT WEST—C—RKO—Lupe Velez, Leon Errol, Charles "Buddy" Rogers—1942
MEXICAN SPITFIRE SEES A GHOST—C—RKO—Lupe Velez, Leon Errol, Buddy Rogers—1942
MEXICAN SPITFIRE'S BABY — F — RKO — Lupe Velez, Leon Errol, Charles "Buddy" Rogers—1941
MEXICAN SPITFIRE'S BLESSED EVENT—F—RKO—Lupe Velez, Leon Errol, Walter Reed—1943
MEXICAN SPITFIRE'S ELEPHANT—F—RKO—Lupe Velez, Leon Errol, Walter Reed, Elisazeth Risdon—1942
MIDNIGHT—ADD—Universal—Henry Hull, Sidney Fox, O. P. Heggis—1933
MIDNIGHT MYSTERY—MYMD—RKO—Betty Compson, Hugh Trevor, Lowell Sherman, June Clyde—1930
MIGHTY JOE YOUNG—MD—RKO—Terry Moore, Ben Johnson, Robert Armstrong—1949
MILLIE—MD—RKO—Helen Twelvetrees, Lilyan Tashman, Robert Ames, Joan Blondell—1931
MILLION DOLLAR HAUL—ACD—State Rights—Tarzan the dog, Reed Howes, Janet Chandler—1935
MILLIONAIRE PLAYBOY—C—RKO—Joe Penner, Linda Hayes, Russ Brown, Fritz Feld—1940
MILLIONAIRES IN PRISON — CD — RKO — Lee Tracy, Linda Hayes, Raymond Walburn—1940
MIMI—D—Alliance—Douglas Fairbanks, Jr., Gertrude Lawrence, Harold Warrender, Diana Napier—1935
M'LISS—CD—RKO—Anne Shirley, Guy Gibbee, Douglas Dumbrille, John Beal—1936
MISS ROBIN HOOD—C—Union—Margaret Rutherford, Richard Hearne, Dora Bryon—(English-made)—1953
MR. LUCKY—CD—RKO—Cary Grant, Laraine Day, Charles Bickford, Gladys Cooper—1943
MR. AND MRS. SMITH—C—RKO—Carole Lombard, Robert Montgomery, Gene Raymond—1941
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—RKO—Cary Grant, Myrna Loy, Melvyn Douglas, Reginald Denny—194B
MR. CINDERELLA—C—Metro—Jack Haley, Betty Furness, Arthur Treacher, Raymond Walburn—1936
MR. DENNING DRIVES NORTH—MD—London—John Mills, Phyllis Calvert, Sam Wanamaker, Herbert Lom—(English-made)—1952
MR. DOODLE KICKS OFF—C—RKO—Joe Penner, June Travis, Richard Lane, Ben Alexander—1938
MR. ROBINSON CRUSOE—AD—United Artists—Douglas Fairbanks, Maria Abba, William Farnum—1932
MR. WINKLE GOES TO WAR—CMD—Columbia—Edward G. Robinson, Ruth Warrick—1944
MOJAVE FIREBRAND, THE—W—Republic—Bill Elliott, George "Gabby" Hayes, Anne Jeffreys—1944
MONTE CASSINO—D—Superfilm—Alberto C. Lolli, Gilberto Severi, Ubaldo Lay—(Italian-made)—1948
MOONLIGHT ON THE RANGE—W—Spectrum—Fred Scott, Lois January, Al St. John—1937
MORE THAN A SECRETARY—C—Columbia—Jean Arthur, George Brent, Lionel Stander—1936
MORE THE MERRIER, THE—C—Columbia—Joel McCrea, Jean Arthur, Richard Gaines—1943
MORNING GLORY — D — RKO — Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou—1933
MOST PRECIOUS THING IN LIFE—D—Columbia—Joan Arthur, Donald Cook, Richard Cromwell—1934
MOTHER CAREY'S CHICKENS—MD—RKO—Anne Shirley, Ruby Keeler, James Ellison, Fay Bainter—1938
MOURNING BECOMES ELECTRA—D—RKO—Rosalind Russell, Michael Redgrave, Raymond Massey—1947
MURDER, MY SWEET (Farewell My Lovely)—MD—RKO—Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger—1944
MURDER ON A HONEYMOON—MY—RKO—Edna May Oliver, James Gleason, Lola Lane—1935
MURDER ON THE BLACKBOARD — MY — RKO — Edna May Oliver, James Gleason, Bruce Cabot—1934
MURDER ON THE BRIDLE PATH—MYD—RKO—James Gleason, Helen Broderick, Louise Latimer—1936
MUSIC FOR MADAME—CMU—RKO—Nino Martini, Joan Fontaine, Alan Mowbray, Billy Gilbert—1937
MUSIC IN MANHATTAN—CMU—RKO—Anne Shirley, Dennis Day, Phillip Terry, Raymond Walburn—1944
MUSIC IN MY HEART—DMU—Columbia—Rita Hayworth, Tony Martin, Edith Fellows—1940
MUSS 'EM UP—MYMD—RKO—Preston Foster, Margaret Callahan, Alan Mowbray, Ralph Morgan—1936
MY DARLING CLEMENTINE—WD—Fox—Henry Fonda, Linda Darnell, Victor Mature—1946
MY FAVORITE SPY—CMD—RKO—Kay Kyser, Ellen Drew, Jane Wyman, Robert Armstrong—1942
MY FAVORITE WIFE—CD—RKO—Cary Grant, Irene Dunne, Randolph Scott, Gail Patrick—1940
MY FIFTH AVENUE GIRL—C—RKO—Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—1939
MY LIFE WITH CAROLINE—ADC—RKO—Ronald Colman, Anna Lee, Charles Winninger—1941
MY PAL, WOLF—MD—RKO—Sharyn Moffet, Jill Esmond, Una O'Connor, George Cleveland—1944
MYSTERIOUS DESPERADO, THE—W—RKO—Tim Holt, Richard Martin, Frank Wilcox—1949
MYSTERY IN MEXICO—MD—RKO—William Lundigan, Jacqueline White, Ricardo Cortez—1948
MYSTERY TRAIN—ACD—Darmour—Nick Stuart, Marceline Day, Hedda Hopper, Bryant Washburn—1931
NARROW MARGIN, THE—MD—RKO—Charles McGraw, Marie Windsor, Jacqueline White—1952
NAVY COMES THROUGH, THE — MD — RKO — Pat O'Brien, George Murphy, Jane Wyatt—1942
NEVADA—W—RKO—Bob Mitchum, Anne Jeffreys, Guinn "Big Boy" Williams, Nancy Gates—1944
NEVADA CITY—W—Republic—Roy Rogers, George Hayes, Sally Payne, George Cleveland—1941
NEVER WAVE AT A WAC—C—RKO—Rosalind Russell, Paul Douglas, Marie Wilson, William Ching—1952
NEW FACES OF 1937—MU—Joe Penner, Milton Berle, Parkyakarkus, Harriet Hilliard—1937
NEW MEXICO—OUMD—United Artists—Lew Ayres, Marilyn Maxwell, Robert Hutton—1951
NEXT TIME I MARRY—CD—RKO—James Ellison, Lucille Ball, Lee Bowman, Granville Bates—1938
NIGHT CLUB QUEEN—ADD—Masterpiece—Mary Clare, Lewis Casson, Lewis Shaw, Jane Carr—1935
NIGHT OF ADVENTURE, A—MD—RKO—Tom Conway, Audrey Long, Edward Brophy, Louis Borell—1944
NIGHT SONG — D — RKO — Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael—1947
NIGHT SPOT—CD—RKO—Alan Lane, Parkyakarkus, Gordon Jones, Joan Woodbury—1938
NIGHT TO REMEMBER, A—MYC—Columbia—Loretta Young, Brian Aherne, Jeff Donnell—1942
NIGHT WAITRESS—MD—RKO—Margot Grahame, Vinton Haworth, Gordon Jones, Billy Gilbert—1936
NIGHT WITHOUT STARS—MD—RKO—David Farrar, Nadia Gray, Maurice Teynoc—(English-made)—1953
NIGHTTIME IN NEVADA—MUW—Republic—Roy Rogers, Adele Mara, Andy Devine—1948
NINE GIRLS—MY—Columbia—Ann Harding, Evelyn Keyes, Jinx Falkenburg, Anita Louise—1944
NINTH GUEST—MD—Columbia—Donald Cook, Genevieve Tobin, Hardie Albright, Edward Ellis—1934
NO MAN'S RANGE — W — Masterpiece — Bob Steele, Roberta Gale, Buck Conners—1935
NO MARRIAGE TIES—MD—RKO—Richard Dix, Elizabeth Allan, Doris Kenyon, Alan Dinehart—1933
NO OTHER WOMAN—D—RKO—Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden—1933
NO PLACE FOR A LADY—CD—Columbia—William Gargan, Margaret Lindsay, Phyllis Brooks—1943
NO, NO, NANETTE—MUC—RKO—Anna Neagle, Richard Carlson, Victor Mature, Roland Young—1940
NO ROOM AT THE INN—D—Monogram—Fred Jackson, Joy Shelton—(English-made)—1950
NO TIME FOR FLOWERS—CD—RKO—Viveca Lindfors, Paul Christian—(Austrian-made)—1952
NOCTURNE — MYD — RKO — George Raft, Lynn Bari, Virginia Huston, Joseph Pevney—1946
NONE BUT THE LONELY HEART — D — RKO — Cary Grant, Ethel Barrymore, Barry Fitzgerald—1944
NONE SHALL ESCAPE — MD — Columbia — Alexander Knox, Marsha Hunt, Henry Travers—1944
NORMAN CONQUEST — MD — Lippert — Tom Conway, Eva Bartok, Joy Shelton—(English-made)—1953
NORTH OF ARIZONA—W—Masterpiece—Jack Perrin, Blanche Mehaffey, Al Bridge, Lane Chandler—1935
NORTH OF NOME—ACD—Columbia—Jack Holt, Evalyn Venable, John Miljan, Dorothy Appleby—1936
NOTORIUS—MD—RKO—Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern—1946
OBLIGING YOUNG LADY—C—RKO—Joan Carroll, Edmond O'Brien, Ruth Warrick—1941
ODD MAN OUT—MD—Universal—James Mason, Robert Newton—(English-made)—1947
OH, SUSANNA—MUW—Republic—Gene Autry, Smiley Burnette, Frances Grant, Earle Hodgins—1944
OIL RAIDER, THE — MD — Mayfair — Buster Crabbe, Gloria Shea, Max Wagner, George Irving—1934
OKLAHOMA BADLANDS—W—Republic—Allan "Rocky" Lane, Black Jack, Eddie Waller—1948
OLD BARN DANCE—W—Republic—Gene Autry, Smiley Burnette, Helen Valkis, Sammy McKim—1938
OLD CORRAL, THE—W—Republic—Gene Autry, Smiley Burnette, Hope Manning—1937
OLD LOS ANGELES—WMU—Republic—William Elliott, John Carroll, Catherine McLeod—1948
OLD MAN RHYTHM—MU—RKO—Buddy Rogers, Betty Grable, Donald Meek, Barbara Kent—1935
O'MALLAY OF THE MOUNTED—AD—Fox—George O'Brien, Irene Ware, Stanley Fields—1936
ON AGAIN—OFF AGAIN—C—RKO—Bert Wheeler, Robert Woolsey, Marjorie Lord—1937
ON DANGEROUS GROUND—MD—RKO—Ida Lupino, Robert Ryan, Ward Bond, Charles Kemper—1951
ON THE LOOSE—D—RKO—Joan Evans, Melvyn Douglas, Lynn Bari, Robert Arthur—1951
ON THE OLD SPANISH TRAIL—MUW—Republic—Roy Rogers, Trigger, Tito Guizar, Jane Frazee—1947
ONCE UPON A HONEYMOON—CD—RKO—Ginger Rogers, Cary Grant, Walter Slezak—1942
ONCE UPON A TIME—CFAN—Columbia—Cary Grant, Janet Blair, James Gleason, Ted Donaldson—1944
ONE CROWDED NIGHT—MD—RKO—Billie Seward, William Haade, Ann Revere, Paul Guilfoyle—1940
ONE WAY TICKET — MD — Columbia — Lloyd Nolan, Peggy Conklin, Walter Connolly—1935
ONE WOMAN'S STORY—RD—Universal—Ann Todd, Claude Rains, Trevor Howard, Isabel Dean—(English-made)—1949
OPEN SECRET—MD—Eagle Lion—John Ireland, Jane Randolph, Roman Bahnen, Sheldon Leonard—1948
OPERATION X—D—Columbia—Edward J. Robinson, Peggy Cummins, Nora Swinburne, Richard Greene (English-made)—1950
OUR BETTERS—D—RKO—Constance Bennett, Anita Louise, Gilbert Roland, Charles Starrett—1933
OUR WIFE — C — Columbia — Melvyn Douglas, Ruth Hussey, Ellen Drew, Charles Coburn—1941
OUT CALIFORNIA WAY—MUW—Republic—Monte Hale, Adrian Booth, Bobby Blake, John Dehner—1946
OUT OF THE DEPTHS—MD—Columbia—Jim Bannon, Ross Hunter, Ken Curtis, Loren Tindall—1945
OUT OF THE PAST—MYMD—RKO—Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming—1947
OUT OF THIS WORLD — TRAV — Kupferman — Lowell Thomas, Lowell Thomas, Jr. (Made in Tibet)—1954
OUTCASTS OF POKER FLAT—ACD—RKO—Preston Foster, Jean Muir, Van Heflin, Virginia Weidler—1937
OUTLAW RULE—W—State Rights—Reb Russell, Rebel the horse, Betty Mack, Al Bridges—1935
OUTLAW TAMER, THE—W—Masterpiece—Lane Chandler, Janet Morgan, J. P. MacGowan—1935
OUTLAW, THE—W—RKO—Jane Russell, Jack Buetel, Thomas Mitchell, Walter Huston—1949
OUTLAWS OF PINE RIDGE—W—Republic—Don "Red" Barry, Lynn Merrick, Noah Beery—1942
OUTRAGE—D—RKO—Mala Powers, Tod Andrews, Robert Clarke, Raymond Bond—1950
OVERLAND MAIL ROBBERY—W—Republic—Wild Bill Elliott, George "Gabby" Hayes—1943
OVERLAND TELEGRAPH—W—RKO—Tim Holt, Richard Martin, Gail Davis, Hugh Beaumont—1951
PACE THAT THRILLS, THE—ACD—RKO—Bill Williams, Carlo Balenda, Robert Armstrong—1952
PACIFIC LINER—MD—RKO—Victor McLaglen, Chester Morris, Wendy Barrie, Paul Guilfoyle—1939
PALOOKA—C—United Artists—Jimmy Durante, Stuart Erwin, Lupe Velez, Marjorie Rambeau—1933
PALS OF THE RANGE—W—State Rights—Rex Lease, Frances Wright, George Cheseboro—1935
PAID TO KILL—D—Lippert—Dane Clark, Paul Carpenter, Thea Gregory, Cecile Chevreau—1954
PAINTED DESERT, THE—WMD—RKO—William Boyd, Helen Twelvetrees, Clark Gable—1931
PAINTED DESERT, THE—W—RKO—George O'Brien, Laraine Johnson, Stanley Fields, Ray Whitley—1938
PALS OF THE PECOS—W—Republic—Bob Livingston, Bob Steele, Rufe Davis, June Johnson—1941
PANAMA FLO—D—RKO—Helen Twelvetrees, Robert Armstrong, Charles Bickford, Paul Hurst—1932
PANAMA LADY—MD—RKO—Lucille Ball, Allan Lane, Steffi Duna, Evelyn Brent—1939
PAN-AMERICANA—CMU—RKO—Phillip Terry, Audrey Long, Robert Benchley, Eve Arden—1945
PANIC ON THE AIR—MD—Columbia—Ann Southern, Lou Ayres, Florence Rice, Benny Baker—1936
PARACHUTE BATTALION—MD—RKO—Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey—1941
PARACHUTE NURSE—MD—Columbia—Marguerite Chapman, William Wright, Kay Harris—1942
PARADINE CASE, THE—MYD—SRO—Gregory Peck, Ann Todd, Charles Laughton—1948
PARDON MY SARONG—CMU—Universal—Abbott and Costello, Virginia Bruce, Robert Paige—1942
PARK AVENUE LOGGER—C—RKO—George O'Brien, Beatrice Roberts, Willard Robertson—1937
PAROLE RACKET—MD—Columbia—Paul Kelly, Rosalind Keith, Leona Mariele, Thurston Hall—1937
PARTNERS — W — RKO — Tom Keene, Nancy Drexel, Bobby Nelson, Otis Harlan—1932
PASSPORT TO ADVENTURE—MD—RKO—Elsa Lanchester, Gordon Oliver, Lenore Aubert—1934
PASSPORT TO ALCATRAZ—MD—Columbia—Jack Holt, Noah Beery, Jr., Cecilia Callejo—1940
PAY OFF, THE—D—RKO—Lowell Sherman, Marion Nixon, Dorothy Lee, Hugh Trevor—1930
PAYMENT ON DEMAND—D—RKO—Bette Davis, Barry Sullivan, Jane Cowl, Kent Taylor—1951
PEACH-O-RENO—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee, Zelma O'neil—1931

PEARL, THE—D—RKO—Pedro Armendariz, Maria Elena Marques, Fernando Wagner, Charles Rooner—1948

PECOS KID, THE—W—Commodore—Fred Kohler, Jr., Ruth Findlay, Roger Williams, Wally Wales—1936

PENGUIN POOL MURDER, THE—MYD—RKO—Edna May Oliver, James Gleason, Mae Clark—1932

PENITENTIARY—MD—Columbia—John Howard, Jean Parker, Walter Connolly, Robert Barrat—1938

PENNIES FROM HEAVEN — CMU — Columbia — Bing Crosby, Madge Evans, Edith Fellows—1936

PENNY SERENADE—CD—Columbia—Cary Grant, Irene Dunne, Beulah Bondi, Edgar Buchanan—1941

PENNYWHISTLE BLUES—(The Magic Garden)—CD—Mayer-Kingsley—Tommy Ramokgopa, Willard Cele, Dolly Rathebe—(Made in South Africa)—1952

PETTICOAT LARCENY — C — Columbia — Joan Carroll, Ruth Warrick, Walter Reed, Paul Guilfoyle—1943

PHANTOM COWBOY, THE—W—Republic—Don "Red" Barry, Virginia Carroll, Milbur Stone—1941

PHANTOM OF CRESTWOOD, THE—MYD—RKO—Ricardo Cortez, Karen Morley, Anita Louise—1932

PHANTOM OF SANTA FE—ACD—Burroughs—Tarzan, Norman Kerry, Carmelita Geraghty—1936

PHANTOM OF THE RANGE—W—Victory—Tom Tyler, Beth Marlon, Sammy Cohen—1937

PHANTOM PLAINSMEN, THE — W — Republic — Bob Steele, Tom Tyler, Rufe Davis—1942

PHANTOM THUNDERBOLT — W — World Wide — Ken Maynard, Frences Lee, William Gould—1933

PIONEER TRAIL—W—Columbia—Jack Luden, Joan Barclay, Dick Botillier, Slim Whittaker—1938

PIRATES OF THE PRAIRIE—W—RKO—Tim Holt, Cliff Edwards, Neil O'Day, Jim Elliott—1942

PISTOL HARVEST—W—RKO—Tim Holt, Joan Dixon, Robert Clarke, Mauritz Hugo—1951

PLAINSMAN AND THE LADY—W—Republic—William Elliott, Vera Ralston, Gail Patrick—1946

PLAYGIRL—MD—RKO—Kay Francis, James Ellison, Mildred Coles, Nigel Bruce—1941

PLAYMATES—CMU—RKO—Kay Kyser, John Barrymore, Lupe Velez, May Robson—1941

PLOT THICKENS, THE—MY—RKO—James Gleason, Louise Latimer, Arthur Aylesworth—1936

PLOUGH AND THE STARS, THE—D—RKO—Barbara Stanwyck, Preston Foster, Barry Fitzgerald—1937

PLUNDERERS, THE—W—Republic—Rod Cameron, Ilona Massey, Adrian Booth, Forrest Tucker—1948

POP ALWAYS PAYS—C—RKO—Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett—1940

PORTRAIT OF JENNIE—DFAN—SRO—Jennifer Jones, Joseph Cotton, Daxid Wayne—1949

POWDER TOWN—MD—RKO—Victor McLaglen, Edmond O'Brien, June Havoc, Dorothy Lovett—1942

POWDERSMOKE RANGE—W—RKO—Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler—1935

PRAIRIE LAW—W—RKO—George O'Brien, Virginia Vale, Dick Hogan, J. Farrell McDonald—1940

PRAIRIE MOON—W—Republic—Gene Autry, Smiley Burnette, Shirley Deane, Tommy Ryan—1938

PRELUDE TO FAME — DMU — Universal — Guy Rolfe, Kathleen Byron—(English-made)—1950

PRESTIGE—D—RKO—Ann Harding, Adolphe Menjou, Melvyn Douglas, Guy Bates Post—1932

PRIMROSE PATH—ADD—RKO—Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers—1940

PRISONER OF JAPAN—MD—PRC—Alan Baxter, Gertrude Michael, Ernest Dorian, Corinna Mura—1942

PRIVATE SECRETARY — C — Hagen — Edward Everett Horton, Barry McKay, Judy Gunn—1936

PROFESSIONAL SWEETHEART—C—RKO—Ginger Rogers, Norman Foster, F. McHugh, Zasu Pitts—1933

PUBLIC COWBOY NO. 1—W—Republic—Gene Autry, Smiley Brunette, Ann Rutherford—1937

QUALITY STREET—COSCD—RKO—Katharine Hepburn, Franchot Tone, Eric Blore, Fay Bainter—1937

QUARTET—CD—Eagle Lion—Hermione Baddeley, Dirk Boyarde, Muvyn Johns—(English-made)—1949

QUEEN FOR A DAY—D—United Artists—Phyllis Avery, Darren McGanin, Rudy Lee—1951

QUICK MONEY—CD—RKO—Fred Stone, Gordon Jones, Berton Churchill, Dorothy Moore—1937

RACE STREET—MD—RKO—George Raft, William Bendix, Marilyn Maxwell, Frank Faylen—1948

RACHEL AND THE STRANGER—DMU—RKO—Loretta Young, William Holden, Robert Mitchum—1948

RACING LADY—CD—RKO—Ann Dvorak, Smith Ballew, Harry Carey, Berton Churchill—1936

RACKET, THE—MD—RKO—Robert Mitchum, Robert Ryan, Lizabeth Scott, Ray Colins—1951

RACKETEERS OF THE RANGE — W — RKO — George O'Brien, Marjorie Reynolds, Chill Wills—1939

RADIO CITY REVELS—MU—RKO—Bob Burns, Kenny Baker, Victor Moore, Jack Oakie—1938

RADIO STARS ON PARADE — CMU — RKO — Wally Brown, Alan Carney, Frances Langford—1945

RAINBOW ON THE RIVER—CD—RKO—Bobby Breen, Charles Butterworth, May Robson—1936

RAINBOW OVER TEXAS—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Sheldon Leonard—1946

RANCHO NOTORIOUS—OMD—RKO—Marlene Dietrich, Arthur Kennedy, Mel Ferrer, Gloria Henry—1952

RANGER AND THE LADY—W—Republic—Roy Rogers, George Hayes, Jacqueline Wells—1940

RECKLESS MOMENT, THE — MD — Columbia — James Mason, Joan Bennett, Geraldine Brooks—1949

RED MORNING—MD—RKO—Steffi Duna, Regis Toomey, Raymond Hatton, George Lewis—1934

RED RIVER ROBIN HOOD—W—RKO—Tim Holt, Cliff Edwards, Kenneth Harlan, Bud McTaggart—1942

RED SHOES, THE—D—Eagle Lion—Anton Walbrook, Marius Gorina, Moira Shearer—(English-made)—1948

REIGN OF TERROR—MD—Eagle Lion—Arelene Dahl, Robert Cummings, Richard Basehart—1949

RENEGADE RANGER, THE—W—RKO—George O'Brien, Rita Hayworth, Ray Whitley, Tim Holt—1938

RENEGADES OF THE WEST—W—RKO—Tom Keene, Betty Furness, Roscoe Ates, Carl Miller—1932

RENO—D—RKO—Richard Dix, Gail Patrick, Anita Louise, Hobart Cavanaugh—1939

REPENT AT LEISURE—CD—RKO—Kent Taylor, Wendy Barrie, George Barbier, Thurston Hall—1941

RETURN OF MONTE CRISTO, THE—AD—Columbia—Louis Hayward, Barbara Britton—1946

RETURN OF PETER GRIMM, THE—D—RKO—Lionel Barrymore, Helen Mack, Edward Ellis—1935

RETURN OF THE BADMEN—W—RKO—Randolph Scott, Robert Ryan, Anne Jeffreys—1948

REVEILLE WITH BEVERLY—MUC—Columbia—Ann Miller, William Wright, Dick Purcell—1943

RHYTHM OF THE SADDLE—W—Republic—Gene Autry, Smiley Burnette, Pert Kelton, Peggy Moran—1938

RICHARD III—D—Lopert—Laurence Olivier, Claire Bloom, Joan Gielgud, Cedric Hardwicke—1956

RICH RELATIONS — ADMD — Imperial — Ralph Forbes, Frances Grant, Barry Norton, Muriel Evans—1937

RICHEST GIRL IN THE WORLD—C—RKO—Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—1934

RIDE, RANGER, RIDE—MUW—Republic—Gene Autry, Smiley Burnette, Kay Hughes, Monte Blue—1944

RIDE TENDERFOOT RIDE — WMU — Republic — Gene Autry, Smiley Burnette, June Storey—1940

RIDER FROM TUSCON—W—RKO—Tim Holt, Elaine Riley, Douglas Fowley, Veda Ann Borg—1950

RIDERS OF THE RANGE—W—RKO—Tim Holt, Richard Martin, Jacqueline White, Reed Hadley—1949

RIDIN' DOWN THE CANYON—MUW—Republic—Roy Rogers, Gabby Hayes, Bob Nolan—1942

RIDIN' ON A RAINBOW—W—Republic—Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—1941

RIDING ON AIR—C—RKO—Joe E. Brown, Guy Kibbee, Florence Rice, Vinton Haworth—1937

RIDING THE WIND—W—RKO—Tim Holt, Ray Whitley, Mary Douglas, Lee (Lasses) White—1941

RIFF-RAFF—MD—RKO—Pat O'Brien, Walter Slezak, Anne Jeffreys, Percy Kilbride—1947

RIGHT TO ROMANCE—RD—RKO—Ann Harding, Robert Young, Nils Asther, Sari Maritza—1933

RIO GRANDE PATROL—W—RKO—Tim Holt, Jane Nigh, Douglas Fowley, Cleo Moore—1950

RIO RATTLER—W—Hollywood—Tom Tyler, Eddie Gribbon, Marion Shilling, William Gould—1935

RIP-ROARING BUCAROOS — W — Victory — Tom Tyler, Sammy Cohen—1937

RIVERBOAT RHYTHM—CMU—RKO—Leon Errol, Frankie Carle, Glenn Vernon, Walter Catlett—1946

ROAD AGENT—W—RKO—Tim Holt, Richard Martin, Noreen Nash, Mauritz Hugo—1952

ROADBLOCK — MD — RKO — Charles McGraw, Joan Dixon, Lowell Gilmore, Louis Jean Heydt—1951

ROADHOUSE MURDER—MD—RKO—Eric Linden, Dorothy Jordan, Bruce Cabot, Roscoe Ates—1932

ROAR OF THE DRAGON—ACD—RKO—Richard Dix, Gwili Andre, Arline Judge, Zasu Pitts—1932

ROBBERS OF THE RANGE—W—RKO—Tim Holt, Ray Whitley, Virginia Vale, Emmett Lynn—1941

ROBIN HOOD OF THE PECOS—W—Republic—Roy Rogers, George Hayes, Marjorie Reynolds—1941

ROBINHOOD IN TEXAS—WMDMD—Republic—Gene Autry, Champion, Jr., Lynne Roberts—1947

ROCKABYE—D—RKO—Constance Bennett, Joel McCrea, Paul Lukas, Jobyna Howland—1932

ROCKING HORSE WINNER, THE—D—Universal—Valerie Hobson, John Howard Davies, Ronald Squire—(English-made)—1950

ROLL ON TEXAS MOON—MUW—Republic—Roy Rogers, George Hayes, Dale Evans, Dennis Hoey—1946

ROMANCE IN MANHATTAN—CD—RKO—Francis Lederer, Ginger Rogers, Arthur Hohl—1934

ROMANCE ON THE RANGE—WMU—Republic—Roy Rogers, George Hayes, Sally Payne—1942

ROOKIE COP—MD—RKO—Tim Holt, Virginia Weidler, Janet Shaw, Frank M. Thomas—1939

ROOKIES IN BURMA—C—RKO—Wally Brown, Alan Carney, Erford Gage, Joan Barclay—1943

ROOM SERVICE — C — RKO — Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—1938

ROOTIN', TOOTIN' RHYTHM — W — Republic — Gene Autry, Smiley Burnette, Armida, Monte Blue—1937

ROUGH RIDERS ROUND UP—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, Eddie Acuff—1939

ROUGH RIDING RANGERS—W—State Rights—Rex Lease, Janet Chandler, Bobby Nelson—1935

ROUGHSHOD—W—RKO—Robert Sterling, Gloria Grahame, Claude Jarman, Jr., John Ireland—1949

ROUNDUP, THE—W—Paramount—Richard Dix, Patricia Morison, Preston Foster, Don Wilson—1941

ROUND-UP TIME IN TEXAS—Republic—Gene Autry, Smiley Burnette, Maxine Doyle, Champion—1937

ROVING TUMBLEWEEDS—W—Republic—Gene Autry, Smiley Burnette, Mary Carlisle—1939

ROYAL BED, THE—RC—RKO—Lowell Sherman, Mary Astor, Nance O'Neil, Anthony Bushnell—1931

RUN FOR THE HILLS—C—Broder—Sonny Tufts, Barbara Payton, Richard Benedict, John Harmon—1953

RUN FOR YOUR MONEY, A—C—Universal—Alec Guinness, Donald Huston—(English-made)—1950

RUNAWAY BRIDE, THE — CMD — RKO — Mary Astor, Lloyd Hughes, David Newell, Maurice Black—1930

RUSTLERS—W—RKO—Tim Holt, Richard Martin, Martha Hyer, Steve Brodie—1949

SADDLE BUSTER, THE—W—RKO—Tom Keene, Helen Foster, Marie Quillan, Robert Frazer—1932

SADDLE LEGION—W—RKO—Tim Holt, Richard Martin, Dorothy Malone, Cliff Clark—1951

SADDLE PALS—WMU—Republic—Gene Autry, Lynne Roberts, Sterling Holloway, Irving Bacon—1947

SADDLEMATES—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, Gale Storm—1941

SAGA OF DEATH VALLEY—W—Republic—Roy Rogers, George Hayes, Donald Barry, Doris Day—1939

SAGEBRUSH LAW—W—RKO—Tim Holt, Cliff Edwards, Joan Barclay, John H. Elliott—1943

SAGEBRUSH TROUBADOUR, THE—W—Republic—Gene Autry, Barbara Pepper, Smiley Burnette—1935

SAHARA—MD—Columbia—Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Rex Ingram—1944

SAINT IN LONDON, THE—MYD—RKO—George Sanders, Sally Gray, David Burns, Gordon McLeod—1939

SAINT IN NEW YORK, THE—MD—RKO—Louis Hayward, Kay Sutton, Sig Rumann—1938

SAINT IN PALM SPRINGS, THE—MY—RKO—George Sanders, Wendy Barrie, Paul Guilfoyle—1941

SAINT MEETS THE TIGER, THE—MD—RKO—Hugh Sinclair, Jean Gillis, Gordon McLeod—1942

SAINT STRIKES BACK, THE—MD—RKO—George Sanders, Wendy Barrie, Jonathan Hale—1939

SAINT TAKES OVER, THE—MD—RKO—George Sanders, Wendy Barrie, Jonathan Hale—1940

SAINT'S DOUBLE TROUBLE, THE—MYD—RKO—George Sanders, Jonathan Hale, Helen Whitney—1940

SAINT'S VACATION, THE—MYMD—RKO—Hugh Sinclair, Sally Gray, Arthur Macrae—1941

SAN FERNANDO VALLEY — WMU — Republic — Roy Rogers, Trigger, Dale Evans, Jean Porter—1944

SAN QUENTIN—MD—RKO—Lawrence Tierney, Barton MacLane, Marian Carr, Harry Shannon—1946

SANTE FE SCOUTS—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, John James—1943

SATURDAY'S HEROES—CD—RKO—Van Heflin, Marian Marsh, Richard Lane, Alan Bruce—1937

SAVAGE SPLENDOR—TRAV—RKO—Made in the course of the Armand Denis-Lewis Cotlow African expedition—1949

SCARLET RIVER—W—RKO—Tom Keene, Dorothy Wilson, Roscoe Ates, Betty Furness—1933

SEA AROUND US, THE—DOC—RKO—1953

SEA DEVILS — CD — RKO — Victor McLaglen, Preston Foster, Ida Lupino, Donald Woods—1937

SEALED CARGO—MD—RKO—Dana Andrews, Carla Balenda, Claude Rains, Philip Dorn—1951

SECOND CHANCE—MD—RKO—Robert Mitchum, Linda Darnell, Jack Palance, Sandro Giglio—1953

SECOND WIFE—D—RKO—Conrad Nagel, Lila Lee, Hugh Huntly, Mary Carr—1930

SECOND WIFE — D — RKO — Walter Abel, Gertrude Michael, Erick Rhodes, Emma Dunn—1936

SECRET ASSIGNMENT—MD—IFE—Massimo Serato, Vivi Girl—(Italian-made)—English titles—1954

SECRETS OF THE FRENCH POLICE—D—RKO—Gwili Andrew, Gregory Ratoff, Frank Morgan—1932

SENOR JIM—W—Beaumont—Conway Tearle, Barbara Bedford—1936

SEVEN DAYS ASHORE—CMU—RKO—Wally Brown, Alan Carney, Marcy McGuire, Gordon Oliver—1944

SEVEN DAYS LEAVE—CMU—RKO—Victor Mature, Lucille Ball, Harold Peary, Mapy Cortes—1942

SEVEN KEYS TO BALDPATE—C—RKO—Gene Raymond, Margaret Callahan, Erick Blore—1936

SEVEN MILES FROM ALCATRAZ—MD—RKO—James Craig, Bonita Granville, Frank Jenks—1942

SEVENTH VEIL, THE—D—Universal—James Mason, Ann Todd—(English-made)—1946

SEVENTH VICTIM, THE—MD—RKO—Tom Conway, Kim Hunter, Jean Brooks, Hugh Beaumont—1943

SHADOW, THE—MY—Globe—Richard Kendall, Elizabeth Allan, Felix Aylmer—1936

SHADOW LAUGHS, THE — MYD — Invincible — Hal Sicelly, Rose Hobart, Harry I. Morey—1933

SHADOWED — MD — Columbia — Anita Louise, Lloyd Corrigan, Michael Duane, Robert Scott—1946

SHADOWS OF CHINATOWN—MD—Victory—Herman Brix, Bela Lugosi, Joan Barclay—1937

SHADOWS OF THE SAGE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Cheryl Walker—1942

SHALL WE DANCE—MU—RKO—Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore—1937

SHE — MD — RKO — Helen Gahagan, Randolph Scott, Helen Mack, Nigel Bruce—1949

SHE COULDN'T SAY NO—C—RKO—Robert Mitchum, Jean Simmons, Arthur Hunnicutt—1954

SHE MARRIED HER BOSS—C—Columbia—Claudette Colbert, Melvyn Douglas, Michael Bartlett—1935

SHE'S GOT EVERYTHING—C—RKO—Gene Raymond, Ann Sothern, Victor Moore, Helen Broderick—1938

SHE'S MY WEAKNESS—C—RKO—Sue Carol, Arthur Lake, Lucien Littlefield, William Collier—1930

SHERIFF OF SUNDOWN—W—Republic—Allan Lane, Linda Sterling, Max Terhune, Twinkle Watts—1944

SHERIFF OF TOMBSTONE—W—Republic—Roy Rogers, George Hayes, Elyse Knox, Addison Richard—1941

SHINE ON HARVEST MOON—W—Republic—Roy Rogers, Mary Hart, Lula Belle and Scotty—1938

SHIPS WITH WINGS—MD—United Artists—Ann Todd, John Clements—(English-made)—1942

SHOCK—D—Monogram—Ralph Forbes, Monroe Owsley, Gwenllian Gill, Reginald Sharland—1933

SHOW BUSINESS—CMU—RKO—Eddie Cantor, George Murphy, Joan Davis, Nancy Kelly—1944

SIDE STREET—D—RKO—Owen Moore, Tom Moore, Matt Moore, Emman Duen—1929

SIERRA SUE—W—Republic—Gene Autry, Smiley Burnette, Fay McKenzie, Frank M. Thomas—1941

SIGN OF RAM, THE—D—Columbia—Susan Peters, Alex Knox, Phyllis Thaxter—1948

SILENT VALLEY—W—State Rights—Tom Tyler, Al Bridges, Wally Wales, Nancy Deshon—1935

SILLY BILLIES—C—RKO—Wheeler and Woolsey, Dorothy Lee, Harry Woods—1936

SILVER CITY KID—W—Republic—Allan Lane, Peggy Stewart, Wally Vernon, Twinkle Watts—1944

SILVER CORD, THE—D—RKO—Irene Dunne, Joel McCrea, Frances Dee, Eric Linden—1933

SILVER HORDE, THE—MD—RKO—Evelyn Brent, Louis Wolheim, Joel McCrea, Raymond Hatton—1930

SILVER SPURS—MUW—Republic—Roy Rogers, Trigger, Smiley Burnette, John Carradine—1943

SILVER STREAK—AD—RKO—Sally Blane, Charles Starrett, Hardie Albright, William Farnum—1934

SIN SHIP—D—RKO—Louis Wolheim, Mary Astor, Ian Keith, Hugh Herbert—1931

SIN TAKES A HOLIDAY—D—RKO—Constance Bennett, Kenneth MacKenna, Basil Rathbone—1931

SINBAD THE SAILOR—F—RKO—Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak—1947

SINCE YOU WENT AWAY—D—United Artists—Jennifer Jones, Claudette Colbert, Joseph Cotton—1944

SING AND LIKE IT—CMU—RKO—Zasu Pitts, Pert Kelton, Edward Everett Horton, Ned Sparks—1934

SING YOUR WAY HOME—HUC—RKO—Jack Haley, Marcy McGuide, Glenn Vernon, Anne Jeffreys—1945

SING YOUR WORRIES AWAY—MUC—RKO—Bert Lahr, June Havoc, Buddy Ebsen, Patsy Kelly—1942

SINGING COWBOY, THE—W—Republic—Gene Autry, Smiley Burnette, Lois Wilde, Lon Chaney—1936

SINGING HILL, THE — W — Republic — Gene Autry, Smiley Burnette, Virginia Dale, Mary Lee—1941

SINGING VAGABOND — W — Republic — Gene Autry, Ann Rutherford, Barbara Pepper—1935

SIOUX CITY SUE—WMU—Republic—Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lone—1946

SISTER KENNY—D—RKO—Rosalind Russell, Alexander Knox, Dean Jagger, Philip Merivale—1946

SISTER TO JUDAS — D — Mayfair — Claire Windsor, Holmes Herbert, Johnny Harron, Lee Moran—1933

SIX GUN GOLD—W—RKO—Tim Holt, Ray Whitley, Jan Clayton, Lee (Lasses) White—1941

SKY GIANT—MD—RKO—Richard Dix, Joan Fontaine, Chester Morris, Harry Carey—1938

SKY'S THE LIMIT, THE—CMU—RKO—Fred Astaire, Joan Leslie, Robert Benchley, Robert Ryan—1943

SLEEPLESS NIGHTS—CMU—Remington—Stanley Lupino, Polly Walker—1933

SLIGHTLY FRENCH—C—Columbia—Dorothy Lamour, Don Ameche, Janis Carter, Willard Parker—1949

SMART WOMAN—C—RKO—Mary Astor, Robert Ames, Edward Everett Horton, Noel Francis—1931

SMARTEST GIRL IN TOWN, THE—C—RKO—Gene Raymond, Ann Sothern, Eric Blore—1936

SMASHING THE RACKETS—ACD—RKO—Chester Morris, Frances Mercer, Rita Johnson, Bruce Cabot—1938

SMASHING THE SPY RING—MD—Columbia—Ralph Bellamy, Fay Wray, Regis Toomey—1939

SMASH-UP — MUD — Universal — Susan Hayward, Lee Bowman, Marsha Hunt, Eddie Albert—1947

SMOKY TRAILS—W—Warners—Bob Steele, Jean Carmen, Murdock McQuarrie, Bruce Dane—1938

SNAFU—C—Columbia—Robert Benchly, Vera Vague, Conrad Janis, Nanette Parks—1946

SO DARK THE NIGHT—MD—Columbia—Stephen Geray, Micheline Cheiral, Eugene Borden—1946

SO LONG AT THE FAIR—D—United Artists—Jean Simmons, Dick Bogarde—(English-made)—1951

SO WELL REMEMBERED—D—RKO—John Mills, Martha Scott, Patricia Roc, Trevor Howard—1947

SON OF DAVY CROCKETT—W—Columbia—Bill Elliott, Iris Meredith, Dub Taylor, Richard Fiske—1941

SON OF GOD'S COUNTRY—W—Republic—Monte Hale, Pamela Blake, Paul Hurst, Jim Nolan—1948

SON OF THE BORDER—W—RKO—Tom Keene, Julie Haydon, Creighton Chaney, Edgar Kennedy—1933

SONG OF NEVADA—MUW—Republic—Roy Rogers, Dale Evans, Mary Lee, Lloyd Corrigan—1944

SONG OF TEXAS—MUW—Republic—Roy Rogers, Bob Nolan, Sheila Ryan—1943

SONS OF THE MUSKETEERS — COSD — RKO — Cornel Wilde, Maureen O'Hara, Robert Douglas—1952

SONS OF THE PIONEERS—W—Republic—Roy Rogers, George Hayes, Maris Wrixon, Forrest Taylor—1942

SORORITY HOUSE—MD—RKO—Anne Shirley, James Ellison, Barbaro Read, Adele Pearce—1939

SOUTH OF THE BORDER—W—Republic—Gene Autry, Lupita Tovor, Smiley Burnette, June Storey—1939

SOUTHWARD HO—W—Republic—Roy Rogers, Mary Hart, George Hayes, Wade Boteler—1939

SPANISH MAIN, THE—MD—RKO—Maureen O'Hara, Paul Henreid, Walter Slezak, Mike Mazurki—1945

SPECIAL INVESTIGATOR—ACD—RKO—Richard Dix, Margaret Callahan, Owen Davis, Jr.,—1936

SPELLBINDER, THE—MD—RKO—Lee Tracy, Barbara Read, Patric Knowles, Linda Hayes—1939

SPIDER AND THE FLY, THE—MD—Bell—Guy Rolfe, Nadia Gray, Eric Portman—(English-made)—1952

SPIRAL STAIRCASE, THE—MYD—RKO—Dorothy McGuire, George Brent, Ethel Barrymore—1946

SPITFIRE—D—RKO—Leslie Howard, David Niven, Rosamond John—(English-made)—1943

SPITFIRE — CD — RKO — Katherine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper—1934

SPLIT SECOND—MD—RKO—Stephen McNalley, Alexis Smith, Jan Sterling, Keith Andes—1953

SPORT PARADE, THE—D—RKO—Joel McCrea, Marian Marsh, William Gargan—1932

SPRINGTIME IN THE ROCKIES—W—Republic—Gene Autry, Smiley Burnette, Polly Rowles—1937

SPRINGTIME IN THE SIERRAS—WMU—Republic—Roy Rogers, Trigger, June Frazee, Andy Devine—1947

SQUADRON LEADER X—MD—RKO—Ann Dvorak, Eric Portman, Martin Miller—(English-made)—1943

STAGE DOOR—D—RKO—Katherine Hepburn, Ginger Rogers, Adolphe Manjou, Gail Patrick—1937

STAGE TO CHINO—W—RKO—George O'Brien, Virginia Vale, Hobart Cavanaugh, Roy Barcroft—1940

STAGECOACH EXPRESS — W — Republic — Don Barry, Lynn Merrick, Al St. John, Robert Kent—1942

STAGECOACH KID—W—RKO—Tim Holt, Richard Martin, Jeff Donnell, Jose Sawyer—1949

STAGECOACH TO MONTEREY—W—Republic—Allan Lane, Peggy Stewart, Wally Vernon—1944

STAR OF MIDNIGHT — CD — RKO — William Powell, Ginger Rogers, Paul Kelly, Gene Lockhart—1939

START CHEERING—CMU—Columbia—Jimmy Durante, Walter Connelly, Joan Perry—1938

STAIRWAY TO HEAVEN — DFAN — Universal — David Niven, Kim Hunter, Robert Coote, Kathleen Byron —(English-made)—1946

STAR, THE—D—20th-Fox—Bette Davis, Sterling Hayden, Natalie Wood, Natalie Schaefer—1953

STARDUST ON THE SAGE—W—Republic—Gene Autry, Smiley Burnette, Bill Henry, Edith Fellows—1942

STATION WEST—W—RKO—Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives—1948

STEEL TRAP, THE—MD—20th-Fox—Joseph Cotton, Teresa Wright, Jonathan Hale, Walter Sande—1952

STEP BY STEP—MD—RKO—Lawrence Tierney, Anne Jeffreys, Myrna Dell, Lowell Gilmore—1946

STEP LIVELY—CMU—RKO—Frank Sinatra, George Murphy, Wally Brown, Alan Carney—1944

STORM OVER WYOMING—W—RKO—Tim Holt, Richard Martin, Noreen Nash, Betty Underwood—1949

STORY OF MANDY, THE (Crash of Silence)—D—Universal—Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle—(English-made)—1952

STORY OF VERNON & IRENE CASTLE—DMU—RKO—Fred Astaire, Ginger Rogers, Lew Fields—1939

STRANGE BARGAIN—D—RKO—Martha Scott, Jeffrey Lynn, Henry Morgan, Katherine Emery—1949

STRANGE JUSTICE—D—RKO—Marian Marsh, Reginald Denny, Richard Bennett, Norman Foster—1932

STRANGER IN BETWEEN, THE (The Hunted)—D—Independent Artists—Dork Bogarde, John Whiteley, Elizabeth Sellars—(English-made)—1952

STRANGER ON THE PROWL—MD—Calef—Paul Muni, Joan Loring—(Italian-made)—1953

STRANGER ON THE THIRD FLOOR—MYMD—RKO—Peter Lorre, Margaret Tallichet—1940

STRANGER, THE—MD—RKO—Edward G. Robinson, Loretta Young, Orson Welles, Phillip Merivale—1946

STRANGERS ALL—D—RKO—May Robson, Preston Foster, Florine McKinney, William Bakewell—1935

STRAWBERRY ROAN — W — Universal — Ken Maynard, Ruth Hall, William Desmond—1933

STREET GIRL—C—RKO—Betty Compson, Jack Oakie, Ned Sparks, John Harron—1929

STRICTLY DYNAMITE—C—RKO—Jimmy Durante, Lupe Velez, Marian Nixon, Norman Foster—1934

SUCCESS AT ANY PRICE—D—RKO—Douglas Fairbanks, Jr., Genevieve Tobin, Frank Morgan—1934

SUDDEN FEAR—D—RKO—Joan Crawford, Jack Palance, Gloria Grahame, Bruce Bennett—1952

SUED FOR LIBEL—MYD—RKO—Kent Taylor, Linda Hayes, Morgan Conway, Richard Lane—1939

SUICIDE FLEET—D—RKO—Ginger Rogers, Robert Armstrong, Harry Bannister, B. Boyd—1931

SUNDOWN KID, THE—W—Republic—Don "Red" Barry, Linda Johnson, Ian Keith, Ted Adams—1943

SUNDOWN TRAIL—W—RKO—Tom Keene, Marion Shilling, Nick Stuart, Hooper Atchley—1931

SUNNY—MUC—RKO—Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton—1941

SUNSET IN EL DORADO—WMU—Republic—Roy Rogers, Gabby Hayes, Dale Evasn, Hardie Albright—1945

SUNSET IN WYOMING—W—Republic—Gene Autry, Smiley Burnette, George Cleveland—1941

SUNSET ON THE DESERT—W—Republic—Roy Rogers, George Hayes, Lynne Carver, Frank Thomas—1942

SUNSET PASS—WMDMU—RKO—James Warren, Nan Leslie, John Laurenz, Jane Greer—1946

SUNSET SERENADE—W—Republic—Roy Rogers, George Hayes, Bob Nolan—1942

SUPER SLEUTH—C—RKO—Jack Oakie, Ann Sothern, Eduardo Ciannelli, Edgar Kennedy—1937

SUSPICION—AMD—RKO—Cary Grant, Joan Fontaine, Sir Cedric Hardwicke, Nigel Bruce—1941

SWEEPINGS—D—RKO—Lionel Barrymore, Alan Dinehart, Gloria Stuart, Eric Linden—1933

SWEEPSTAKES—C—RKO—Eddie Quillan, Marian Nixon, James Gleason, Lew Cody—1931

SWIFTY—W—First Division—Hoot Gibson, June Gale, George Hayes, Bob Kortman—1935

SWING TIME—MUC—RKO—Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick—1936

SYLVIA SCARLET — CD — RKO — Katherine Hepburn, Brian Aherne, Cary Grant, Edmund Gwenn—1936

SYMPHONY OF SIX MILLION—D—RKO—Ricardo Cortez, Irene Dunne, Gregory Ratoff—1932

TALES OF HOFFMAN—MUD—Lopert—Moira Shearer, Leonide Massine—(English-made)—1951

TALL IN THE SADDLE—W—RKO—John Wayne, Ella Raines, George "Gabby" Hayes, Don Douglas—1944

TAMING OF THE WILD—W—Victory—Bryant Washburn, Maxine Doyle, Rod LaRocque—1936

TANNED LEGS—MUC—RKO—Arthur Lake, Ann Pennington, Sally Blane, June Clyde—1929

TARGET—W—RKO—Tim Holt, Linda Douglas, Richard Hamilton, Lane Bradford—1952

TARGET FOR TONIGHT — DOC — Warners — (English-made)—1941

TARNISHED ANGEL — MD — RKO — Sally Eilers, Lee Bowman, Jonathan Hale, Paul Guilfoyle—1938

TATTOOED STRANGER, THE—MD—RKO—John Miles, Patricia White, Walter Kinsella—1950

10 LAPS TO GO—AD—Royer—Rex Lease, Duncan Renaldo, Muriel Evans, Yakimo Ganutt—1937

TENDER COMRADE—D—RKO—Ginger Rogers, Robert Ryan, Ruth Hussey, Patricia Collinge—1944

TEXAS JACK—W—Masterpiece—Jack Perrin, Jayne Regan, Nelson MacDowell, Lee Mahen—1935

THAT GIRL FROM PARIS—C—RKO—Lily Pons, Jack Oakie, Gene Raymond, Herman Bing—1937

THAT MAN'S HERE AGAIN—CD—First National—Hugh Herbert, Mary Maguire, Tom Brown—1937

THAT'S MY MAN—ROMD—Republic—Don Ameche, Catherine McLeod, Roscoe Karns—1947

THAT'S RIGHT, YOU'RE WRONG—CMU—RKO—Kay Kyser and his orchestra, Adolphe Menjou—1939

THEIR BIG MOMENT—C—RKO—Zasu Pitts, Kay Johnson, Bruce Cabot, Tamara Geva—1934

THERE GOES MY GIRL—CD—RKO—Gene Raymond, Ann Sothern, Gordon Jones, Richard Lane—1937

THERE GOES THE GROOM—C—RKO—Ann Sothern, Burgess Meredith, Mary Boland—1937

THEY GOT ME COVERED—F—RKO—Bob Hope, Dorothy Lamour, Lenore Aubert, Otto Preminger—1943

THEY KNEW WHAT THEY WANTED—ADD—RKO—Carole Lombard, Charles Laughton, William Gargan, Harry Carey—1940

THEY LIVE BY NIGHT—RD—RKO—Cathy O'Donnell, Farley Granger, Howard Da Silva—1949

THEY MADE HER A SPY—MYD—RKO—Sally Eilers, Allan Lane, Fritz Lieber, Frank M. Thomas—1939

THE MET IN A TAXI—C—Columbia—Chester Morris, Fay Wray, Raymond Walburn—1936

THEY MET IN ARGENTINA — MU — RKO — Maureen O'Hara, James Ellison, Alberto Vila—1940

THEY WANTED TO MARRY—C—RKO—Betty Furness, Gordon Jones, E. E. Clive, Patsy Lee Parsons—1937

THEY WON'T BELIEVE ME—D—RKO—Robert Young, Susan Hayward, Jane Greer, Rita Johnson—1947

THIEF, THE—D—United Artists—Ray Milland, Rita Gam, Martin Gabel, Harry Bronson—1952

THIRTEEN WOMEN—MD—RKO—Irene Dunne, Ricardo Cartez, Myrna Loy, Jill Esmond—1932

THIS LAND IS MINE—D—RKO—Charles Laughton, Maureen O'Hara, Walter Slezak—1943

THIS MARRIAGE BUSINESS—CD—RKO—Victor Moore, Allan Lane, Vicki Lester, Cecil Kellaway—1938

THOSE ENDEARING YOUNG CHARMS—CD—RKO—Robert Young, Laraine Day, Ann Harding—1945

THOSE HIGH GRAY WALLS—MD—Columbia—Walter Connolly, Iris Meredith, Onslow Stevens—1939

THREAT, THE—MD—RKO—Michael O'Shea, Virginia Grey, Charles McGraw, Julie Bishop—1949

THREE CASES OF MURDER—MY—Associated Artists—Orson Welles, John Gregson, Elizabeth Sellars, Emrys Jones—(English-made)—1955

THREE FACES WEST — W — Republic — John Wayne, Charles Coburn, Sigrid Curie—1940

THREE FOR BEDROOM C—C—Warners—Gloria Swanson, Hans Conreid, Steve Brodie—1952

THREE GIRLS ABOUT TOWN — C — Columbia — Joan Blondell, John Howard, Janet Blair—1941

THREE HUSBANDS—C—United Artists—Emlyn Williams, Eve Arden, Howard da Silva—1950

THREE MUSKETEERS, THE—MD—RKO—Walter Abel, Paul Lukas, Ian Keith, Heather Angel—1935

THREE SONS—D—RKO—Edward Ellis, William Gargan, Kent Taylor, J. Edward Bromberg—1939

THREE STOPS TO MURDER—MYMD—Astor—Tom Conway, Naomi Chance—(English-made)—1954

THREE WHO LOVED—D—RKO—Betty Compson, Conrad Nagel, Robert Ames, Dickie Moore—1931

THUNDER MOUNTAIN—W—RKO—Tim Holt, Martha Hyer, Richard Martin, Virginia Owen—1947

THUNDERING HOOFS—W—RKO—Tim Holt, Ray Whitley, Lee "Lasses" White, Luana Walters—1941

THUNDERING TRAINS, THE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Nell O'Day—1943

TICKET TO PARADISE — C — Republic — Roger Pryor, Wendy Barrie, Claude Gillingwater—1936

TIGHT LITTLE ISLAND—CD—Universal—Basil Radford, Catherine Lacey—(English-made)—1949

TIGHT SHOES — C — Universal — Broderick Crawford, John Howard, Binnie Barnes, Anne Gwynne—1941

TILL THE END OF TIME—D—RKO—Dorothy McGuire, Guy Madison, Bill Williams, Harry Von Zell—1946

TIMBER STAMPEDE—W—RKO—George O'Brien, Marjorie Reynolds, Chill Wills, Morgan Wallace—1939

TIMBER TERRORS—W—State Rights—John Preston, Dynamite, Captain, William Desmond—1935

TIMBER TRAIL, THE—WMU—Republic—Monte Hale, Lynne Roberts, James Burke, Roy Barcroft—1948

TIP OFF—C—RKO—Eddie Quillan, Ginger Rogers, Robert Armstrong, Joan Peers—1931

TO BEAT THE BAND—F—RKO—Hugh Herbert, Helen Broderick, Roger Pryor, Phyllis Brooks—1935

TOAST OF NEW YORK, THE—CD—RKO—Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie—1937

TOGETHER AGAIN — RC — Columbia — Charles Boyer, Irene Dunne, Charles Coburn, Mona Freeman—1944

TOKYO FILE 212—MD—RKO—Florence Marly, Robert Peyton, Katsuhaiko Haida, Reiko Otoni—1951

TOM, DICK AND HARRY—C—RKO—Ginger Rogers, George Murphy, Alan Marshal—1941

TOMBSTONE TERROR—W—State Rights—Bob Steele, Kay McCoy, George Hayes, Earl Dwier—1935

TOMORROW IS FOREVER—D—RKO—Claudette Colbert, Orson Welles, George Brent—1946

TONIGHT AND EVERY NIGHT—CDMU—Columbia—Rita Hayworth, Janet Blair, Lee Bowman—1945

TONTO KID, THE—W—First Division—Rex Bell, Ruth Mix, Buzz Barton, Joe Girard—1935

TOO MANY COOKS—C—RKO—Bert Wheeler, Dorothy Lee, Roscoe Ates, Sharon Lynn—1931

TOO MANY GIRLS—MUC—RKO—Lucile Ball, Richard Carlson, Ann Miller, Eddie Bracken—1940

TOO MANY WIVES—CD—RKO—Anne Shirley, John Morley, Gene Lockhart, Dudley Clements—1937

TOP HAT—MU—RKO—Ginger Rogers, Fred Astaire, Edward Everett Horton—1935

TOPEKA TERROR, THE—W—Republic—Allan Lane, Linda Sterling, Earle Hodgins, Twinkle Watts—1945

TORCH, THE—D—Eagle Lion—Paulette Goddard, Pedro Armendariz, Gilbert Roland, Walter Reed—(Mexican-made)—1950

TRAIL GUIDE—W—RKO—Tim Holt, Richard Martin, Linda Douglas, Frank Wilcox—1952

TRAIL OF KIT CARSON—W—Republic—Allan Lane, Helen Talbot, Tom London, Twinkle Watts—1945

TRAIL OF THE HAWK—W—Masterpiece—Yancey Lane, Betty Jordan, Rollo Dix, Dickie Jones—1937

TRAIL STREET—WMU—RKO—Randolph Scott, Robert Ryan, Anne Jeffreys, George "Gabby" Hayes—1947

TRAIL TO SAN ANTONE — WMU — Republic — Gene Autry, Peggy Stewart, Sterling Hollaway—1947

TRAVELING HUSBANDS — CD — RKO — Evelyn Brent, Frank Albertson, Constance Cummings—1931

TRIPLE JUSTICE—W—RKO—George O'Brien, Virginia Vale, Peggy Shannon, Harry Woods—1940

TROPIC FURY—ACD—Universal—Richard Arlen, Andy Devine, Beverly Roberts, Samuel S. Hinds—1939

TROUBLE IN SUNDOWN—W—RKO—George O'Brien, Rosalind Keith, Ray Whitley, Chill Wills—1939

TRUE AND THE FALSE — D — Helene Davis — Signe Hasso, William Langford, Michael Road, Stig Olin —(Swedish-made)—1955

TRUTH ABOUT MURDER, THE—MYMD—RKO—Bonita Granville, Morgan Conway, Rita Corday—1946

TUMBLIN' TUMBLEWEEDS—W—Republic—Gene Autry, Smiley Burnette, Lucille Browne—1935

TUTTLES OF TAHITI, THE—C—RKO—Charles Laughton, Jon Hall, Peggy Drake, Victor Francen—1942

TWELVE CROWDED HOURS—MD—RKO—Richard Dix, Lucille Ball, John Arledge, Cy Kendall—1939

TWILIGHT ON THE RIO GRANDE—WMU—Republic—Gene Autry, Sterling Holloway, Adele Mara—1947

TWISTED ROAD, THE—RD—RKO—Cathy O'Donnell, Farley Granger, Howard Da Silva—1948

TWO ALONE—MD—RKO—Jean Parker, Tom Brown, Zasu Pitts, Arthur Byron—1934

TWO IN REVOLT—ACD—RKO—John Arledge, Louise Latimer, Lighting, Moroni Olsen—1936

TWO IN THE DARK—MY—RKO—Walter Abel, Margot Grahame, Alan Hale, Gail Patrick—1936

TWO O'CLOCK COURAGE—MY—RKO—Tom Conway, Ann Rutherford, Richard Lane—1945

TWO THOROUGHBREDS—D—RKO—Jimmy Lydon, Joan Brodel, Arthur Hohl, J. M. Kerrigan—1939

TWO TICKETS TO BROADWAY—CMU—RKO—Tony Martin, Janet Leigh, Gloria DeHaven—1951

TYCOON—MD—RKO—John Wayne, Laraine Day, Sir Cedric Hardwicke, Judith Anderson—1947

U-BOAT PRISONER—MD—Columbia—Bruce Bennett, Erik Rolf, John Abbott, John Wengraf—1944

UNDER CALIFORNIA STARS — MUW — Republic — Roy Rogers, Jane Frazee, Andy Devine—1948

UNDER COLORADO SKIES—WMU—Republic—Monte Hale, Adrian Booth, Paul Hurst—1947

UNDER FIESTA STARS—W—Republic—Gene Autry, **Smiley Burnette, Caral Hughes, Frank Darien—1941**

UNDER NEVADA SKIES—MUW—Republic—Roy Ragers, **Dale Evans, George** Hayes—1946

UNDER THE TONTO RIM—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Richard Powers—1947

UNDERSEA RAIDER—DOC—Manor—Men of the Royal **Navy—(English-made)—1953**

UNDERWATER—MD—RKO—Jane Russell, Richard Egan, Lari Nelsan, Robert Keith—1955

UNEXPECTED UNCLE—C—RKO—Charles Coburn, Anne Shirley, James Craig, Renee Hall—1941

UTAH—MUW—Republic—Roy Rogers, George Hayes, Dale Evans, Peggy Stewart—1945

VACATION IN RENO—C—RKO—Jack Haley, Anne Jeffreys, Wally Brown, Iris Adrian—1946

VAGABOND LADY—CD—Metro—Robert Young, Evelyn Venable, Forrester Harvey, Frank Craven—1935

VAGABOND LOVER, THE—MUC—RKO—Rudy Vallee, Sally Blane, Marie Dressler, Charles Sellon—1929

VALLEY OF HUNTED MEN—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Edward Von Sloan—1942

VALLEY OF TERROR—W—Masterpiece—Kermit Maynard, Harlene Wood, John Mertan—1937

VALLEY OF THE LAWLESS — W — Supreme — Johnny Mack Brown, George Hayes—1936

VALLEY OF THE SUN—W—RKO—Lucille Ball, James Craig, Dean Jagger, Cedrick Hardwicke—1942

VANISHING OUTPOST—W—Western Adventure—Lash La Rue, Al St. John, Riley Hill—1952

VARIETY TIME—MUC—RKO—Jack Paar, Edgar Kennedy, Frankie Carle and his Orchestra—1948

VELVET TOUCH, THE—D—RKO—Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet—1948

VENDETTA — MD — RKO — Faith Domergue, Hillary Brooke, Nigel Bruce, Joseph Calleia—1950

VENUS MAKES TROUBLE—CD—Columbia—James Dunn, Patricia Ellis, Gene Morgan—1937

VERY IDEA, THE—C—RKO—Frank Craven, Theodore Von Eltz, Sally Blane, Doris Eaton—1929

VIGIL IN THE NIGHT—D—RKO—Carole Lombard, Brian Aherne, Anne Shirley, Doris Lloyd—1940

VILLAGE TALE—D—RKO—Randolph Scott, Kay Johnson, Arthur Hohl, J. Beecher—1935

VIVACIOUS LADY—C—RKO—Ginger Rogers, James Stewart, James Ellison, Beulah Bondi—1941

WAGONMASTER—ODMU—RKO—Ben Johnson, Joanne Dru, Harry Carey, Jr., Ward Bond—1950

WAGON TRACKS WEST—W—Republic—Wild Bill Elliott, George "Gabby" Hayes, Tom Tyler—1943

WAGON TRAIN—W—RKO—Tim Holt, Ray Whitley, Emmett Lynn, Martha O'Driscoll—1941

WALK SOFTLY, STRANGER—D—RKO—Joseph Cotton, Valli, Spring Byingtan, Paul Stewart—1950

WALKING ON AIR—C—RKO—Gene Raymond, Ann Sothern, Jessie Ralph—1936

WALL STREET COWBOY—W—Republic—Roy Ragers, George Hayes, Raymond Hatton—1939

WANDERER OF THE WASTELAND—W—RKO—James Warren, Richard Martin, Audrey Long—1945

WANTED: JANE TURNER—MD—RKO—Lee Tracy, Gloria Stuart, Judith Blake, John McGuire—1936

WATERFRONT WOMEN — D — Bell — Robert Newton, **Kathleen Harrison, Avis Scott—(English-made)—1952**

WAY OF THE WEST—W—State Rights—Wally Wales, Art Mix, William Desmand, Bill Patton—1935

WE WHO ARE ABOUT TO DIE—MD—RKO—Preston Foster, John Beal, Ann Dvorak, Gordon Jones—1936

WEDNESDAY'S CHILD—D—RKO—Karen Morley, Edward Arnold, Frankie Thomas, Jr.—1934

WEEK-END FOR THREE—C—RKO—Dennis O'Keefe, Jane Wyatt, Philip Reed—1941

WELL, THE—D—United Artists—Gwendolyn Laster, Richard Rober, Maidie Norman—1951

WE'RE ON THE JURY—C—RKO—Victor Moore, Helen Broderick, Philip Huston, Louise Latimer—1937

WE'RE ONLY HUMAN—D—RKO—Preston Foster, Jane Wyatt, James Gleason, Arthur Hohn—1936

WE'RE RICH AGAIN—C—RKO—Edna May Oliver, Billie Burke, Marion Nixon, Reginald Denny—1934

WEST OF THE PECOS—W—RKO—Robert Mitchum, Barbara Hale, Richard Martin, Thurston Hall—1945

WESTERN HERITAGE—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Louis Andrews—1948

WESTERN JAMBOREE — W — Republic — Gene Autry, Smiley Burnette, Jean Rowverol, Esther Muir—1938

WESTERN JUSTICE — W — State Rights — Bob Steele, Renee Borden, Lafe McKee, Arthur Loft—1935

WESTWARD PASSAGE—D—RKO—Ann Harding, Lawrence Olivier, Irving Pichel, Zasu Pitts—1932

WE'VE NEVER BEEN LICKED—MD—Universal—Richard Quine, Martha O'Driscoll, Noah Berry, Jr., Anne Gwynne—1943

WHAT A BLONDE—C—RKO—Leon Errol, Richard Lane, Michael St. Angel, Elaine Riley—1945

WHAT A WOMAN!—C—Columbia—Rosalind Russell, Brian Aherne, Willard Parker, Alan Dinehart—1943

WHAT PRICE HOLLYWOOD—D—RKO—Constance Bennett, Lowell Sherman, Neil Hamilton—1932

WHERE DANGER LIVES—MD—RKO—Robert Mitchum, Faith Domergue, Claude Rains—1950

WHIP HAND, THE—MD—RKO—Carla Balenda, Elliott Reid, Edgar Barrier, Raymond Burr—1951

WHISTLE AT EATON FALLS, THE—D—Columbia—Lloyd Bridges, Ernest Borgnine, Dorothy Gish—1951

WHISTLING BULLETS—W—Ambassadar—Kermit Maynard, Harlene Wood, Jack Ingram—1937

WHITE FIRE—MD—Lippert—Scott Brady, Mary Castle, John Blythe, **Gabrielle Brune—(English-made)—1954**

WHITE LEGION, THE—D—Grand National—Ian Keith, Tala Birell, Robert Warwick—1936

WHITE TOWER, THE—D—RKO—Glenn Ford, Valli, Claude Rains, Oscar Homolka—1950

WILD BILL HICKOK RIDES — ACD — Warners — Bruce **Cabot, Constance Bennett, Warren William—1941**

WILD CARGO—DOC—RKO—Frank Buck, Edward S. Anthony—1934

WILD FRONTIER, THE—W—Republic—Allan "Rocky" Lane, Black Jack, Jack Holt, Eddy Waller—1947

WILD HORSE MESA—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Richard Powers—1947

WILD HORSE ROUNDUP—W—Cann—Kermit Maynard, Dickie Jones, Bud Buster—1937

WILDCAT BUS — CMUD — RKO — Fay Wray, Charles Lang, Paul Guilfoyle, Don Costello—1940

WILDCAT OF TUSCON—W—Columbia—Bill Elliott, Evelyn Young, Stanley Brown, Dub Taylor—1941

WILDCAT SAUNDERS—W—Atlantic—Jack Perrin, William Gauld, Blanche McHaffey, Snowflake—1936

WINDJAMMER — ACD — RKO — George O'Brien, Constance Worth, William Hall, Gavin Gordon—1937

WINDOW, THE—D—RKO—Barbara Hale, Bobby Driscoll, Arthur Kennedy, Paul Stewart—1949

WINGS AND THE WOMAN—D—RKO—Anna Neagle, Robert Newton, Edward Chapman—1942

WINSLOW BOY, THE—D—Eagle Lion—Robert Donat, Margaret Leighton—(English-made)—1950

WISE GIRL—C—RKO—Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson—1938

WITHOUT ORDERS—MD—RKO—Sally Eilers, Robert Armstrong, Frances Sage, Charles Grapewin—1936

WITHOUT RESERVATIONS—C—RKO—Claudette Colbert, John Wayne, Don DeFore, Anne Triola—1946

WITNESS CHAIR, THE—MD—RKO—Ann Harding, Walter Abel, Douglas Dumbrille, Frances Sage—1936

WOLF RIDERS, THE—W—Masterpiece—Jack Perrin, Lillian Gilmore, Lafe McKee, Nancy Deshon—1935

WOMAN BETWEEN, THE—D—RKO—Lily Damita, Lester Vail, Anita Louise, O. P. Heggie—1931

WOMAN I LOVE, THE—MD—RKO—Paul Muni, Miriam Hopkins, Louis Hayward, Colin Clive—1937

WOMAN IN QUESTION, THE—MY—Columbia—Jean Kent, Dirk Bogarde, Susan Shaw, John McCallum —(English-made)—1952

WOMAN OF EXPERIENCE—D—RKO—Helen Twelvetrees, William Bakewell, H. B. Warner—1931

WOMAN ON PIER 13, THE (I Married A Communist) —MD—RKO—Laraine Day, Robert Ryan, John Agar, Thomas Gomez—1949

WOMAN ON THE BEACH, THE—D—RKO—Joan Bennett, Robert Ryan, Charles Bickford—1947

WOMAN ON THE RUN—MY—Universal—Ann Sheridan, Dennis O'Keefe, Robert Keith—1950

WOMAN REBELS, A—D—RKO—Katherine Hepburn, Elizabeth Allan, Herbert Marshall—1936

WOMAN TROUBLE—CD—Lux—Anna Magnani, Massimo Girotti—(Italian-made)—1949

WOMEN WITHOUT NAMES—ADMD—Lopert—Valentina Cortesa, Simone Simon, Francoise Rosay, Vivi Gloi—(Italian-made)—1951

WOMAN'S SECRET, A—RKO—Maureen O'Hara, Melvyn Douglas, Gloria Grahame, Victor Jory—1949

WYOMING—WD—Republic—Vera Ralston John Carroll, William Elliott, Gearge Hayes—1947

YELLOW CANARY—MD—RKO—Anna Neagle, Richard Greene, Nova Pilbeam, Albert Lieven—1944

YELLOW DUST—W—RKO—Richard Dix, Leila Hyams, Moroni Olsen, Jessie Ralph—1936

YELLOW ROSE OF TEXAS, THE—MUW—Republic—Roy Rogers Dale Evans, Grant Withers—1944

YESTERDAY AND TODAY—COMP—United Artists—Eddie Cantor, George Jessel—1953

YODELIN' KID FROM PINE RIDGE—W—Republic—Gene Autry, Smiley Burnette, Betty Bransan—1937

YOU CAN'T BEAT LOVE—C—RKO—Preston Foster, Joan Fontaine, Herbert Mundin—1937

YOU CAN'T BUY LUCK—CD—RKO—Onslow Stevens, Helen Mack, Vinton Haworth—1937

YOU CAN'T FOOL YOUR WIFE—CMD—RKO—Lucille Ball, James Ellison, Robert Coote—1940

YOU'LL FIND OUT—MYMU—RKO—Kay Kyser, Peter Lorre, Boris Karloff, Bela Lugosi—1940

YOU'LL NEVER GET RICH—MUC—Columbia—Rita Hayworth, Fred Astaire, John Hubbard—1941

YOUNG BILL HICKOK — W — Republic — Roy Rogers, Gabby Hayes, Jacqueline Wells, John Miljan—1940

YOUNG BRIDE—D—RKO—Helen Twelvetrees, Eric Linden, Arlene Judge, Cliff Edwards—1932

YOUNG BUFFALO BILL — BILL — W — Republic—Ray Rogers, Pauline Moore, George Hayes—1940

YOUTH RUNS WILD—MO—RKO—Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon—1944

ZOMBIES ON BROADWAY—MYC—RKO—Wally Brown, Alan Carney, Bela Lugosi, Anne Jeffreys—1945

. . . the annual re-edited and compiled CHECK-LIST of Feature Motion Pictures in T-V CHANNELS will be published in the Issue of August 1, 1956

ALPHABETICAL GUIDE
Since The Sept. 7, Issue To 279 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A

ADORABLE CREATURES—108m.—Continental 4100
AIR STRIKE—67m.—Lippert 4025
ALEXANDER THE GREAT—141m.—United Artists....4131
ALIAS JOHN PRESTON—71m.—Associated 4073
ALL THAT HEAVEN ALLOWS—89m.—U-I 4055
ALONE IN THE STREETS—80m.—Carroll....4100
ANGEL WHO PAWNED HER HARP, THE—73m.—Dominant 4100
ANIMAL WORLD, THE—82m.—Warners....4136
ANYTHING GOES—106m.—Paramount 4090
APACHE AMBUSH—68m.—Columbia 4021
APACHE WOMAN—83m.—American Releasing 4056
ARTISTS AND MODELS—109m.—Paramount 4062
AT GUNPOINT—81m.—Allied Artists 4069
ATOMIC MAN, THE—78m.—Allied Artists 4133

B

BACKLASH—82m.—U-I 4119
BALLET DE FRANCE—83m.—Lewis 4050
BAR SINISTER, THE—(Wildfire)—88m.—MGM 4023
BATTLE STATIONS....81m.—Columbia 4097
BEAST WITH 1,000,000 EYES, THE—78m.—American Releasing 4063
BENGAZI—78m.—RKO 4047
BENNY GOODMAN STORY, THE—116m.—U-I 4080
BIG KNIFE, THE—11m.—United Artists....4034
BIG TIP OFF, THE—78m.—Allied Artists 4089
BILLY, THE KID—95m.—MGM 4061
BIRDS AND THE BEES, THE—94m.—Paramount....4130
BLONDE BAIT—71m.—Associated 4134
BLOOD ALLEY—115m.—Warners 4035
BOBBY WARE IS MISSING—66m.—Allied Artists....4089
BOLD AND THE BRAVE, THE—90m.—RKO....4130
BORIS GODUNOV—108m.—Artkino 4113
BOTTOM OF THE BOTTLE, THE—88m.—20th-Fox....4098
BRAIN MACHINE, THE—82m.—RKO 4110
BRIDE OF THE MONSTER—67m.—Realart....4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021
BROKEN STAR, THE—82m.—United Artists....4112

C

CAROUSEL—128m.—20th-Fox 4118
CASH ON DELIVERY—82m.—RKO 4091
COCKLESHELL HEROES—97m.—Columbia 4109
CODE OF THE UNDERWORLD—68m.—M. C. Pictures..4137
COMANCHE—88m.—United Artists 4122
COME NEXT SPRING—92m.—Republic 4098
COME ON, THE—83m.—Allied Artists....4133
CONFLICT—95m.—Artkino 4101
CONQUEROR, THE—111m.—RKO 4117
COUNT THREE AND PRAY—102m.—Columbia.... 4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CREATURE WALKS AMONG US, THE—78m.—U-I....4123
CRIME AGAINST JOE—69m.—United Artists....4123
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078

D

DANCE LITTLE LADY—87m.—Trans Lux 4100
DAY THE WORLD ENDED—79m.—American Releasing 4102
DEADLIEST SIN, THE—77m.—Allied Artists....4121
DEEP BLUE SEA, THE—99m.—20th-Fox 4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount. 4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 4078
DIG THAT URANIUM—61m.—Allied Artists 4085
DOCTOR AT SEA—92m.—Republic 4111
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia 4037

E

EMERGENCY HOSPITAL—62m.—United Artists 4135
ETERNAL LOVE—95m.—Casino 4101

F

FEAR—82m.—Astor 4077
FIGHTING CHANCE, THE—70m.—Republic 4070
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Columbia 4022
FOR DO'S SAKE—88m.—Grand Prize 4113
FORBIDDEN PLANET—98m.—MGM 4121
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—91m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRISKY—98m.—DCA 4066
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G

GABY—97m.—MGM 4130
GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GLASS TOMB, THE—59m.—Lippert 4109
GLORY—100m.—RKO 4091
GOOD MORNING, MISS DOVE—107m.—20th-Fox....4067
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia 4022
GUY NAMED JOE, A—149m.—MGM.... 4061
GUYS AND DOLLS—149m.—MGM 4054

H

HARDER THEY FALL, THE—109m.—Columbia....4129
HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—115m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HIDDEN GUNS—66m.—Republic 4122
HILL 24 DOESN'T ANSWER—100m.—Continental....4073
HIS EXCELLENCY—84m.—Brenner 4113
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOT BLOOD—85m.—Columbia 4117
HOUSTON STORY, THE—79m.—Columbia 4086

I

I DIED A THOUSAND TIMES—109m.—Warners 4050
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
IN A GIRL'S DORMITORY—102m.—Ellis 4125
INDESTRUCTIBLE MAN, THE—70m.—Allied Artists....4129
INDIAN FIGHTER, THE—88m.—United Artists....4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)

J

JAGUAR—66m.—Republic 4135
JAIL BUSTERS—61m.—Allied Artists 4053
JOE MACBETH—90m.—Columbia 4090
JOHNNY STOOL PIGEON—74½m.—U-I 4062
JUBAL—101m.—Columbia 4129

K

KETTLES IN THE OZARKS, THE—81m.—U-I 4119
KILLER IS LOOSE, THE—73m.—United Artists....4099
KILLER'S KISS—67m.—United Artists 4039
KING OF THE CORAL SEA—74m.—Allied Artists....4133
KISMET—113m.—MGM 4078
KISS OF FIRE—87m.—U-I 4026
KISS THE BLOOD OFF MY HANDS—79m.—U-I....4062

L

LADY GODIVA—89m.—U-I 4050
LADY-KILLERS, THE—94m.—Continental 4124
LAST FRONTIER, THE—98m.—Columbia 4077
LAST HUNT, THE—108m.—MGM 4110
LAST OF THE DESPERADOS—71m.—Associated....4077
LAST TEN DAYS, THE—113m.—Columbia....4134
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LET'S MAKE UP—72m.—United Artists....4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox....4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LITTLEST OUTLAW, THE—75m.—Buena Vista....4085
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists....4033
LOVER BOY—85m.—20th-Fox 4067
LUCY GALLANT—104m.—Paramount 4046

M

MADDELENA—90m.—I.F.E. 4023
MAN ALONE, A—96m.—Republic 4034
MAN IN THE GRAY FLANNEL SUIT, THE—152m.—20th-Fox 4130
MANFISH—76m.—United Artists 4112
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WHO NEVER WAS, THE—103m.—20th-Fox 4111
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists....4047
McCONNELL STORY, THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM....4097
MELODY BELOND LOVE—95m.—Grand Prize....4101
MIRACLE IN THE RAIN—107m.—Warners 4099
MOBS, INC.—78½m.—Premiere 4125
MOHAWK—79m.—20th-Fox 4131
MUSIC LAND—69m.—RKO—Disney 4066
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic.. 4071

N

NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NEVER SAY GOODBYE—96m.—U-I 4112
NIGHT HOLDS TERROR, THE—86m.—Columbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
NO MAN'S WOMAN—70m.—Republic 4071
NORTHWEST PASSAGE—126m.—MGM 4110

O

OKLAHOMA!—143m.—Magna-Todd-AO 4051
ON THE THRESHOLD OF SPACE—96m.—20th-Fox....4118
ONE MINUTE TO ZERO—105m.—RKO 4111
ONE STEP TO ETERNITY—94½m.—Ellis 4074
ONE WAY TICKET TO HELL—65m.—Eden....4081
OUR MISS BROOKS—85m.—Warners 4112
OUTSIDE THE LAW—80m.—U-I 4136
OVER-EXPOSED—80m.—Columbia 4117

P

PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PATTERNS—83m.—United Artists 4123
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Van Wolf-API 4087
PICNIC—115m.—Columbia 4069
PLEASE MURDER ME—78m.—DCA 4109
POSTMARK FOR DANGER—79m.—RKO 4098
PRICE OF FEAR, THE—79m.—U-I 4123
PRISONER, THE—91m.—Columbia 4070

Q

QUEEN BEE—95m.—Columbia 4045
QUENTIN DURWARD—101m.—MGM 4045

R

RACK, THE—100m.—MGM 4134
RAINS OF RANCHIPUR, THE—104m.—20th-Fox....4079
RANSOM!—104m.—MGM 4086
REBEL WITHOUT A CAUSE—111m.—Warners....4055
RED SUNDOWN—81m.—U-I 4112
RETURN OF JACK SLADE, THE—80m.—Allied Artists....4053
RICHARD III—155m.—Lopert 4124
RIVER CHANGES, THE—91m.—Warners 4113
ROCK AROUND THE CLOCK—77m.—Columbia....4121
ROCK 'N' ROLL REVUE—70m.—Studio 4040
ROSE TATTOO, THE—117m.—Paramount 4062
RUNNING WILD—81m.—U-I 4062

S

SAMURAI—93m.—Fine Arts 4074
SCARLET HOUR, THE—93m.—Paramount 4135
SEARCHERS, THE—120m.—Warners 4124
SECOND GREATEST SEX, THE—87m.—U-I 4039
SECRET VENTURE—70m.—Republic 4071
SERENADE—122m.—Warners 4123
SERGEANT'S DAUGHTER, THE—97m.—Casino 4102
SEVEN CITIES OF GOLD—103m.—20th-Fox 4034
SHACK OUT ON 101—80m.—Allied Artists 4069
SHADOW OF THE EAGLE—93m.—United Artists 4026
SILENT FEAR—66m.—Gibraltar 4103
SIMBA—98½m.—Lippert 4033
SINCERELY YOURS—115m.—Warners 4056
SINS OF POMPEII—70m.—Visual Drama....4040
SLIGHTLY SCARLET—99m.—RKO 4111
SONG OF THE SOUTH—94½m.—Buena Vista 4086
SPECIAL DELIVERY—86m.—Columbia 4023
SPOILERS, THE—84m.—U-I 4072
SQUARE JUNGLE, THE—86m.—U-I 4072
STEEL JUNGLE, THE—86m.—Warners 4119
STORM FEAR—88m.—UA 4080
STRANGER AT MY DOOR—87m.—Republic....4135
STRANGE PASSION, THE—82m.—Meadow....4102
STRATTON STORY, THE—106m.—MGM 4110
SUDDEN DANGER—65m.—Allied Artists 4085
SUICIDE ATTACK—64m.—Brenner 4114
SVENGALI—82m.—MGM 4037
SWAMP WOMEN—72m.—Woolner 4137
SWAN, THE—112m.—MGM 4134

T

TALL MEN, THE—122m.—20th-Fox 4039
TARANTULA—80m.—U-I 4063
TARGET ZERO—92m.—Warners 4067
TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TEEN-AGE CRIME WAVE—77m.—Columbia 4045
TENDER TRAP, THE—111m.—MGM 4054
TENNESSEE'S PARTNER—87m.—RKO 4038
TEXAS LADY—86m.—RKO 4066
THERE'S ALWAYS TOMORROW—84m.—U-I 4091
THEY WHO DARE—101m.—Famous 4092
THIEVE'S HIGHWAY—94m.—20th-Fox 4039
THIRTY SECONDS OVER TOKYO—139m.—MGM....4061
THREE BAD SISTERS—76m.—United Artists 4091
THREE MUSKETEERS, THE—125m.—MGM 4110
THREE STRIPES IN THE SUN—93m.—Columbia....4053
TIGER'S CLAW—74m.—Realart 4136
TIMETABLE—82m.—United Artists 4099
TO CATCH A THIEF—106m.—Paramount 4025
TOO BAD SHE'S BAD—95m.—Getz-Kingsley....4092
TOP GUN—73m.—United Artists 4072
TOUCH AND GO—85m.—U-I 4136
TOUGHEST MAN ALIVE—72m.—Allied Artists 4061
TREASURE OF BENGAL—82m.—Bell 4136
TREASURE OF PANCHO VILLA, THE—96m.—RKO....4038
TRIAL—109m.—MGM 4024
TRIBUTE TO A BAD MAN—95m.—MGM....4122
TROUBLE WITH HARRY, THE—99m.—Paramount....4046
TWINKLE IN GOD'S EYES, THE—73m.—Republic....4047
TWO-GUN LADY—79m.—Associated 4077

U

ULYSSES—104m.—Paramount 4025
UMBERTO D.—89m.—Harrison-Davidson 4074
UNMARRIED MOTHERS—91m.—President 4125
URANIUM BOOM—67m.—Columbia 4117

V

VANISHING AMERICAN, THE—90m.—Republic 4066
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox... 4055

W

WALK A CROOKED MILE—91½m.—Columbia....4065
WARRIORS, THE—85m.—Allied Artists 4037
WAY OUT, THE—80m.—RKO 4135
WHEN GANGLAND STRIKES—70m.—Republic....4118
WHITE CHRISTMAS—120m.—Paramount 4046
WICKED WIFE, THE—75m.—Allied Artists....4121
WILDFIRE—(See Bar Sinister, The)
WIRETAPPER—80m.—Embassy 4103
WORLD IN MY CORNER—82m.—U-I 4099
WORLD WITHOUT END—80m.—Allied Artists....4133

Y

YEARLING, THE—128m.—MGM 4110
YOU'RE NEVER TOO YOUNG—102m.—Paramount 4025

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter **No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson	**Picnic** (CS—TC) William Holden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **The Harder They Fall** Humphrey Bogart, Jan Sterling **Rock Around The Clock** Bill Haley and Comets The Platters	**Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) **I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Magnani **The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanmaire, Donald O'Connor	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Conqueror** (CS—TC) John Wayne, Susan Hayward	**Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran	**Good Morning, Miss Dove** (CS—DC) Jennifer Jones, Robert Stack **The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell, Sheree North **Bottom Of The Bottle** (CS—DC) Van Johnson, Joseph Cotten **The Man Who Never Was** (CS—DC) Clifton Webb. **Carousel** (CS55—DC) Gordon Mackae, Shirley Jones **On The Threshold Of Space** (CS—DC) Guy Madison, Virginia Leith	**Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr. **The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan	**All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson, Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed	**The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle **Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **Our Miss Brooks** Eve Arden, Gale Gordon **Miracle In The Rain** Van Johnson, Jane Wyman **Serenade** (WC) Mario Lanza, Joan Fontaine	**Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing)
PROMISED FOR EARLY RELEASE	**The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin **The Atomic Man** Gene Nelson, Faith Domergue **Indestructible Man** Lon Chaney, Jr., Marian Carr **King Of The Coral Seas** Chips Rafferty, Ilma Adey	**Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **Uranium Boom** Dennis Morgan, Patricia Medina **Over-Exposed** Cleo Moore **Blackjack Ketchum, Desperado** Howard Duff, Maggie Mahoney **Jubal** (CS—TC) Glenn Ford, Valerie French **Cockleshell Heroes** (CS—TC) Jose Ferrer, Trevor Howard	**Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly **Gaby** (CS-EC) Leslie Caron, John Kerr **Tribute To A Bad Man** (CS-EC) James Cagney, Irene Papas **Forbidden Planet** (CS-EC) Walter Pidgeon, Anne Francis **The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey	**The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint	**Cash On Delivery** Shelley Winters, John Gregson **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs **Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	**The Man In The Gray Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **Hilda Crane** (CS-TC) Jean Simmons, Guy Madison **Mohawk** (Color) Scott Brady, Rita Gam **The Proud Ones** (CS-DC) Robert Ryan, Virginia Mayo **The Sixth Of June** (CS-DC) Robert Taylor, Dana Wynter	**Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde, Nigel Patrick **Alexander The Great** (Rossen) (CS-TC) Richard Burton, Frederic March, Claire Bloom **Timetable** (Stevens) Mark Stevens, Felicia Farr **The Broken Star** (Bel-Air) Howard Duff, Lita Baron **The Creeping Unknown** (Hinds) Brian Donlevy, Margia Dean	**The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden	**The River Changes** (Made in Germany) Rosanna Rory, Harald Moresch **The Steel Jungle** Perry Lopez, Beverly Garland **Good-bye, My Lady** Walter Brennan, Phil Harris **The Searchers** (VV-TC) John Wayne, Vera Miles	**Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angela Lansbury, Raymond Burr (DCA) **The Three Outlaws** (SS) Neville Brand, Alan Hale (Associated) **Swamp Women** (Pathe Color) Marie Windsor, Touch Connors (Woolner)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

...the one and onl
trade paper the whol
trade is talking abou
...because it is the onl
"really different" one

You may
PAY more
but you'll never
BUY better
in trade paper
SERVICE!

JAY EMANUEL PUBS., INC.
246 N. Clarion Street
Philadelphia 7, Penna.

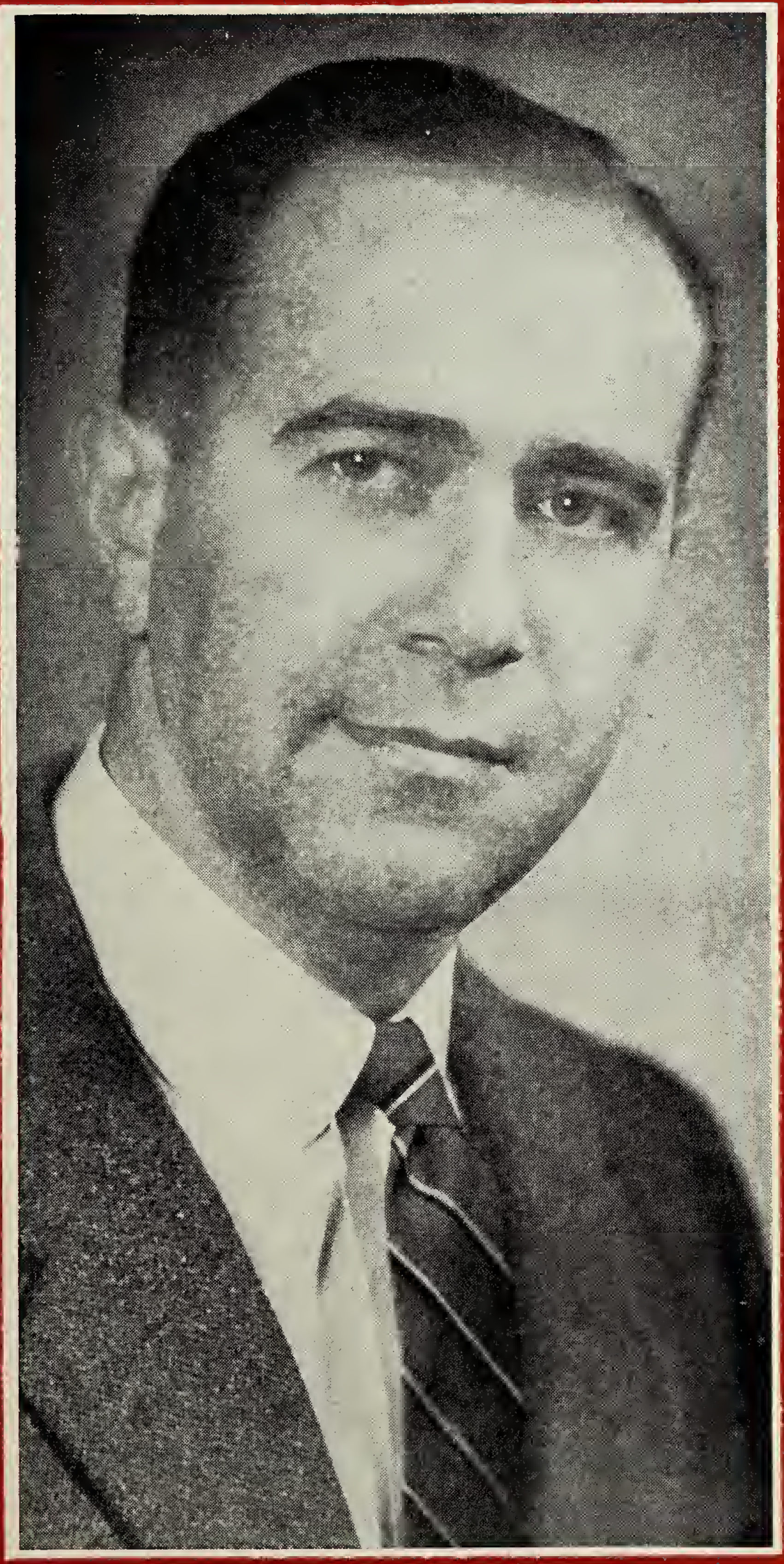
MOTION PICTURE
EXHIBITOR
ESTABLISHED 1918 And a Truly Independent Theatreman's Paper ever since
The INDUSTRY'S
MOST "Theatre-Wise"

MOTION PICTURE

EXHIBITOR

APRIL 25, 1956 VOLUME 55 NUMBER 26

IN TWO SECTIONS • THIS IS SECTION ONE



Senate Begins Toll-TV Hearings

(page 10)

"Those Beautiful 2 Days Mid-Week"

(editorial)

AND FEATURING: PHYSICAL THEATRE

Milton London, Detroit, was recently elected president, Allied Theatres of Michigan, at the organization's 37th annual convention located in the Motor City.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

SAMUEL GOLDWYN'S
"GUYS AND
DOLLS"
M-G-M Release

M-G-M's
"I'LL CRY
TOMORROW"

M-G-M's
"FORBIDDEN
PLANET"

M-G-M's
"MEET ME
LAS VEGA

Mortgage
HARRY MILLER ET UX
THE PENNSYLVANIA COMPANY
PHILADELPHIA

M-G-M's
"TRIBUTE TO A
BAD MAN"

M-G-M'
"THE SWA

BURN IT UP!

M-G-M's
"GABY"

M-G-
"THE RA

M·G·M, HOTTEST COMPANY!

AND NOW!

2 SENSATIONAL M-G-M PREVIEWS IN 1 WEEK!

"BHOWANI" BOMBSHELL!

AVA GARDNER
was never so
alluring

STEWART GRANGER
rugged,
romantic

M-G-M's "BHOWANI JUNCTION" screened in home office projection room last week. It's one of the year's BIGGEST. Two years in production. Cast of 10,000. Filmed in exotic Pakistan. GREAT.

M-G-M presents in CinemaScope • "BHOWANI JUNCTION" starring AVA GARDNER • STEWART GRANGER • with BILL TRAVERS • Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat • Based on the Novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman.

★

BOX-OFFICE "AFFAIR"!

Truly All-Star

BETTE DAVIS
A brilliant
triumph

ERNEST BORGNINE
Academy Award
star terrific

DEBBIE REYNOLDS
Her greatest
performance

BARRY FITZGERALD
At his
funniest

M-G-M's "THE CATERED AFFAIR" previewed at Loew's Lexington, N. Y. last week got audience rating equal to "Blackboard Jungle." Star-bright with great performances, including another fine role for the Academy Award winning star of "Marty." Headed for fame and fortune.

M-G-M presents "THE CATERED AFFAIR" starring BETTE DAVIS • ERNEST BORGNINE • DEBBIE REYNOLDS • BARRY FITZGERALD • Screen Play by Gore Vidal • From a Play by Paddy Chayefsky • Directed by Richard Brooks Produced by Sam Zimbalist.

★

M-G-M! THE TALK OF THE INDUSTRY!

NEWS

DARRYL F. ZANUCK presents

GREGORY PECK
JENNIFER JONES
FREDRIC MARCH

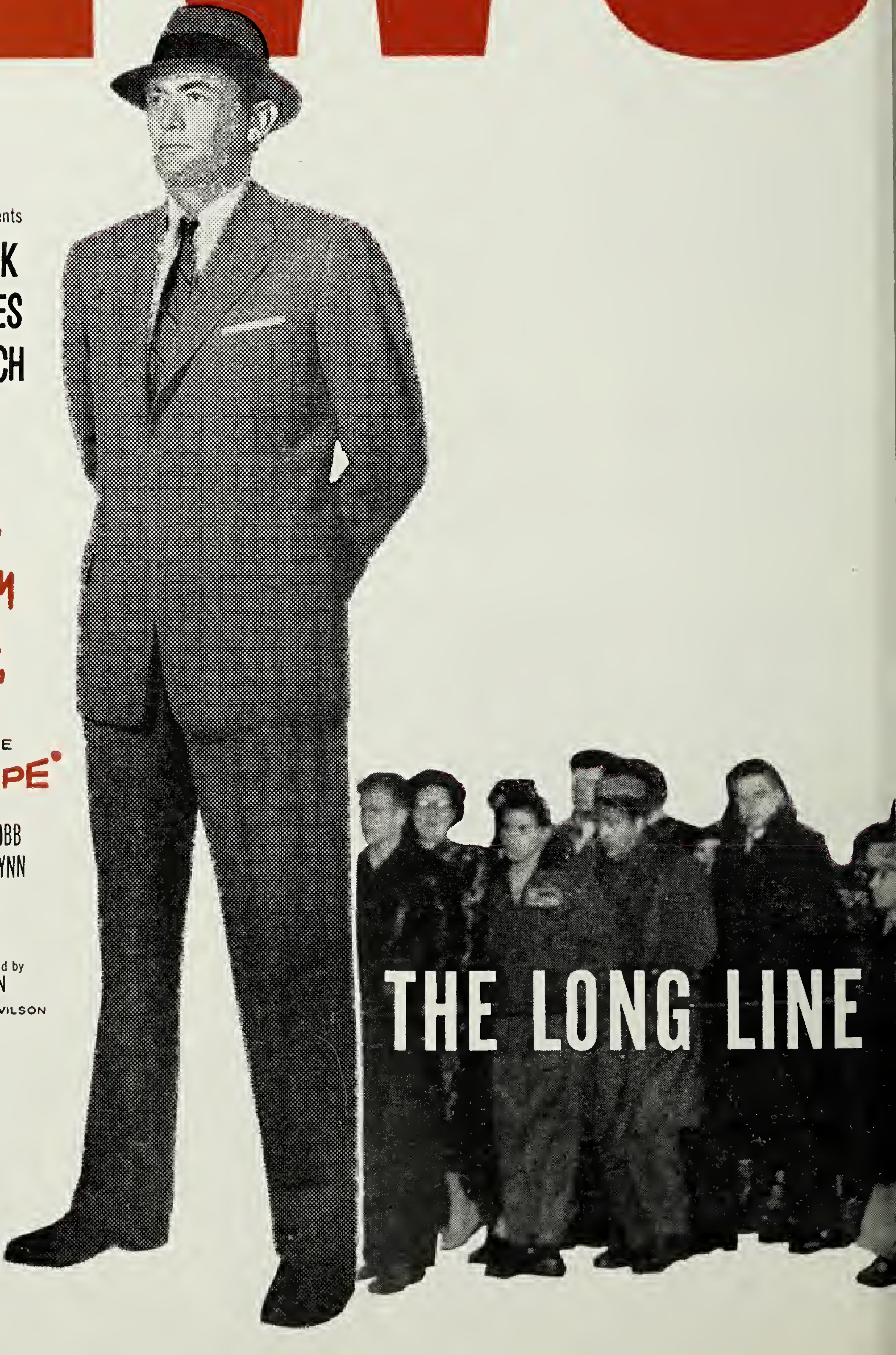
in
20th CENTURY-FOX'S

"The Man in the Gray Flannel Suit"

COLOR by DE LUXE
CINEMASCOPE®

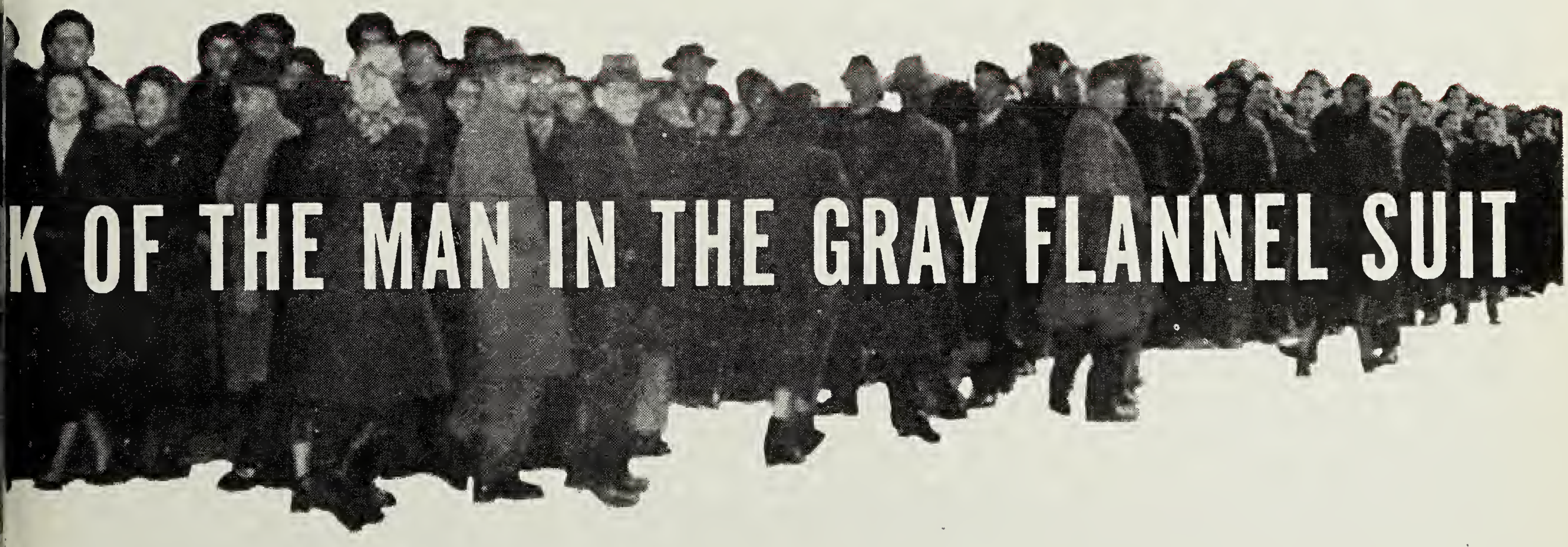
co-starring
MARISA PAVAN · LEE J. COBB
ANN HARDING · KEENAN WYNN
GENE LOCKHART

Produced by
DARRYL F. ZANUCK
Written for the Screen and Directed by
NUNNALLY JOHNSON
From the Novel by SLOAN WILSON



From DETROIT! From PITTSBURGH! From DENVER! From NEW YORK!
From CLEVELAND! From BOSTON! From BUFFALO! From HOUSTON!
From SEATTLE! From WASHINGTON! From LOS ANGELES!
From CHICAGO! From MEMPHIS! From INDIANAPOLIS!
From SAN FRANCISCO! From KANSAS CITY! From BIRMINGHAM!
From LEXINGTON! From SYRACUSE! From SAN ANTONIO!
From ATLANTA! From RICHMOND! From ALBANY! From MILWAUKEE!

Sensational openings setting the style everywhere!
Be in trend with fashion—play THE BIG PICTURE!


K OF THE MAN IN THE GRAY FLANNEL SUIT

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From FRUITA, COL.

MOTION PICTURE EXHIBITOR has sure been in a rut lately, with just one outstanding editorial after another. There used to be a time when every now and then I'd disagree with you and we'd get into a good hassel. But here of late one of us must have mellowed, or something else has happened, for you've been calling 'em exactly as I see 'em—and when I see 'em.

BOB WALKER
Uintah Theatre

EDITOR'S NOTE: Thanks, Bob! We want to stay right in that rut! Did it ever occur to you that we're seeing 'em "as" and "when" because we're just as occupied in theatre operation as you are? One of the advantages possessed by MOTION PICTURE EXHIBITOR is that it always has been published by a practical day-in-and-day-out theatreman, rather than by a "trade observer," however interested.

From ROCKY POINT, L. I., N. Y.

I enjoy my MOTION PICTURE EXHIBITOR immensely, and wouldn't want to be without it for anything. Enclosed find check for $2.00 for next year's subscription.

Thanks for a *great* magazine!

FRED BOCK, JR.
Terrace Theatre, Inc.

EDITOR'S NOTE: There is nothing that talks so good as that $2.00 subscription!

From BOONE, N. C.

Can you tell me whether there is any "rule-of-thumb" covering the percentage of the gross that can successfully be spent for salaries in theatre operation? Should such information be available, are the percentages based on ticket sales alone, or on the combined income from tickets and confection sales?

R. E. AGLE
S.T.C. Theatres (20)

EDITOR'S NOTE: We are afraid that there are certain minimums in staff salaries that would upset any percentage estimates. In other words, a theatre grossing $1,000 per week can't cut payroll much under a similar theatre grossing $2,500 or $3,000 per week. And in the small town theatres grossing $500 to $1,000, the payroll can be the biggest single element of overhead. But maybe some of our theatre readers have ideas on this subject? If so, both we and Mr. Agle are interested!

From KETTLE FALLS, WASH.

It isn't your fault that I haven't renewed my subscription to MOTION PICTURE EXHIBITOR on time.

I just couldn't buy pictures at prices I could afford to pay, so I started another business and darned if it isn't supporting the theatre. The time it takes to run both businesses, however, leaves me none to read anything. Your paper is very good, and your picture reviews have been useful and excellent. But if I only had more *TIME!*

HOWARD WOOD
Kettle Theatre

EDITOR'S NOTE: Looks as though film prices affect everything in this industry, even trade paper subscriptions. Wonder what that "other business" is?

From OKLAHOMA CITY, OKLA.

As a regular reader of your LETTERS page I believe that the fine compliments on your editorial policy are most deserved. Your theatre services are likewise most commendable.

One of the recent LETTERS suggested that every legislator should receive a copy of your editorial of March 21 ("OUR PROBLEMS ARE THESE, MR. SENATOR!") I agree wholeheartedly! However, aren't we overlooking a still bigger bet in not providing our local newspaper friends with the direct information about our industry as carried in our favorite trade paper? For the small price of a subscription, we would supply them with interesting and readable information that would revive much of their current lost interest in movies, and from the trade paper standpoint it would be an added benefit augmenting its value to its advertisers.

With conditions as they are, this seems to me to be a practical public relations job, and we need the new interest it could create.

Knowing that MOTION PICTURE EXHIBITOR has a real interest in industry advancement, I feel that you will endorse this idea. It would be an economical annual investment for each theatreman that would serve as a weekly reminder of him, and of movie business, to his local newspaperman. And his local radio or TV commentator could be added, too.

M. LOWENSTEIN
Majestic Theatre

EDITOR'S NOTE: You've got something! At $2 per year (52 issues), the theatre cost of such a subscription to its newspaperman, or to a radio or TV commentator, would be less han four cents per week. A stamped envelope would cost more!

"OTHER" BUSINESS

Elsewhere on this page is a letter from **HOWARD WOOD of the KETTLE THEATRE, KETTLE FALLS, WASH.**, that mentions an "other" business that he finds much more profitable than his theatre. Sincerely interested—and hoping to find something to pass along to other subscribers—we made inquiry.

It seems Mr. Wood's new business is selling Volkswagon automobiles, which he describes as being "hotter than hot" at the present time. In fact, it is so good that Mr. Wood can now afford to hire a secretary-bookkeeper to take some of the load off his back. That is—if he can find one!

From MINNEAPOLIS, MINN.

I am pleased to announce that our notice of availability has borne fruit. I am now manager of this downtown theatre.

Congratulations and thanks to THE A-MAN CORNER in MOTION PICTURE EXHIBITOR, for your assistance in publicizing the background and merits of this grateful manager. I hope that others will be as fortunate as I was in obtaining a profitable and responsible position.

Again I say: "HATS OFF TO MOTION PICTURE EXHIBITOR!"

HARLAN BLAKE
Alvin Theatre

EDITOR'S NOTE: May your position prove to be a happy and profitable one. While you are not the first to benefit from the A-MAN CORNER, we can assure you that it is well read and well used, and we're proud of it!

From BRONX, N. Y.

If you have a FILM EXCHANGE AND DEALER LISTING for the New York City territory, similar to the one you ran on the Philadelphia territory, I would appreciate having it. This service is most valuable, not only to the theatre manager but also to all those who serve the theatre industry.

LOUIS FRADES
Beehive Press

EDITOR'S NOTE: Obviously we can't carry all film distributing centers at one and the same time. But New York will be along in an early issue, and so will each of the other 32 territories. Don't forget, this is a service created by MOTION PICTURE EXHIBITOR, and, for the time being at least, exclusive with it.

From ROCKY MOUNTAIN HOUSE, ALBERTA, CAN.

Enclosed find $1.04 for the past two complete seasons (Sept. 1953 to Sept. 1955) of your pink SERVISECTION reviews. I find I can use them to good advantage. Keep up the good work.

W. J. HUNCHAK
Lux Theatre

EDITOR'S NOTE: It may interest you to know that MOTION PICTURE EXHIBITOR, over 20 years ago was the first of all trade papers to separate reviews from run-of-book, and to specially prepare them for saving in a binder. Others imitated, but it is still the easiest way to keep a back file. And we have whole seasons available, back to 1946, too!

MOTION PICTURE
EXHIBITOR

MEMBER
Audit
Bureau
of
Circulations

APRIL 25, 1956
VOLUME 55 NUMBER 26

THOSE BEAUTIFUL "TWO-DAYS-MIDWEEK"

A FRIEND OF OURS, who likes to "doodle" with figures and "if" money, came up recently with a pretty interesting conclusion:

The conversation had gotten around to the dumping of old picture backlogs to TV for million dollar prices, and most particularly to the recent Warner "dump" of the complete rights (copyrights, literary rights, remake rights, theatrical rights, 16mm. rights, live-TV rights, film-TV rights, foreign rights) to 750 sound features plus another 100 silent ones, and to a ton or more of shorts and cartoons, for what sounded like an important $21,000,000. "Now that sounds like a lot of dough, doesn't it?" said our friend. "But let's analyze it!

"Let's throw away the 100 silent pictures as being completely worthless. Jack Warner is nobody's dummy, and you can be sure that during the last 25 years he has looked over every usable angle those pictures had, and used them! And, just for ease in argument, let's throw away the shorts and cartoons, too, although they're probably the most ageless items in the 'dump.' So that leaves us with 750 sound tracked features for $21,000,000, or an average of $28,000 per feature. And, once sold, Warners turns over the right, title, and interest, and owns nothing but dollars.

"Now—except for freaky sleepers like 'MARTY,' we all know that, at present labor rates, features cost between $1,000,000 and $2,000,000 to make. So, even without the complete rights, and conceding that nearly all are tired, old, and beat up, a $28,000 average represents something less than three-cents-on-the-dollar, and on the better ones closer to one-cent-on-the-dollar.

"Pretty cheap, isn't it? I'll bet you that Yellow Cabs, with 150,000 miles, junk for a better percentage of replacement cost."

While we were digesting this arithmetic, our friend continued: "Let's look at it another way, and really get your eyes open!

"Here is my cut-off sheet on deals with one of the big distributors in one of my subsequent run theatres. You will notice that under a 3-2-2 split each week I double feature every Wednesday and Thursday. I must hold my film cost to $25 per feature, so for several years this distributor refused to sell me. Then he changed his mind, and with the old stuff that hadn't played, and can almost be considered reissues, you can see that I played 57 of his features during 1955, and with a couple of bucks extra for CinemaScope, and a concession here or there, he got $1,580 out of my joint alone for old pictures on these two-days-midweek.

"Now, let's project it! Let's suppose that with 4,400 drive-ins there are 18,000 operating theatres in the United States, with Canada still to be added. Isn't it safe to estimate that 25 per cent of those theatres are non-competing sub runs that could afford to pay $25 per picture for two-days-midweek? That would be 4,500 theatres. So let's multiply $25 by 4,500. That comes to $112,500 for each and every one of those 57 old features I played, which is quite a bit better than the 'dump' average of $28,000, isn't it?

"So let's take the last step! I paid this distributor $1,580 for these 57 two-days-midweek pictures from just one of my subsequent run theatres in one year. Multiply that by 4,500 theatres and you'll get $7,110,000 as the potential from just my kind of theatres, for the two lousiest days, for 57 pictures that have already been well milked at the first-runs, and the distributor still owns everything he started with. So how do you feel now about $21,000,000-for-the-works for 750 pictures? It's a 'dump' deal, alright!"

We suppose we'll have a great deal more respect in the future for two-days-midweek. We never thought of them in relation to $7,110,000 in film rental. And, come to think of it, that "joint" still needed to buy 47 more features to fill just those two days through all of last year. That would be 4,500 by 47 by ——————!

Wow! He's got us doing it!

* * *

After the above was written, an interesting news announcement was received. PRM, Inc., purchaser of the Warners "backlog," turned over domestic theatrical release to Dominant Pictures Corporation, where it was declared that TV availability would be held up from six to 18 months, and that the first group of 52 features would be offered for theatre dates.

Obviously, our friend is not the only one who likes to "doodle" with figures and "if" money; or approximate the profit that can be turned by buying a "dump" of features for an average cost of $28,000 each. But, if our own major distributors, accustomed to thinking in terms of $2,000,000 to $12,000,000 grosses, and 50 per cent film prices, can't scale their activities down to the level of $25 for "two-days-midweek," however profitable, then it looks as though we need some second hand dealers, or something similar to a used car lot!

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Stockholders are told that Cinerama's net profit is on the rise (page 10).

RKO stockholders hear reorganization plans (page 23).

Death

Leo Spitz, former U-I production head, dies at 67 (page 10).

Distribution

RKO-Radio head Thomas O'Neil discusses the future of the entertainment industry at Philadelphia's Poor Richard Club (page 9).

Warners film library will get a theatre reissue before TV showings (page 9).

Sales chief Alex Harrison announces 20th-Fox realignment (page 26).

Exhibition

Washington area exhibitors hear Arthur L. Mayer, William C. Gehring, Albert Sindlinger, and Jay Emanuel on industry affairs (page 18).

Financial

Stanley Warner net rises 60 per cent over previous year's comparable quarter (page 23).

Legislative

Senate unit begins hearings on controversial toll-TV issue (page 10).

Senator Humphrey rejects exhibitor proposal that his committee poll theatre owners (page 10).

Mel Konecoff

A reporter answers his mail and comments on a week in the big town (page 8).

Organizations

COMPO ad sees federal tax repeal aiding stores as well as theatres (page 18).

All-industry conference urged by Allied's Abram Myers (page 27).

INDEX

Volume 55, Number 26 April 25, 1956

Section One

Letters ... 6
Editorial ... 7
New York By Mel Konecoff ... 8
Showmanship Sweepstakes ... 15
The International Scene ... 24
This Was The Week When ... 27
News Of The Territories ... 28
Physical Theatre ... PT-1—PT-18

Section Two

The Servisection ... SS-1—SS-8
(The Yellow Check-Up)

Arthur L. Mayer, Jerry Pickman, and Russell Holman recently met with the trade press to discuss promotion plans for Paramount's "War And Peace."

NEW YORK

By Mel Konecoff

MAIL: Dear Mel—The review in this Week's Time (enclosed) of our picture, "The Bold And The Brave," is so outstanding that I feel that I should call it to your attention in this way.

Konecoff

We thought of writing a story with excerpts from the review, but it is all so excellent that rather than leave anything out, I am sending the review in its entirety. (Of course, when you finish reading "The Bold And The Brave" review you can continue with the rest of the magazine.)

Anyway, we are proud of this picture and the wonderful reception it has received from reviewers in the trade, national, and fan magazines.

Cordially,
Al Stern
Publicity Manager
RKO Radio Pictures

Dear Al: Thank you. Your's is the best offer we've received all week and we appreciate your consideration. Most people who send us clips discard the rest of the magazine which plays havoc with our reading habits, especially should we start an article on the back of one of the torn-out pages.

I saw the film and think it is a good one as well as a different one.

Sincerely,
MK
Magazine Peruser Extraordinaire

BITS: Daily, trades, columnists, and other press personnel received gifts of pencils topped with lollipops in a gag promotion for "Lovers and Lollipops," new Trans-Lux comedy. They carried the legend, "A film with a heartwarming flavor," and were sent in the name of child star Cathy Dunn with the message "Here's licking at you." This was ex-

(*Continued on page 27*)

BROADWAY GROSSES

(As of this Monday)

Roxy Leads The Pack

New York—With this week's report of business in the Broadway first runs, Motion Picture Exhibitor includes for the first time the average weekly take at each house during 1955, according to our published figures. As can be seen from these figures, only the Roxy is doing standout business, with very few houses even holding their own.

"Anything Goes" (Paramount). Paramount ($45,300)—Last four days of the fifth week accounted for $12,000.

"The Man In The Gray Flannel Suit" (20th-Fox). Roxy ($44,000)—Friday, Saturday and Sunday was reported as $57,851, with the second week anticipated at $92,000.

"Serenade" (Warners). Radio City Music Hall ($144,300)—Thursday through Sunday accounted for $87,000, and the fifth and last week was sure to tally $127,000.

"The Conqueror" (RKO). Criterion ($25.800)—The fourth week looked toward $29,000.

"Alexander The Great" (UA). Capitol ($49,800)—Fourth week dropped to $32,000.

"On The Threshold Of Space" (20th-Fox) Globe ($14,800)—The fourth week was down to $7,000.

"Patterns" (UA). Mayfair ($15,600)—This was down to $8,000 on the fourth, and last, week.

"Meet Me In Las Vegas" (MGM). Astor ($29,000)—The sixth week dropped to $15,000.

"The Man Who Never Was" (20th-Fox). Victoria ($20,400)—The third week was down to $12,000.

"Miracle In The Rain" (Warners). Loew's State (28,700)—The fifth week drop here was to $9,000.

Trans-Lux Enters TV Field

New York—Trans-Lux Pictures Corporation announced last week the formation of a subsidiary which will bring the Trans-Lux Company into the television field.

Richard Brandt, vice-president, announced the formal acquisition of the distribution rights to the entire Encyclopaedia Brittanica library, which includes a backlog of 700 short subjects as well as approximately 60 new productions each year.

Brandt states that Trans-Lux will service the television industry with these shorts in packages of 26 and 39 films. Besides these packages. Trans-Lux will be distributing full-length motion pictures which have been in theatrical release over the past few years.

Barry Heads MGM TV

New York—William C. Barry, of the William Morris Agency, was named to organize and take charge of television operations for MGM, it was disclosed last week by Arthur M. Loew, Loew's, Inc., president. Barry was to assume his post within a fortnight and also to supervise the release of the MGM film library to television outlets as well as to function as a liaison officer between New York and the west coast for television production in the MGM studios. He will headquarter here and report directly to Loew.

Public Entertainment Appetite Insatiable

RKO's O'Neil Sees Technology Increased Leisure Aiding All Media; One Medium's Success Stimulates Activity In Others

PHILADELPHIA — Technological advances in industry and for the home, permitting the public to enjoy more leisure time than ever before, were credited last week by Thomas F. O'Neil, RKO Radio board chairman, with creating an enormous public demand for entertainment of every kind. Addressing the annual dinner meeting of the Poor Richard Club on the topic, "Technology: The New Creative Force In Entertainment," O'Neil told the members and guests of the Club, in accepting its annual Poor Richard Award, that RKO will continue to invest in all media of entertainment to provide more recreation for everyone. The success of one medium, he said, stimulates the efforts of others with the result that all become "stronger and better . . . to the advantage of the public."

O'Neil was at pains to point out that the advent of the gramophone did not destroy the demand for live music, nor did the technological revolution providing the motion picture destroy the gramophone. In the long run, he asserted, radio and television have created their own markets and have failed to harm significantly the demand for the other entertainment media. His confidence in the vitality of all media, the executive said, is borne out by RKO's ambitious future film production schedule, combined with operations in radio, television, and phonograph recordings.

Two principal reasons were advanced by O'Neil for the tremendous entertainment upsurge outlined in his remarks. The first was technological discovery, making available to millions the talents of artists formely restricted to a privileged few, with the concurrent improvements technology made possible in entertainment media "when they were presumably being threatened by each new one that came along." Whole new markets were created, he noted, by new techniques. The second reason, according to O'Neil, is the increase in leisure time directly related economically to technology, so that the public has not only the money but also the time for all the new media, "and there is every reason to believe they will . . . have more and more time for them." The appetite for entertainment he termed "almost insatiable."

O'Neil went on to give an interesting description of events leading to the purchase of RKO Radio by General Teleradio. It was obvious, he said, that if bad films did well on television, good ones would do a lot better, but because Hollywood studios "were at a fever-pitch of anxiety about the alleged threat of television," General Teleradio was unable to obtain good product for video until it acquired 30 superior pictures held by the Bank of America, with TV results that were "astonishing," proving that "good movies have a vitality and appeal uniquely their own," inasmuch as they were consistent TV successes against almost every kind of competition. When the opportunity arose to purchase RKO Radio, then, with both its film inventory and production facilities, "we didn't hesitate for long," O'Neil remarked. "Here . . . we had a chance to prove that there was room for all these media to work side by side." The resulting alliance between broadcasting and motion pictures, O'Neil said, broke one of the industry taboos which are a deterrent to progress. It may be, he continued, that some radical departure from the accepted way of doing business will ultimately solve even the subscription television issue, expressing the hope that the RKO-Teleradio amalgamation may make producers in all fields do some new thinking.

$500 PAID OUT—$750 ADDED IN

In the SHOWMANSHIP SWEEPSTAKES department of this issue is the announcement of the winner of the RKO $500 bonus prize "TREASURE OF PANCHO VILLA." Competition for this developed into a wing-ding, with no less than six different campaigns making the "Best 5" as published in MOTION PICTURE EXHIBITOR each week, and four of these six actually being chosen "Best-of-the-Week" and receiving the publication's $100 weekly prize.

But the biggest bonus prize yet is also being announced in this issue.

United Artists, honoring their big Robert Rossen spectacle, "ALEXANDER THE GREAT," has posted a $750 bonus prize for competition over the next 26 weeks. Because it is a big, powerful, CinemaScope, Technicolor spectacle, the promotional angles are endless. And a single "sudden-death" bonus prize of $750, on top of the regular weekly $100 one, will make some showman $850 richer.

So, congratulations to James B. Myers, Jr., Bluebird, Petersburg, Va., who won the "PANCHO VILLA" TREASURE, and let's get working on that big one, "ALEXANDER"!

Warners Film Library Gets Theatre Reissue

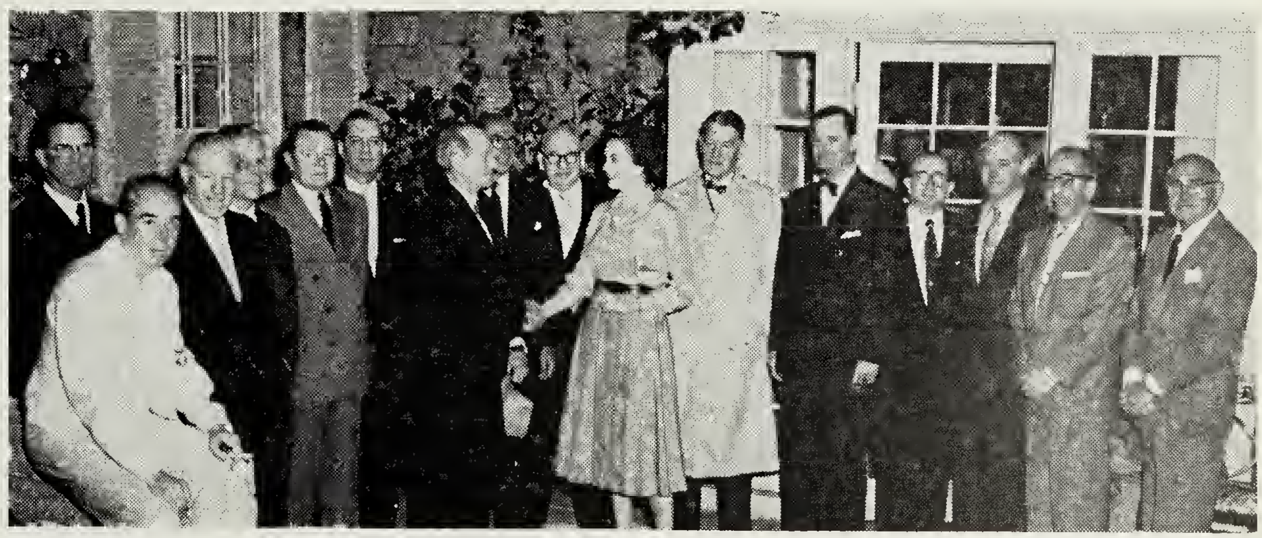
NEW YORK—The theatrical release of films from Warners pre-1948 film library which were sold to FRM, Inc., will be started within the next four or five weeks by Dominant Pictures Corporation, it was announced by Dominant president Norman Katz at a press conference last fortnight. Television distribution of the product will be restricted from six to 18 months, it was said. Dominant is a wholly-owned subsidiary of Associated Artists Production, which represented PRM in the purchase from Warners.

According to Katz, the exact number of features involved in the deal is in question, ranging from 750 to 850 films, to be released through Dominant's U. S. franchise setups by groups. The first group is to consist of 52 pictures, including some completed as late as 1950, chosen for their potential commercial returns, and these will not be available to television until after Sept. 1, 1957. The titles in that group include "Casablanca," "Rope," "Kings Row," "Mildred Pierce," and "Task Force." All but 13 titles for the package have been selected, Katz said.

The TV release of the second 52-picture group will be held up for six months, it was disclosed, with the balance of the films to go into theatrical distribution with "no guarantee" concerning restrictions to video. Additional groups of special films are planned as well, possibly a classic package of silent pictures and one from the eight Al Jolson pictures acquired. Another package, for art houses, would include "Green Pastures" and "A Midsummer Night's Dream." The release schedules will insure no flooding of the market, the Dominant executive stated, reporting that a complete title list is forthcoming.

DeLuxe Lab Expands

NEW YORK—DeLuxe Laboratories last fortnight was expanding its physical plant facilities by taking over the third floor of the 20th-Fox home offices.



The board of directors of Loew's, Inc., recently held their regularly quarterly meeting at MGM's Culver City Studios. They are here seen on a set of "Tea And Sympathy." From left to right are Charles J. Stewart, Vincent Minelli, Howard Dietz, George A. Brownell, John L. Sullivan, Charles Reagan, Arthur M. Loew, Paul E. Manheim, Charles C. Moskowitz, Deborah Kerr, William A. Parker, Joseph Helleran, Irving Greenfield, and Benjamin Melniker, among others.

Battle Lines Drawn As Senate Unit Begins Hearings On Toll-TV Issue

WASHINGTON — The Senate Commerce Committee last fortnight announced the witnesses who would testify at hearings all this week on the subscription television issue. The proponents of the controversial system were to be led by officials of the three companies currently seeking the approval of the Federal Communications Commission for their toll gadgets, the Zenith Radio Corporation, International Telemeter Corporation, and Skiatron Electronics Television Corporation. The opponents were to be led by spokesmen for the New York City Council, the Columbia Broadcasting System, and the Committee Against Pay-As-You-See-TV.

Commerce Committee chairman Magnuson (D., Wash.) disclosed that on Monday of this week the witnesses were to include James Landis, Skiatron; Paul Raibourn, Telemeter; and Ray Kohn, Allentown, Pa. On Tuesday, testimony was to be heard from spokesmen for Television Exhibitors of America, Inc., and Zenith witnesses headed by W. Theodore Pierson. Today (April 25) witnesses were to be Abe Stark, New York City Council president; Harold Fellows, NARTB president; and spokesmen for the American Federation of Television and Radio Artists. Tomorrow's testimony was to include remarks from Richard S. Salant, CBS; Andrew Beimiller, AFL-CIO; Lawrence H. Rogers, WSAZ-TV, Huntington, W. Va.; Mort F. Farr, National Appliance and Radio-TV Dealers Association; Wilton D. Radford, New York; and Marcus Cohn, counsel, Committee Against Pay-To-See-TV. Milton Shapp, Jerrold Electronics Corporation, Philadelphia, was slated to speak on Friday, and a limited rebuttal was to follow.

Seen at the recent American premiere of Columbia's "The Last Ten Days," World, New York, were Edward Kingsley, right, head, Columbia's imported films division; Judge M. A. Musmanno, left, author of the story the film is based on; and Joseph Mankiewicz, producer-director.

Former U-I Exec Mourned

HOLLYWOOD—Leo Spitz, 67, who retired as U-I production head in 1953, died last week of a heart ailment in the Cedars of Lebanon Hospital. Spitz had helped to form U-I in 1946 following a long career in the industry which began in corporate law. He formed International Pictures with William Goetz in 1943, the company which was amalgamated with Universal three years later.

Cinerama Net Rises, Stockholders Informed

NEW YORK—Approximately $1,500,000 had been received by the end of February by Cinerama Productions Corporation from Stanley Warner as income from the first four Cinerama theatres in New York, Chicago, Detroit, and Hollywood, according to the annual Cinerama report issued last week in connection with the forthcoming stockholders meeting, slated for May 15. The SW receipts represent 50 per cent of the net from the four theatres between Aug. 10, 1953, and June 24, 1955, and eight per cent thereafter, according to the letter in the report from Cinerama president Milo J. Sutliff. The SW share of the net has been applied to the recoupment of costs of opening other theatres and the cost of "Cinerama Holiday."

The net profit for Cinerama Productions in the year ended Oct. 31 last totaled $277,095, compared with $161,888 in the previous year. The net after federal income taxes, it was noted, would amount to approximately $138,000 and $83,200, respectively, for the two years if computed without the benefit of carry-forward operating losses incurred in 1952 and 1953. Sutliff's letter reported further accomplishments for the last fiscal year, including the retirement of a Bankers Trust Company loan and the paying off of Series A bonds. Cinerama still has a loan of $200,000 with the Bankers Trust, guaranteed by Louis B. Mayer under a settlement agreement approved at the 1954 stockholders meeting. The proceeds of the loan paid off debentures.

C. V. Whitney Acquires "Missouri Traveler"

HOLLYWOOD—"The Missouri Traveler," a novel of the great middle west, by John Burress, has been purchased by C. V. Whitney Pictures, Inc., and will be filmed on an elaborate scale in Technicolor and VistaVision. It will be produced in Missouri and other central locales.

C. V. Whitney, president, declared in announcing the acquisition that "The Missouri Traveler" will portray life in the middle west 35 years ago as faithfully as "The Searchers," the initial Whitney film, depicts the rugged life of Texas nearly a century ago. Casting of the principal roles will be announced shortly, Merian C. Cooper, vice-president in charge of production, stated.

Associate producer Pat Ford and Ted Tetzlaff, who will direct the picture, planed to Missouri to hunt pastoral locations. Tetzlaff was chosen to direct the picture because of his directorial job on "The Window" and his direction of the Vatican segment in the forthcoming Cinerama production, "Seven Wonders Of The World." Frank Nugent is adapting "The Missouri Traveler" for the screen.

No release deal has been set.

Exhib Suggestion That Humphrey's Committee Handle Poll Is Rejected

WASHINGTON—The suggestion by exhibition executives that the Senate Small Business subcommittee poll theatre owners on the industry arbitration issue and production by divorced circuits was turned down last fortnight by subcommittee chairman Hubert Humphrey (D., Minn.), who said that the project would consume too much of the subcommittee's time and place too heavy a burden on its staff. Humphrey outlined his position in letters to Myron N. Blank, president, Theatre Owners of America, and to Harry Brandt, president, Independent Theatre Owners Association of New York, who had requested the survey following the subcommittee's hearings of exhibition complaints last month.

Humphrey, when he expressed a desire during the March hearings to be acquainted with exhibitors' views on film arbitration and on preemptive rights for divorced circuits making films, suggested that the major exhibitor associations poll their memberships, but Brandt and Blank insisted that a Senate enquiry would bring better response. In his letters to the theatre executives, Humphrey said that he still thinks the poll is a good idea and that the subcommittee would like to have the results of any study made by an independent polling organization.

Allied spokesmen had refused to join in the poll request.

RKO Radio To Serve TV Industry—Glett

HOLLYWOOD—The establishment of a television film service unit by RKO-Radio, to serve every segment of the TV industry in the production of video films, was announced last fortnight by executive vice-president Charles L. Glett, who said that RKO eventually will produce its own TV product.

Appointed to supervise the initial operations of the new unit was Fred Ahern, who had been studio production coordinator. He will headquarter in the RKO Pathe Studios in Culver City, dividing his time between there and the New York studio.

Vancouver Gets Telemeter

VANCOUVER, B. C.—This city will be the scene of the first Telemeter experimental programs in Canada, it was revealed last week by John J. Fitzgibbons, president and managing director, Famous Players Canadian Corporation. Fitzgibbons was here to arrange for a studio location to transmit regular feature motion pictures by direct circuits into Vancouver homes, and he said that it was expected the system would be in operation within a year.

An announcement of great importance

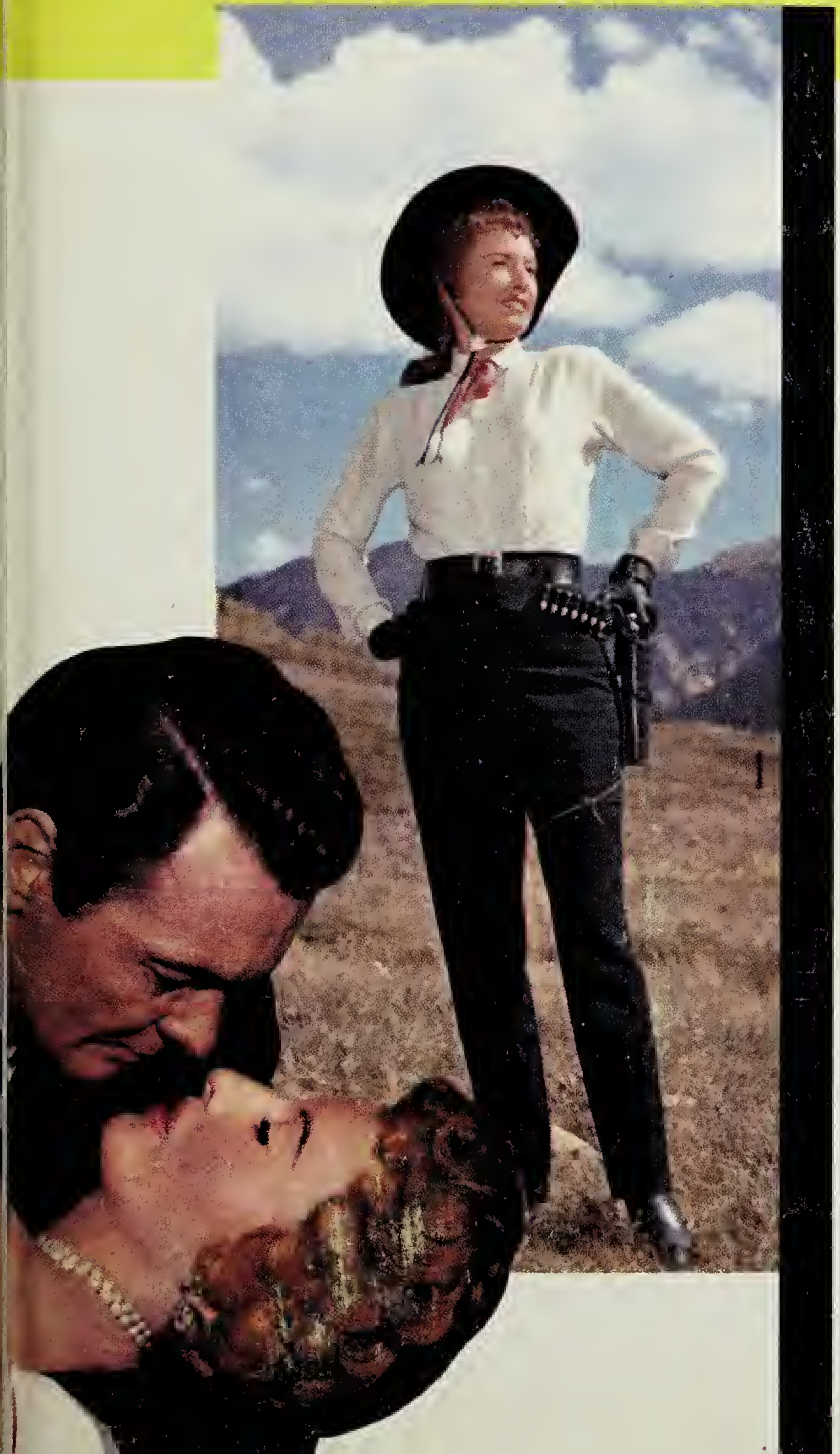
to exhibitors world-wide!

REPUBLIC PICTURES, INC.

is proud to present the breath-taking grandeur of their new wide screen process photographed in ratio of 2:35 to 1

This process will eliminate distortion, grain and improve photographic and color quality without requiring any additional costly projection equipment in your theatre, provided you are equipped with Anamorphic lenses and wide screen.

NATURAMA



The FIRST magnificent and thrilling motion picture filmed in this new miracle of the screen!

HERBERT J. YATES presents

BARBARA STANWYCK · BARRY SULLIVAN

SCOTT BRADY · MARY MURPHY

THE MAVERICK QUEEN

with Wallace Ford · Howard Petrie · Jim Davis · Emile Meyer

Walter Sande · George Keymas · John Doucette · Taylor Holmes

Screenplay by Kenneth Gamet and DeVallon Scott

Based on the novel by Zane Grey · Music by Victor Young

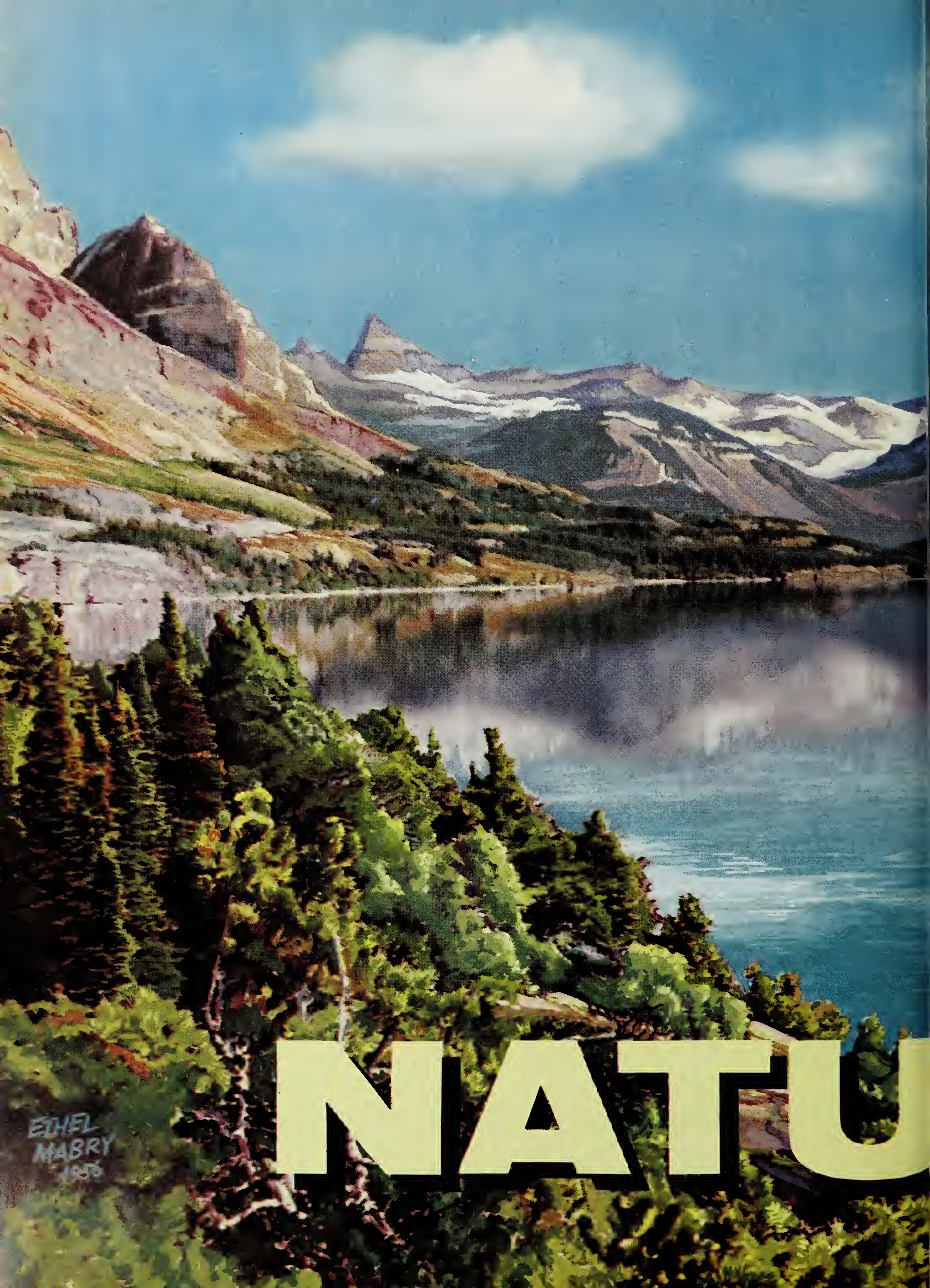
JONI JAMES sings "The Maverick Queen" by Ned Washington and Victor Young

Associate Producer-Director, JOE KANE

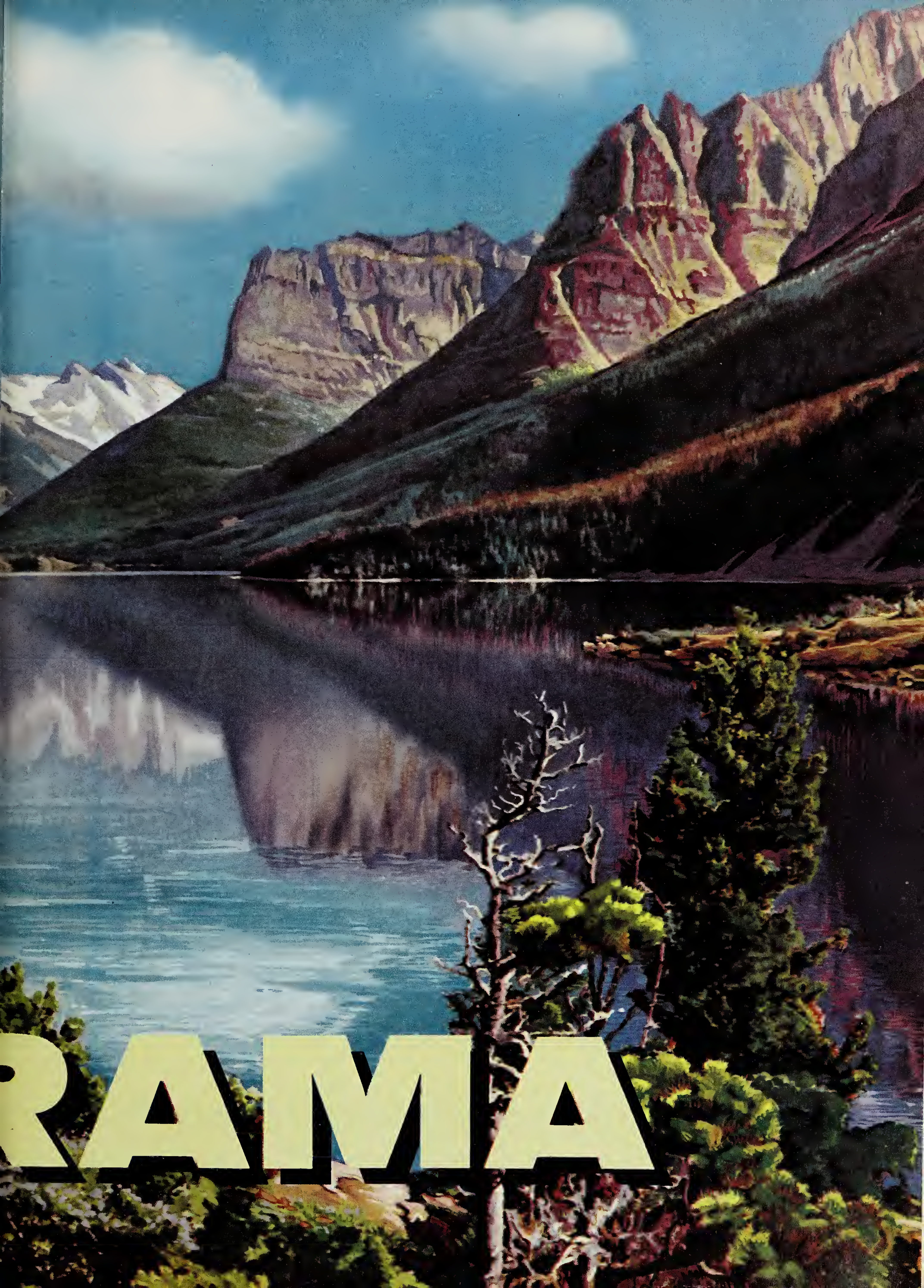
Photographed in the colorful state of Colorado

in exquisite **TRUCOLOR**

by Consolidated Film Industries


ETHEL
MABRY

NATU


RAMA

NATURAMA

HERBERT J. YATES presents in the majestic beauty of REPUBLIC's new wide screen process a daring motion picture of romance and intrigue!

RAY MILLAND • MAUREEN O'HARA
CLAUDE RAINS • YVONNE FURNEAUX

Lisbon

Photographed in the lovely pastoral country of Portugal in beautiful **TRUCOLOR** by Consolidated Film Industries

with Francis Lederer, Percy Marmont, Jay Novello • Screenplay by John Tucker Battle
Story by Martin Rackin • Associate Producer, R. A. Milland • Directed by R. Milland

A sensational music score by **NELSON RIDDLE,** *celebrated arranger and conductor, featuring the musical hit of the year*

Lisbon Antigua

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 43

George Nonamaker
Editor

"Ransom" Campaign Kidnaps Sweeps Cash

PHILADELPHIA—Bill Butler's campaign on MGM's "Ransom" at the Turnage, Washington, N. C., has been judged winner of SHOWMANSHIP SWEEPSTAKES contest 43. He has already been sent MOTION PICTURE EXHIBITOR's $100 first prize.

WINNING ENTRY

"RANSOM"

Submitted by Bill Butler
Turnage, Washington, N. C.
546 seats • 50 cents top admission
Rural and city patronage.

Here is how I sold MGM's "Ransom" to my public for a five dollar bill.

After the regular run of a Friday's Washington Daily News, our local newspaper, I had the headlines reset to read, across the entire eight columns of the first page: "CHILD IS KIDNAPPED: $500,000 RANSOM ASKED"; and then sub-heads, first over two columns reading: "Youth Is Forcibly Taken By Ruthless Killers Yesterday," and then over one column, "Local Police Standing By For Orders; Parents Fear For Child's Life." This was followed by a one column story reading as though a real kidnapping had taken place locally. Only a few copies of the paper were run off; but I posted one right out in front of the theatre; and as people passed by they read the headlines and just a few words of the story; and thought it was an extra edition of the evening paper.

Then things began happening just as I hoped they would. People began calling the police department, asking for more information on the kidnapping; and every time they had to be told that there was no local kidnapping, but that the advertising was about a motion picture entitled, "Ransom."

Two local radio stations picked up the story and soon were telling the people the same thing, that it was just an advertisement of the motion picture, "Ransom."

Two weeks in advance of playdate I had a lobby display of a table with stacks of money on it. I put a real bill on each stack of "stage money" and posted a guard to watch it and explain it was the $500,000 "Ransom" money.

On opening day I cut out 24 inch black letters "Ransom" for my marquee and used the names of the stars, Glenn Ford and Donna Reed, in much smaller size.

I consider this one of my most attention getting, and yet most economical stunts, as it is almost impossible to secure front page "breaks" in any newspaper.

I attribute the fact that this picture was a very strong grosser for me to its having had a large pre-sold audience, who first saw the play on TV; and to my little "idea" in twisting a local angle into the story.

I must add that both the newspaper and the police were both good natured about the fuss I caused; but I was warned that such a stunt might be frowned upon henceforth.

Trailers Available For Mother's Day

NEW YORK—National Screen Service announced last fortnight that it has available many types of special trailers for Mother's Day, which is being celebrated this year on Sunday, May 13.

These range from a studio produced tribute to those covering flower giveaways, merchant tie-ups, etc.

RUNNER-UP NUMBER 1

AMATEURS—WESTERN FLAVOR

Submitted by L. W. Palmer
Colonial, Port Arthur, Ontario, Canada
953 seats • 65 cents top admission
Family patronage.

Some time ago I stepped out of my office, as I have done many times before and looking down into the audience shook my head in disgust at the continual sagging attendance Tuesday night. Something had to be done; and shaking my head was surely not the answer to my problem. As I took another quick look at the audience and then towards the screen, my eyes fell upon the empty stage which was literally going to waste except for Thursday's Foto-Nite, which was the best paying night of the week.

The thought dawned on me that the stage might be my answer and since I did have some experience with live shows in the past I returned to my office and began to think the matter over. The idea of a "Western Jamboree" came to me; and the next few days were spent looking around for a western band, which was not after too high a pay and could use some advertising and promotion. I was fortunate in locating a group called the T-Bar-C Ranch Boys; but they did not have a featured singer. Another bit of luck came my way when I bumped into my old friend, Joe Amadeo, who informed me he was coaching and managing a youthful singer, Grace Bradford, whom he thought was very talented and gaining in popularity with every appearance. He agreed to permit her to headline my "Western Jamboree" as it would help build and promote his artiste. Between the two of us we soon had lined up a good half-hour Western Jamboree in which we mixed amateur talent as well as the band and featured singer.

We obtained our amateur talent by advertising and we rehearse each week's show the Sunday before for timing purposes so we know how to set it with our film schedule.

The show's pattern has things opening with the band playing their theme, on which the master of ceremonies (myself) welcomes patrons, and introduces the featured singer, who does not compete with the amateurs, numbering three or four previously selected and who appear next in rotation, and are then judged by the audience with one winner getting an opportunity at a grand final every four weeks. Prizes promoted from cooperating merchants are awarded winning amateurs. The show then continues with several numbers by the band and the soloist and closes with the band's theme and the m.c. asking the patrons to come again next week, etc.

That the patrons love this is proven by the manner in which Tuesday night business has been steadily growing and is now paying off in a grand manner once again. In fact, three of our recent Western Jamborees have equalled our Thursday Foto-Nites on which the cash and value awards are up to $1,350.00, which goes to the patron selected if present at any one of the Foto-Nite theatres.

The success of our Jamboree has been so great that we have been flooded with talent and requests for longer shows, or an additional night of it each week. During the run of this Jamboree I have more than doubled my gross and once came

(*Continued on page 17*)

BLUEBIRD SINGS HAPPY "VILLA" $500 TUNE

PHILADELPHIA—In one of the most exciting contests yet in SHOWMANSHIP SWEEPSTAKES, one in which it was necessary to conduct a playoff between four contestants, all of whom previously won $100 in weekly first place prize money, it was finally determined by the judges that RKO's posted $500 on "The Treasure Of Pancho Villa" should go to James B. Myers, Jr., Bluebird, Petersburg, Va.

It was indeed, as one judge so aptly put it, "a tough one to decide, all entries were good." Our congratulations, of course, go to the winner; under the circumstances we are glad that the others who placed in the contest also were rewarded by the $100 previously won. They are W. T. Hastings, RKO Orpheum, Denver; Bob Murphy, Century, Buffalo; and Jerome Baker, RKO Keith's, Washington.

Myers' winning entry is reprinted on page 26.

UA Backs Sweepstakes With Record $750 For Best "Alexander" Efforts

This spectacular battle scene is but one of many to be seen in United Artists' "Alexander The Great," the film on which UA has put up $750 distributor's bonus award in SHOWMANSHIP SWEEPSTAKES.

PHILADELPHIA—With the announcement today by United Artists of the posting of a $750 prize for the best campaign on "Alexander The Great" submitted in SHOWMANSHIP SWEEPSTAKES in the 26 week period ending Oct. 24, this contest reaches a new high in the amount of distributor money riding on any one picture.

The contestant whose entry is judged winner of this prize also automatically wins one of the regular weekly contests, making his total winnings for top entry on the UA film $850.

To assist exhibitors, United Artists has set a $1,000,000 campaign for the film, providing national backing and a wealth of material for real showmanship on the local level.

Major pre-selling elements in the national drive include $251,000 worth of national magazine ads, an advance newspaper ad budget of almost $200,000, a 17-week program of countrywide personal appearances, and saturation newspaper, magazine, and TV-radio publicity.

The spectacular production values of the multi-million dollar CinemaScope epic are readily adaptable for crowd-building "circus" exploitation, such as was used to launch the run at the Capitol on Broadway.

A carnival of racing chariots, floats, giants, "slave girls" and "warriors," lions and elephants can be effectively used, singly or in combination, to spotlight the coming of "Alexander." For excitement, in the lobby and out front, a variety of fluorescent valances, streamers, pennants, and bumper strips are available from the National Flag Company, New York.

Important attention at public and high schools can be developed with special "Alexander" study guides and film strips. Art, essay and debating competitions based on the life and times of Alexander will carry forward the educational promotion. Planting of a free ten-part newspaper serialization will stir "want to see" interest among both small fry and adults. Athletic competitions, based on such early Greek games as javelin-hurling and discus-throwing, tie directly to the picture and offer an excellent opportunity to combine youth organizations, school groups, sporting goods stores and newspapers into a city-wide campaign. Prizes, donated by merchants or newspapers, can be awarded on stage on opening night or at the conclusion of the run.

A fine chance to create a round-the-town barrage of window displays and other retail store support is provided by the blue-ribbon "Alexander" co-ops.

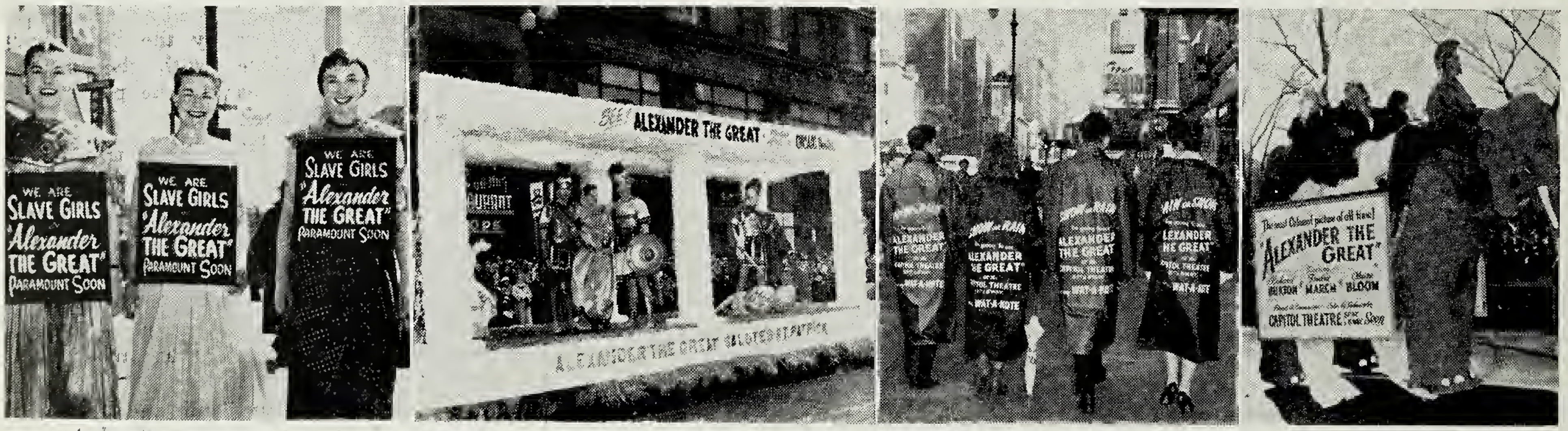
Dall's comic books and Bantam Book's pocket edition of "Alexander Of Macedon," promoted with a read-the-book-and-see-the-picture campaign, can spark boxoffice action with window, counter, and lobby builds. A free one-sheet ballyhooing the Parents' Magazine Medal of Special Merit cues tie-ins with schools, libraries, and Parent-Teacher organizations.

Shields Jewelry, which is nationally advertising its "Alexander The Great" collection of cuff links and tie clasps, can be contacted for additional campaign momentum through big-space displays employing cutout cards and scene stills. The Campus Girl lingerie co-op, backed by newspaper ads, can be exploited for additional point-of-sale plugs beamed to the feminine trade. A line of Sally Victor hats, inspired by the UA release, can build bonus ticket sales through window displays and counter cards.

Department store and women's shop fashion shows can be hooked to the Simplicity Pattern tie-up, publicized in Good Housekeeping magazine. Grecian styles keyed to the $400,000 wardrobe for "Alexander" can pay off with TV displays backed by local retailers. More fashion events can be promoted via a line of six Ceil Chapman "Alexander" dresses, featured in Harpers Bazaar.

The Genex "'Alexander The Great" watch band, sold through 35,000 jewelers and department stores, presents strong tie-up possibilities, with an "Alexander" display card and plugs on Steve Allen's network TV show. A Wohl Shoes tie-up, advertised in Movieland magazine and featuring co-star Claire Bloom, can be expanded into a lobby or store contest to find the woman fitting an "Alexander The Great" shoe.

The "Alexanderama," showing costumes, art, weapons, and implements of Alexander's time, can be developed with the help of local museums, libraries, merchants, and private collectors. The display, shown in the lobby and on television, would warrant important newspaper picture and story coverage.


WE ARE SLAVE GIRLS "Alexander THE GREAT" PARAMOUNT SOON
WE ARE SLAVE GIRLS "Alexander THE GREAT" PARAMOUNT SOON
WE ARE SLAVE GIRLS "Alexander THE GREAT" PARAMOUNT SOON
ALEXANDER THE GREAT
ALEXANDER THE GREAT SALUTES ST. PATRICK
ALEXANDER THE GREAT
CAPITOL THEATRE
WAT-A-KOTE
"ALEXANDER THE GREAT"
MARCH
BLOOM
CAPITOL THEATRE

Seen above are a series of exploitation stunts used recently throughout the country to bally United Artists' "Alexander The Great," on which the company has posted a $750 SHOWMANSHIP SWEEPSTAKES' distributor's bonus prize. From left to right are seen "slave girls" carrying news of the opening of the film at the Paramount, Denver; a float in Chicago, carrying "Greek warriors" and "Macedonian maidens," typical of the circus-style exploitation building record grosses for "Alexander" across the country; a bally sextet strolling down Broadway to cue New Yorkers to the film at the Capitol in a tie-up with Wat-A-Kote Rainwear; and a 12-foot high mechanical elephant, bearing authentic Greek beauties and piloted by a "Macedonian warrior," which was also used for street bally in New York.

Columbia Shorts Packaged

NEW YORK—Columbia recently announced that special free lead titles are now available at all exchanges for tying together a series of comedies into "Columbia Laff Hour."

A brief press sheet has been sent out showing exactly how, with trailer, ad mats, etc., these compiled features might be sold as "A barrel of film fun"; "Special feature length treat"; and "Your favorite comedy stars at their funniest!"

The same idea, it may be pointed out, can be tried with an hour of sports utilizing all types of sport reels, and, of course, with cartoons.

Schedule Safari For "Safari"

NEW YORK—Columbia Pictures announced last fortnight that it has concluded arrangements with Air France for an "Air France Safari To Africa" as the grand prize for a national contest to be conducted this summer in connection with the forthcoming release of the Warwick production, "Safari." Air France will supply round trip transportation for the national winner and his guest to Paris and Nairobi in Kenya Colony.

Showmanship Sweepstakes

(*Continued from page* 15)

very close to three times my previous figure. Also the success of the Jamborees have been so great that the entire troupe moves over to the Royal Theatre in our sister city, Fort William, to play a Wednesday Night Jamboree. This is a repeat of our Tuesday night Jamboree, and I go along to M.C. it.

There has been more work than money put into the show as all costs have been kept down, such as my doing my own master of ceremonies stint; getting merchant prizes for amateur winners; and even advertising kept at a minimum, with our even using revamped mats for newspapers which were originally used for last New Year's Eve shows.

Shows of this type need very little stage space.

RUNNER-UP NUMBER 2

"THE BENNY GOODMAN STORY"

Submitted by William Wyatt
SW Virginian, Charleston, West Virginia
954 seats • 90 cents top admission
General patronage.

Naturally, we sold this one through the music!

The Londeree Music Company, the local Selmer dealer, had one of their salesmen visit every high school and Junior high school in the county giving out a copy of the special issue of "Bandwagon," which was devoted to "The Benny Goodman Story" to each member of every band. They also gave each band member a special discount ticket, which permitted the member to see the film at the Virginian for half price. The music company paid us the difference. During the run of the film, Londeree's had a special Benny Goodman Day sale. To advertise this, they purchased a screen trailer from us, ran three newspaper ads, purchased eight quarter-hour programs and 18 one-minute announcements from Radio Station WKNA and five quarter-hour programs and 25 one-minute announcements from Radio Station WGKV. All ads and announcements really plugged the picture. This music company also had window displays and counter displays.

Two weeks in advance of playdate, record bags from Londeree's, and four other music and record stores were stamped, "See 'The Benny Goodman Story' At The Virginian (date)."

A promoted record player was used in the lobby one week in advance and played the Goodman recordings continuously; windows and counter displays were obtained in all music stores; and a full page of co-op ads was set with the Charleston Daily Mail, and, another, in the Charleston Gazette, plus 120 inches of other co-op ads.

Publicity in the newspapers included a full page story in the magazine section of the Charleston Gazette; a five-day serialization of "The Benny Goodman Story" in the "blue streak" edition of the Charleston Gazette; and 61 inches of additional stories and scene mats in the Mail and Gazette.

Five thousand 10 inch x 13 inch place mats were used by Bob Phillip's Drive-In and Restaurant. This cost us $6 for engraving. Also, along food lines a "Benny Goodman" sandwich was featured in several local restaurants, including Kresge's.

Mike Lane and Humphrey Bogart are seen in this action scene from Columbia's "The Harder They Fall," upon which the company has put up $500 distributors' bonus award in SHOWMANSHIP SWEEPSTAKES.

Two radio contests were used. A mystery tune contest on radio station WKNA ran two days in advance of playdate and during the engagement of the picture; while WGKV radio station ran a contest requesting listeners to identify the original Benny Goodman Quartet.

After disc jockeys attended a showing, many plugs for the film were received and Goodman recordings played on their programs. WTIP radio station ran the Donna Reed interview free of charge; and the Fred Scott Music Store plugged the film daily on their hour long show on WCAW radio.

We ran U-I's free teaser trailer a month in advance and spotted about 50 window cards in windows around town.

Business warranted a holdover and the film moved to our Rialto for an extra week.

RUNNER-UP NUMBER 3

CANDID CAMERA SHOTS

Submitted by Bernard Haines
Selvil, Sellersville, Pa.
425 seats • 70 cents top admission
Small town patronage.

In another try at winning a Showmanship Sweepstakes, this contestant comes up with an entry, which, he says, has successfully increased Saturday matinee business during the past six weeks.

Each week during the shows he takes six photos on his Polaroid camera, which he got as a birthday gift, of children in the audience. This shows them in their natural habitat of laughter and fun, during his shows, he says.

The Polaroid camera develops these pictures in one minute, and the finished photos are mounted each week on a card and placed in the boxoffice in the window. A circle is placed around one of the children's faces in each photo, and if the circled child is identified, that child gets a free pass for the following Saturday matinee show.

The card with the photos remains in the boxoffice window for a week, and during the week, Haines says he gets visits from mothers, fathers, sisters, and brothers to look at these photos and the various expressions on the children's faces. He also says he has been deluged with requests to give them the negatives or photos, and after the week passes he disposes of these photos to the requesting parties and starts all over again.

This plan, says Haines, has given his Saturday matinee a shot in the arm, and a shot of facial reactions of how kids look munching his delicious popcorn has been his reward, as well as some added goodwill, and some increase in Saturday business, at which he gets 50 cents for adults and 25 cents for children.

Haines adds that he is trying to win SHOWMANSHIP SWEEPSTAKES' hundred bucks to help keep him in film and bulbs so he can continue the personal contact with the small fry and keep them coming, since everybody wants to get photographed—most likely to prove they were at the theatre to parents who gave them money to go there in the first place.

RUNNER-UP NUMBER 4

NEWSPAPER CO-OPERATION ALWAYS HELPS

Submitted by Rufus C. Neas
State, Mooresville, N. C.
632 seats • 50 cents top admission
Small town and college patronage.

It is usually difficult to get very much cooperation with a weekly newspaper; but

(*Continued on page* 26)

$1,350⁰⁰ IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each one every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500⁰⁰ on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

$750⁰⁰ on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

Federal Tax Repeal Seen As Boon To Stores As Well As Theatres

New York—Under the caption "Blight Of Admission Tax Menaces Nearby Stores," the 62nd of the series of COMPO ads in Editor and Publisher, which appeared last week, points out the dangerous effects of the continuation of the federal admission tax on other businesses dependent upon the prosperity of the threatened 10,900 theatres.

"Trite though it is," the ad says, "the old figure of the ripples caused by the pebble thrown into the pool is a perfect description of the effects of the federal admission tax. For this tax, collected at the boxoffice window of every movie theatre, carries with it a blight which threatens to fall on the many businesses that were established only because the theatre attracts people to the neighborhood. We remarked in this space a short time ago that continuation of the federal admission tax threatens the existence of 10,900 of the country's 19,200 theatres. These movie houses have an estimated combined valuation of $1,457,000,000.

"Huge as this figure is, it is obviously much less than the value of other businesses dependent on the prosperity of the threatened 10,900 theatres. And, overshadowing the possible dollar loss, is the threat to the people whose livelihood is involved in these dependent businesses. Yet this army of people and this vast investment of money are put in peril by the tax that last year yielded the U. S. Treasury only $80 millions. Moreover, were the tax to be repealed the loss to the Treasury would be reduced to $48 millions, since the resultant increase in corporation taxes would be $32 millions.

"The motion picture industry is now engaged in a campaign for removal of this tax, which consists of 10 per cent on all admissions over 50 cents. We not only believe our cause is just, but also we are convinced that repeal of this tax will avert an economic catastrophe of nationwide consequences."

Col. Film Spurs Grand Jury

Chicago—Television and radio appearances by former boxing champion Joe Walcott on behalf of Columbia's "The Harder They Fall," which opened in the Woods, resulted in the fighter being called before the Cook County Grand Jury last week. On one TV show, Walcott tangled verbally with Illinois boxing commissioner Lou Radzienda, who is also National Boxing Association president. Walcott told the commissioner that the ring needs "strong men to clean it up." Following his appearance on the show, Walcott was served with a subpoena.

DCA To Handle Wilcox Films

London—The three films to be produced here by Herbert Wilcox with partial financing by MGM will be distributed in the United States by Distributors Corporation of America instead of by MGM, Wilcox announced here on his recent return from New York. MGM, however, receives the British Commonwealth distribution rights and Wilcox retains the rights for Europe.

Some Hollywood Features Distort U. S., Congress Told

WASHINGTON—A small percentage of Hollywood films exported overseas give a distorted view of life in the United States, it was asserted by the U. S. Advisory Commission of Information in its 11th semi-annual report to Congress last fortnight. The report criticized also American books and magazines sent abroad.

The commission sought Congressional action to set up a joint House and Senate committee to work with the United States Information Agency for a more effective overseas information program. Senator Hubert H. Humphrey (D., Minn.) has introduced a resolution to create such a committee and a companion resolution has been presented in the House by Representative Feighan (D., O.).

N. J. Allied To Convene

New York—The 37th annual convention of Allied Theatre Owners of New Jersey will take place on May 27-28-29, at the Concord Hotel, Kiamesha Lake, New York. As an added attraction, all those attending the convention may stay on for an extra day (Decoration Day) at regular convention rates.

According to convention chairman Richard D. Turteltaub, many reservations have already been received. Walter E. Green, president, National Theatre Supply, and several of his branch representatives will be present and plan to hold a sales meeting while at The Concord for the sessions.

A continuous program of fun, sports, and entertainment has been planned, including a golf tournament, all-star Broadway shows, cocktail parties, banquet, and preview.

Loew's State, New York, where Warners' "Miracle In The Rain" was playing, was recently the scene of a gala benefit for Cardinal Spellman's Cathedral Canteen with stars, civic, church, and society leaders present to honor the millionth canteen serviceman since the Korean War, who happened to be Private John Nielson. Others shown are Eugene Picker, vice-president, Loew's State Theatres; Most Rev. Bishop James H. Griffiths; and a hostess.

Mayer, Gehring Ask Industry Cooperation

Washington—Arthur L. Mayer last week told the Washington Area Exhibitors' Convention here that for the first time in the past five years he has become highly optimistic concerning the immediate future of the film industry.

The former executive vice-president of COMPO was the keynote speaker at the second day's meeting of the three-day convention of theatremen from Delaware, Maryland, West Virginia, Virginia, and the District of Columbia, at the Shoreham Hotel.

Recent visits to Hollywood and Europe, Mayer said, have convinced him that the industry's "period of experimentation is over, and that a steady stream of amazingly fine films will be released in the next 12 months." He said that "more good pictures will be forthcoming in the next year than were released in the previous three years."

Mayer said it was "high time" that the industry "cut out its internecine squabbling." He contended that "threat, abuse and insults in the press and before Congressional committees should be abandoned in favor of concentration on how best to publicize this magnificent new product." He held that "no industry can be successful which makes a practice of broadcasting to the public how badly it is conducted."

Another prominent speaker was William C. Gehring, executive assistant to Spyros P. Skouras, 20th-Fox president. Gehring sounded a call to industry peace and exhorted his listeners and everyone else in the business to refrain from squabbling among themselves and to join in combating their common enemies instead.

Sindlinger Tells Convention Of Tumbling Theatre Grosses

Washington—Motion picture theatres had an operating loss of $8,100,000 from October of last year through last month, sustaining grosses 20 per cent below those a year earlier, according to analyst Albert E. Sindlinger.

Trends emphasized by the market expert include the marked drop in attendance on mid-week nights; more men in theatre audiences than women; and continued good business Saturday and Sunday nights. He stressed also the need for further tax relief by pointing out that exhibitors paid $30,400,000 on the admissions levy in this period, and attacked film company practice of showing film clips on television during the week.

Jay Emanuel, Motion Picture Exhibitor publisher, invited to address the convention, said that distributors could negotiate with exhibition to solve many of the latter's hardships, but they refuse to do so because a seller's market exists by way of a product shortage, in which theatre owners are obliged to ask for competitive bidding. Emanuel made a strong plea for industry unity, using as a distressing example of disunity, Philadelphia, where, he said, an Allied unit exists, but appears to be interested primarily in a booking combination it operates. Producers and distributors, he emphasized, are organized, partly as a result of the consent decree. Only theatremen lack strong national organization.

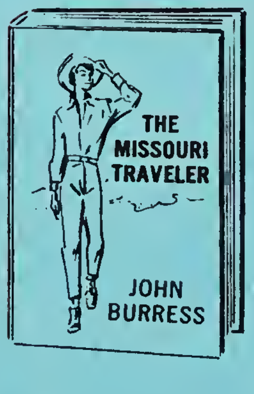
The First
Production,
THE SEARCHERS

the Second Production of the American Scene

C. V. WHITNEY PICTURES INC.

MERIAN C. COOPER, *Vice-President in Charge of Production*

will be the
picturization
of a brilliant
novel, personally
selected by
C. V. Whitney


THE MISSOURI TRAVELER
JOHN BURRESS

The Missouri Traveler

a novel by

JOHN BURRESS

THE MISSOURI TRAVELER is the story of the ***heartland of America*** — our great Middle West — often called the "Mark Twain country".

It is laid in the early twenties and peopled with enchanting characters of this *heartland* as only John Burress, since Mark Twain, has so realistically and warmly captured.

C. V. Whitney and **Merian C. Cooper** will give THE MISSOURI TRAVELER the same care in production they gave THE SEARCHERS, which displays so magnificently the rough Texas life of 1868-1873.

THE SEARCHERS was presented by **C. V. Whitney**, president, with **Merian C. Cooper**, executive producer; **John Ford**, director; **Patrick Ford**, associate producer; **Frank Nugent**, screenplay; **Winton C. Hoch**, photography; **H. Lee Van Hoozer**, special assistant to the vice-president; **Lowell Farrell**, production manager; in color by Technicolor; in VistaVision.

C. V. Whitney Pictures, Inc., expects to give THE MISSOURI TRAVELER the *all-star* casting that was done in THE SEARCHERS.

For THE MISSOURI TRAVELER C. V. Whitney Pictures, Inc., will team most of the same picture makers—**C. V. Whitney**, president; **Merian C. Cooper**, executive producer; **Patrick Ford**, associate producer; **Frank Nugent**, screenplay; **Winton C. Hoch**, photography; **H. Lee Van Hoozer**, special assistant to the vice-president; **Lowell Farrell**, production manager; color by Technicolor; in VistaVision.

Whitney and **Cooper** have selected **Ted Tetzlaff**, famed for his direction of the Vatican sequence in *Seven Wonders of the World*, to direct THE MISSOURI TRAVELER.

C. V. Whitney Pictures, Inc., hopes to put on the screen the kind of spirit of the United States, which, *in its heartland,* is, to quote the Vanguard Press, publishers of THE MISSOURI TRAVELER.

"Warm and happy and touched with the magic of living as seen through young eyes."

From an interview with **C. V. WHITNEY**
by *Thomas M. Pryor* in the New York Times...

> "We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, ***President***

MERIAN C. COOPER, ***Vice-President in Charge of Production***

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA

SW Net Profit Up 60 Per Cent—Fabian

NEW YORK—S. H. Fabian, president, Stanley Warner Corporation, reporting on the earnings for the quarter ended Feb. 25, 1956, announced last week an increase of 60 per cent in net profit, as compared to the earnings for the same quarter in the previous year.

The consolidated net profit of Stanley Warner Corporation and its subsidiaries for the 13 weeks amounted to $1,593,600, after deducting depreciation and amortization of $1,216,800, but before deducting provisions for federal and Canadian income taxes. This compared with a similar profit of $1,136,400 earned during the prior year when depreciation and amortization totaled $1,167,900. Provision for federal and Canadian income taxes was $775,000, as compared to $600,000 for the comparable 1955 period.

The net profit for the quarter after all charges was $818,000 as compared to $511,400 earned in the same period during the prior fiscal year. This is equivalent to 37 cents per share on the common stock outstanding, an increase over last year's quarter earnings of 23 cents per share.

Theatre admissions and merchandise sales, rents from tenants, etc., aggregated $23,450,600 for the current 13 week period, which compares with $22,091,400 for the same period in the prior year.

The net profit for the 26 weeks ended Feb. 25, 1956, after all charges, was $1,629,000, equivalent to 74 cents per share on the outstanding common stock. This compares to $1,621,600, equivalent to 73 cents per share on the common stock outstanding during the 26 week 1955 period. The charge for depreciation and amortization in the 26 week period was $2,443,700, as compared with $2,273,000 for the same period in the prior year. Theatre admissions and merchandise sales, rents from tenants, etc., aggregated $47,342,700 for the 26 week period, while the same items in the prior year totaled $45,372,500.

Stanley Warner Corporation operates approximately 275 motion picture theatres in the United States and is the producer and exhibitor of Cinerama pictures. The Cinerama subsidiary successfully launched the Lowell Thomas production, "Seven Wonders Of The World," in New York last fortnight. Plans are under way to open this third Cinerama production in various Cinerama cities.

RKO Theatres Stockholders Hear Plan To Diversify And Reorganize

NEW YORK—RKO Theatres Corporation's contemplated acquisition of the Cleveland Arcade Company and its controlling interest in the diversified Gera Corporation would result in the reorganization of the company into RKO Industries Corporation, while the theatre operating subsidiary, RKO-Keith-Orpheum Theatres, would become RKO Theatres, Inc., and Gera would become RKO Industries, Inc., it was disclosed in a proxy statement sent to stockholders last fortnight with notice of the May 8 meeting at which the proposal will be considered.

Albert A. List, RKO Theatres board chairman and principal stockholder, also is board chairman of Gera, and would become the chief executive officer of RKO Industries Corporation, while Sol A. Schwartz would continue as president and chief executive of RKO Theatres, Inc., and its subsidiaries. It was further disclosed that Schwartz has extended his employment contract to April 30, 1959, to be followed by a five-year consultant arrangement, subject to certain rights of Schwartz and the corporation to terminate active employment earlier. In the corporate realignment, it is proposed also to increase the board of directors from seven members to 10, to include Gera's William A. Broadfoot and Royal B. Lord, and A. H. Parker, president, Old Colony Trust Company. RKO directors to be nominated are Theodore Colburn, David J. Greene, Dudley G. Layman, List, A. Louis Oresman, Edward C. Raferty, and Schwartz.

At the May 8 meeting, to be held in the Delaware Trust Building, Wilmington, Del., stockholders will be asked to approve the acquisition of Arcade assets in exchange for 1,043,706 shares of RKO Theatres common stock and the assumption of the liabilities of Arcade. It is also recommended that RKO consider the acquisition of the 15.6 per cent of Gera common not owned by Arcade in exchange for an additional 216,294 shares of RKO Theatres stock. List, together with his family and a trust, wholly owns Arcade, and will not vote his shares at the meeting. If the stockholders approve the deal, it will be consummated the morning of May 9, with the result that the List interests would then own approximately 47 per cent of RKO Industries Corporation, instead of their present 31 per cent in RKO Theatres.

In his letter accompanying the proxy statement, Schwartz told the stockholders that the actual 1955 earnings of the corporation, before special items, were 60.6 cents per share on the stock outstanding. On a pro forma basis, giving effect to the proposed Arcade acquisition, earnings before special items of the combined company, on the larger number of shares outstanding, would have been 84.2 cents per share, it was pointed out.

SMPTE Secretary Resigns

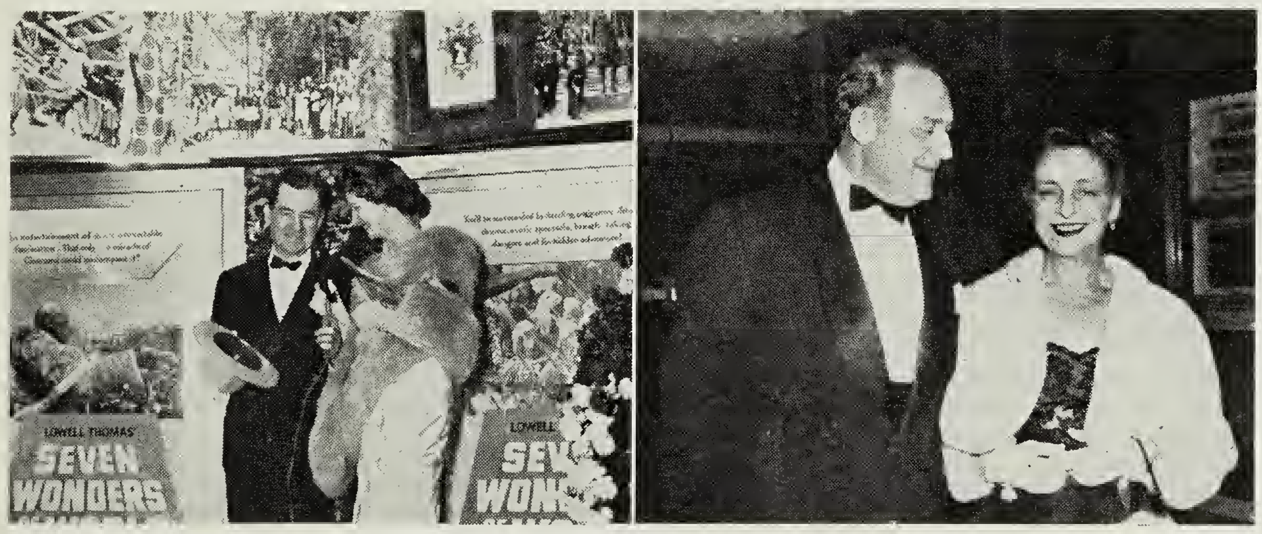
NEW YORK—Boyce Nemec has resigned as executive secretary, Society of Motion Picture and Television Engineers, effective June 15, to establish a management consulting service.

The above window display in Gimbels department store, Philadelphia, was especially timely due to local girl star of the film being so much in the news headlines with her foreign marriage. The tie-up, of course, was in connection with the opening of MGM's "The Swan," Randolph.

Record Indie Contract Set By H-L Unit, UA

HOLLYWOOD—A new contract between Hecht-Lancaster Productions and United Artists, calling for production and distribution of motion pictures budgeted at a total of $40 million over the next two years, was announced last fortnight. The pact is for an extended period and stipulates five films in the initial period, with a second group of five to follow. It was indicated that the arrangement is a flexible one without a fixed terminal date, with the result that it can be continued at mutual wish. Negotiations were conducted by Arthur Krim, Robert Benjamin, and Robert Blumofe for UA and by Burt Lancaster, Harold Hecht, and Leon Kaplan for Hecht-Lancaster.

In announcing the agreement, United Artists said that the scope of the contract sets a new record for independent production and that the company feels that exhibition should "have cause for rejoicing" in the assurance of an uninterrupted flow of top product which will result. The boxoffice yield of Hecht-Lancaster product released to date by UA will exceed $50 million, it was estimated.



Seen at the recent premiere of "Seven Wonders Of The World," new Cinerama production, Warner, New York, were, left, producer Lowell Thomas being interviewed by Maggie McNellis, and, right, Sam Rosen, executive vice-president, Stanley Warner, and his wife.

The International Scene . . . .

Canada

Censor Consolidation Favored In Canada

Toronto—A single national censorship board for Canada has been advocated by the chairman of Ontario's Board of Censors, O. J. Silverthorne. Such a board, he said, should include the Province of Quebec, instead of having it on the outside.

Silverthorne's opinion was asked following recent suggestions from Manitoba and Saskatchewan cabinet ministers that there be two censor boards, one from the west and one from the east, with the possible exception of Quebec. "We seem always to be excluding Quebec in our thinking," Silverthorne observed. "Why shouldn't we find common ground with Quebec as well?"

Sparking the current interest in a single board was a comment by Manitoba censor M. V. B. Newton, who was supported by his superior, C. L. Shuttleworth, Minister of Utilities. The British Columbia censor Raymond W. McDonald said the matter merited discussion. Most non-committal of all was Charles S. Chaplin, president, Canadia Motion Picture Distributors Association, saying that the CMPDA "would look with interest on such a plan." He was in favor however of a single board for the west.

Suggestion of combining censorship boards was brought up by Honorable C. C. Williams, Minister of Labor for the Province of Saskatchewan, in the Provincial legislature. His portfolio includes the censorship board headed by the Rev. D. J. Vaughan. Williams said there were too many boards.

While being quite unflattering to the film companies—"some motion pictures use the filthiest of words and expressions which have nothing to do with the theme or story"—Williams charged film companies play off censor boards, one against the other.

He said the boards are subject to strong protests from the film owners, who "then use every means at their command to have the decisions reversed and with some success."

The film companies, he said, "lament the amount of money they will lose, and that censors of other provinces have passed the same picture, or most of the states have passed it, and so on." He said it was doubtful whether Quebec would enter his plan for two censor boards for Canada. Quebec laws are "quite strict," he added.

Some figures on the operations of two censor boards, Saskatchewan and Alberta, show something of the scope of their operations. In Saskatchewan, only one film of 370 submitted was rejected completely. Another nine were rejected on their initial submission, but approved after deletion of scenes inconsistent with the provisions of the Theatres and Cinematographs Act. In Alberta, eight were completely banned, while 58 35mm. were edited and 137 cuts were made. Among 16mm. films, 38 were edited and 80 cuts were made.

Saskatchewan's board cost the province $12,218 during 1954-55, including $8,001 in salaries. The censor views the films along with his Manitoba counterpart, with Manitoba supplying all equipment, paying viewing room rentals, and supplying two projectionists. Manitoba receives $5,000 for use of these facilities. Two-thirds of the films viewed by the Saskatchewan censor were found suitable for exhibition for both adults and children and were clasisfied as "general." The remainder, considered unsuitable or of no interest to children, were classified as "adult."

Among those attending a recent Warners sales conference in London were, left to right, Goff Nash; Arthur S. Abeles, Jr., Warners managing director for Great Britain; Dr. Eric Fletcher; Wolfe Cohen, president, Warner Brothers Pictures International Corporation; and Carl Stack.

Canadian Comment

Superintendent of the film laboratory at Associated Screen News, Ltd., for more than 27 years, Morris Metzger, 70, died at his home in Montreal following a lengthy illness. Metzger, who accompanied Admiral Peary's 1909 polar expedition, was also known as an inventor. In the film industry he was responsible for the design of the turret lens and an automatic splicing machine to join movie film. He also designed machines to develop and print motion picture film and opened the first movie house in Montreal's east end. . . . Of 275,000 entries in the name the Oscar winners contest in Toronto through The Telegram newspapers, 103 were winners, agreeing with the experts. A tie-breaker is to be held to ascertain who are going to pick up the 101 prizes. . . . Hamilton Theatre Managers Association planned a stage and screen show at the Palace in Hamilton in aid of Variety Village, Toronto, Tent 28's pet project. . . . Theatres in Montreal, usually granted automatic renewal of their municipal permits along with clubs, restaurants, taverns, and pool rooms May 1, have to make special application for their permits this year.

CINE CHATTER: Local 303, IATSE, Hamilton, has set up a picket line at the Clappison Drive-In, Hamilton, owned by Joseph Dydzak. Dydzak is projectionist at the ozoner where the union charges he is employing non-union labor. . . . Six TV programs of the National Film Board will be filmed in Europe. A crew of five headed by director Don Haldane will spend six to eight weeks on the project. . . . Phil Sherman, formerly in the film industry, joined Shorthill and Hodgkins, real estate firm in Toronto. . . . Gladys Rawnsley, secretary to Charles Chaplin, UA general manager in Canada, took over as acting president of the WOMPI. . . . Alberta interests will build an 800-seat theatre in the fruit town of Penticton. It will be competition to the FPCC Capitol, a 7000-seater, the town's only theatre, and two drive-ins. . . . Another victim of TV was the Gem, Sydney, Vancouver Island, B.C. Altogether there are seven drive-ins in the province of B.C. not opening in 1956. . . . The 225-seat Rainbow, Simmie, Sask., was completely destroyed by fire.

—Harry Allen, Jr.

Reginald Armour, executive vice-president, Republic Pictures International in charge of foreign operations, recently held a press conference in the Garden Room of the Essex House, New York. Shown are Armour; Roberta Daniel, director of advertising and publicity; Gerald A. Fernback, publicity director of Great Britain; and H. Victor Green, director of sales for Great Britain and Eire.

Record British Variety Group For Convention

NEW YORK—The largest delegation ever to represent Great Britain's Variety Club, Tent 36, will fly here May 6 for Variety's International Convention, May 9 to 12 at the Waldorf-Astoria Hotel.

The party will include chief barker Nat Cohen and crew members James Carreras, Norman Harrington, Sir Thomas O'Brien, Michael Frankovich, and Charles Pearl, and barkers Leslie Faber, Benjamin Rosenfeld, and Lambert Goldsmith.

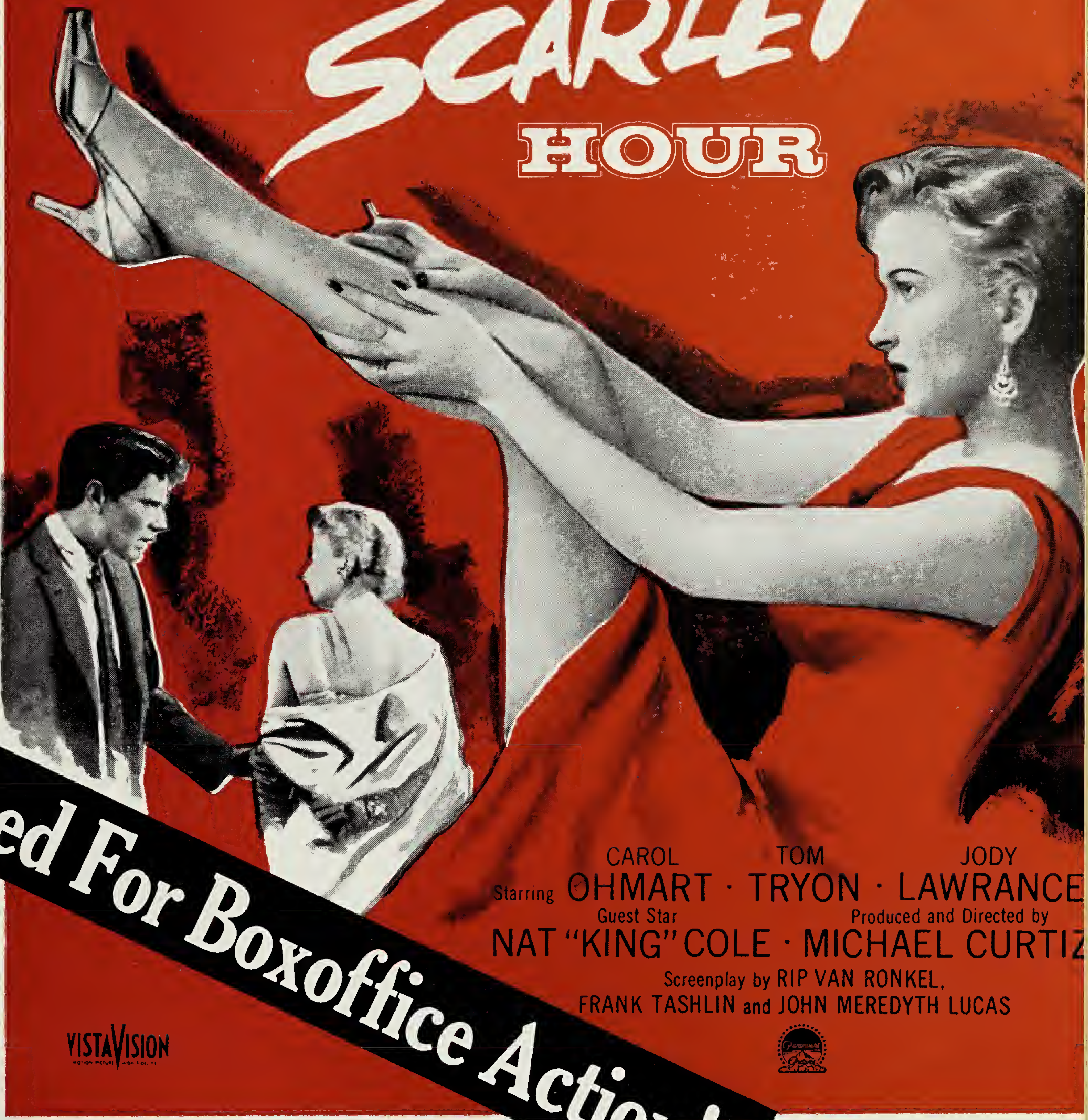
AA Sets Foreign Release

New York—Allied Artists International Corporation has consummated a long-term agreement with City Film, The Hague, Netherlands, for the exclusive distribution of Allied Artists product in that territory, it was announced last week by Norton V. Ritchey, president, Allied Artists International.

The deal was negotiated by Edwin J. Smith, AA International vice-president in charge of European operations, and H. P. Juten, City Film.

Paramount presents

THE SCARLET HOUR



Booked For Boxoffice Action!

Starring CAROL OHMART · TOM TRYON · JODY LAWRANCE

Guest Star NAT "KING" COLE · Produced and Directed by MICHAEL CURTIZ

Screenplay by RIP VAN RONKEL, FRANK TASHLIN and JOHN MEREDYTH LUCAS

VISTAVISION

PANTAGES, HOLLYWOOD
STANLEY, PHILADELPHIA
STILLMAN, CLEVELAND
PARAMOUNT, DES MOINES
ONTARIO, WASHINGTON
PARAMOUNT, PORTLAND
PARAMOUNT, ATLANTA

The big houses are playing it for the big crowds who'll go for this high-voltage love drama of violence, blackmail and murder!

Harrison Announces 20th-Fox Realignment

New York—General sales manager Alex Harrison last week announced a reorganization of field supervision of 20th-Fox branches, dividing the United States and Canada into four divisions and entailing a number of important promotions.

The move puts into immediate effect a policy where control and supervision of the field organization will be under four division managers directly responsible to Harrison with Arthur Silverstone as assistant general sales manager.

The four division managers will supervise eight newly-established districts embracing 33 branches in the United States and six in Canada. The realignment brings promotion to the following: C. Glenn Norris to supervision of a new central-Canadian division that will include the Canadian, central, and midwestern districts; Martin Moskowitz to supervision of a newly-formed eastern division comprising the Atlantic and northeastern districts; and Abe Dickstein, who has been New York branch manager, to the Atlantic managership.

The divisions are the eastern, under supervision of Martin Moskowitz, division manager, to include two districts, northeast, with Al Levy as district manager supervising Boston, New Haven, Albany, and Buffalo, and Atlantic, with Dickstein as district manager supervising New York, Philadelphia, Washington, and Pittsburgh. Central-Canadian is under the supervision of Norris, with Peter Myers district manager of the Canadian branches including Toronto, Montreal, St. John, Winnipeg, Calgary, and Vancouver; the midwestern district, with Morton A. Levy as district manager supervising Minneapolis, Milwaukee, Omaha, Des Moines, Kansas City, and St. Louis; and the central district, with Tom O. McCleaster as district manager supervising Chicago, Cleveland, Cincinnati, Detroit, and Indianapolis. Southern division, under Harry G. Ballance division manager, comprises two districts, including the southeast with Paul S. Wilson district manager, supervising Atlanta, Charlotte, Jacksonville, and New Orleans, and the southwest, with Mark Sheridan, Jr., supervising Dallas, Houston, Oklahoma City, and Memphis. Western division, with Herman Wobber division manager and Reville Kniffin as assistant division manager, comprises Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, and Denver.

Arnswalder Appointed New York Branch Head

New York—Alex M. Arnswalder has been named manager of 20th-Fox's New York exchange succeeding Abe Dickstein, appointed to the Atlantic district managership, it was announced by Alex Harrison, general sales manager.

Presently assistant manager of the New York exchange, Arnswalder assumes direction of the office in the latest in a number of elevations from within-the-ranks.

Arnswalder joined the 20th-Fox field organization in 1947, as assistant to the branch manager. The following year he became greater New York salesman.

NATURAMA

Republic has joined the parade with yet another process which should be a help to business. Called Naturama, it is a wide screen process, photographed in a ratio of 2.35 to 1. It eliminates distortion and grain; the color quality is improved without any additional expense, provided the theatre is using wide screen and anamorphic lenses (and most are).

President Herbert J. Yates, in a trailer showing scenes from the first two pictures in the process, "The Maverick Queen" and "Lisbon," personally explains the process.

Exhibitors and patrons alike should like Naturama.

—JAY EMANUEL

Showmanship Sweepstakes

(Continued from page 17)

in our situation the cooperation is excellent. Each week we have several co-op promotions with the Mooresville Tribune, which tend to keep our business before the eyes of the public.

For the past 35 weeks we have been sponsoring "The Mystery Farm" contest. An aerial photo of a nearby farm is taken and published in the newspaper and the first four persons, other than the owner, who identify it receive free passes. The following week the farm is identified, along with the names of the pass winners. Our total obligation on this promotion, for which we get mention weekly in the newspaper, is a mere four passes.

About two years ago we worked out a classified cooperative with the newspaper, whereby we received a "Movie Guide" in exchange for 12 passes. The editor picks 12 names at random and publishes them in the classified advertisements. Each person, whose name appears, receives a free pass by calling at the newspaper office. The pass is only good for admission during the week of issue.

We also furnish the editor with an item pertaining to a film, or films, which we are showing during the week; and he publishes this material under the heading of "Movie Chatter" in a paragraph or so of the "Up And Down The Main Stem" column he runs.

These promotions may not be big, but they have proven to be effective and inexpensive here.

$500 WINNER RKO PLAYOFF

"THE TREASURE OF PANCHO VILLA"

Submitted by James B. Myers, Jr.
Bluebird, Petersburg, Va.
610 seats • 70 cents top admissioin
Small town patronage.

Our exploitation campaign for this film was put together like a recipe for a gourmet's delight. First we took the picture, added a little glamour that appeals to women, then added a touch of the word "treasure" and then sprinkled heavily with "diamonds."

We made arrangements with the Greyhound Bus Lines to use cooperative ballyhoo. We had two attractive ladies walk through the streets of the business section carrying suitcases with signs attached that read "We arrived via Greyhound Bus Lines to see Rory Calhoun in 'The Treasure Of Pancho Villa' opening today at the Bluebird Theatre." In return, the Greyhound Bus Lines announced on their public address system at the bus station all day, using this type of announcement: "The next bus to . . . . . is in 2½ hours. This will give you enough time to see 'The Treasure Of Pancho Villa' now showing at the Bluebird Theatre on Sycamore Street."

Arrangements were made with the leading furniture store to make a window display of Lane Cedar Chests. We had posters made which read "Give Her A Lane Cedar Chest. It will be her most TREASURED possession." A companion card read "See 'The Treasure Of Pancho Villa'," etc. Stills of the picture were also used in the window.

In one of our leading shoe stores, we had a poster made which read "If you TREASURE your feet . . . Our experts will always give you a perfect fit." A companion card read: "See 'The Treasure Of Pancho Villa' . . . etc." Stills of the picture were also used in this window.

Our top tie-up was made with a jewelry store. They ordered 1500 gems for a give-away. Of these gems, there were four diamonds worth $200. They put a display in their window and a sign which read: "You will have an opportunity to select a free diamond in the lobby of the Bluebird during the showing of 'The Treasure Of Pancho Villa,' etc." These diamonds and zircons were given to every adult when they came into the theatre. The patrons were told to take them to the jewelry store and have them appraised. The instructions were printed on special envelopes printed by the store. This read: "We'll be perfectly frank. We don't know if this is one of the zircons or one of the diamonds. You might take it to a jeweler and have it appraised." It was a tie-up that the jewelry store was anxious to make and they were assured of a good traffic through their store. We carried a tag-line on all of our ads making mention that "Free Diamonds Are Being Given Away in Our Lobby." The jeweler used stills from "The Treasure Of Pancho Villa" in his window. The theatre ran a short special trailer announcing that "You can get some of 'The Treasure Of Pancho Villa' as Free Diamonds Were Being Given Away In The Lobby, etc."

We also used a new type pocket card for the week's attraction. From our printer, if we buy 25 window cards, they make a tiny reproduction for the pocket card. For example, twenty-five 14x22 window cards are $3.50 and 1,000 pocket cards are an additional $2.50, total $6.00.

The entire cost of our campaign for posters, trailer, window cards and pocket cards was about $18.00.

Reporter's Father Dies

New York—Funeral services were held last week for Joseph Pelegrine, 89, father of Film Daily staff writer Louis Pellegrine, in St. Joseph's Roman Catholic Church, Bogota, N. J. Interment was in St. Joseph's Cemetery, Hackensack, N. J.

Konecoff

(Continued from page 8)

actly what we needed . . . Police in Oporto, Portugal recently arrested four men for selling reserved seat tickets to "The Conquerer" at double the marked price. This is the first recorded instance of scalping of movie tickets in that country. It seems the theatre was sold out five weeks ahead of the opening. What, only twice the price? It would have been a bargain at three times the going rate. This is April in Portugal?

THE METROPOLITAN SCENE: Ernie Emerling's latest Loew's Theatres Movie Memo cashes in on the timeliness of the Kelly-Rainier nuptials with two baby pictures of Grace plus a scene still from her latest, "The Swan," which is about the romance of a prince and a princess. . . . A special movie edition of "The Revolt Of Mamie Stover" off the presses should gain quite a bit of attention for the forthcoming release from 20th-Fox. . . . Claud Baruch, assistant to trade press contact Harold Rand at 20th-Fox, will be wed on April 29 to Miss Susan Kaufman. . . . The May issue of Woman's Home Companion has the start of the story of Frank Sinatra, "the tender tough guy who won't behave." . . . "The Man In The Gray Flannel Suit" is receiving all sorts of tie-in ads with unusual plugs for merchandise as well as the film. . . . Okay pressbooks are out on "Patterns," "The Revolt Of Mamie Stover," "The Scarlet Hour," and "The Court Jester." . . . Anyone catch "This Is Your Life" last week where they did up Dore Schary? It was very well done with lots of big "names" appearing as part of his life in show biz.

B-K Earnings Up

CHICAGO—Net earnings of Balaban and Katz corporation were $1,242,594 last year after taxes, amounting to $4.74 per share, representing a higher net than that for 1954, which was $1,204,065.57, or $4.59 a share, it was announced last week. The circuit disclosed also that the 1955 net income was affected by advantageous non-recurring income tax credit and certain non-recurring dividends obtained last year, without which the net would have been less than the 1954 figure.

At the annual stockholders meeting last week, chaired by general manager Dave Wallerstein, United Paramount voted 258,774 shares of B and K stock. The circuit disposed of seven theatres last year, including two in Oak Park, Ill., two in Rockford, Ill., and one in Elgin, Ill., with the result that the company now has complied fully with the consent decree and is at liberty to acquire new situations subject to government approval.

The current assets of B and K were reported at $6,064,908, with current liabilities at $1,924,293. President John Balaban's report told the shareholders that Hollywood is doing a good production job now and that he anticipates more and better films this year.

This Was The Week When.......

On Walt Disney's behalf, Albert Margolies accepted the Daughters of the American Revolution annual award for the Best Children's Film of 1955, for "Lady And The Tramp," at ceremonies in Washington. . . . Allied Artists set "Crime In The Streets" for a world premiere in the Victoria, New York, next month. . . . Columbia celebrated its 25th anniversary as a Cuban distributor with a "Picnic" party in suburban Havana. . . . Leonard H. Goldenson, AB-PT president, was named a director, Marshall Field Awards, Inc.

George Murphy was named official U. S. representative to the Cannes Film Festival, the first time an industryite has filled the post. . . . "My Seven Daughters," a Maurice Chevalier starrer, was set by Kingsley International for an American premiere in the Guild, New York, on May 1. . . . Columbia signed Frank Cooper to produce a top feature based on the TV "The Lineup" series. . . . Embassy Pictures slated "Gadzilla, King Of The Monsters" for an American premiere in Loew's State, New York, April 27, to be followed by New England saturation bookings on May 2.

U-I To Release 10 In July-Oct. Span

NEW YORK—Universal will release 10 of its important film productions during the four months of the 1955-56 season running from July through October, Charles J. Feldman, vice-president and general sales manager, told the company's home office sales executives and district sales managers at the opening sessions of their four-day mid-year sales conference here last week. The pictures will be backed by aggressive showmanship, Feldman pointed out.

Eight of the 10 pictures are in Technicolor, two are in CinemaScope, and one is in VistaVision. Highlighting this group will be "Away All Boats," in VistaVision and Technicolor, the most expensive film production ever made by Universal. Another will be "Toy Tiger," in Technicolor, starring Jeff Chandler, Laraine Day, and Tim Hovey. A series of territorial saturation pre-release engagements is being set for the beginning of school holidays in June. "Pillars of the Sky," in CinemaScope and Technicolor, starring Jeff Chandler, Dorothy Malone, Ward Bond, and Keith Andes, is scheduled for October release. Leading off the July releases will be "The Rawhide Years," in Technicolor, starring Tony Curtis, Colleen Miller, and Arthur Kennedy. The second July release will be "Congo Crossing," in Technicolor, starring Virginia Mayo, George Nader, and Peter Lorre. The third July release is "Toy Tiger." The August release, besides "Away All Boats," will be "Francis In The Haunted House," starring Mickey Rooney. September releases are highlighted by the Audie Murphy, CinemaScope, and Technicolor film production, "The Proud Land," also starring Anne Bancroft and Pat Crowley. "Raw Edge," in Technicolor, starring Rory Calhoun, Yvonne DeCarlo, Rex Reason, Mara Corday, and Neville Brand will be the second September release, while the third September release will be "Behind The High Wall," starring Sylvia Sidney and Tom Tully. "Showdown At Abilene," a Technicolor western starring TV's "Range Rider" Jack Mahoney, Martha Hyer, and Lyle Bettger is the second October release.

All-Industry Conclave Urged By Allied Exec

WASHINGTON—Necessary to save the film industry, according to Allied States Association board chairman and general counsel Abram F. Myers in a press release last week, is distribution company presidents insuring individually, that all product released the rest of this year is played by theatres "on their regular availabilities . . . at rentals they can afford to pay."

Referring to the film company heads as doctors who could "easily" save a sick industry if they chose to do so, Myers urged that an all-industry conference be called to consider what each branch and individual can do "to rescue the business from the doldrums" by exploitation and the enticing of patrons back into theatres. "Showmanship," he said, "is not dead," but it is burdened with the current anxiety and uncertaintly of exhibition which, with the good will of distribution, could achieve boxoffice results heretofor unknown.

Myers predicted that because distribution sales executives are the architects of the policies and practices causing hardships to exhibitors, they will appear before the Senate Small Business subcommittee, when its industry hearings are resumed, in "a belligerent mood, unwilling to make any concessions of any kind" to improve industry relationships. The Allied executive specifically attacked MGM's distribution policy for "I'll Cry Tomorrow" and "Guys And Dolls," asserting that a survey conducted in 12 Allied territories indicates that the company is eager to prevent sub-runs and small towns from playing these films.

IN SUPERSCOPE® 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

SUPERSCOPE STANDARDIZES THE WIDE SCREEN
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE® 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

NEWS OF THE TERRITORIES . . .

Redstone Drive-Ins Set For Remodeling

Boston—Three drive-ins owned by Redstone Drive-In Theatres are being remodeled by William Riseman Associates, theatre designers and engineers. In Rochester, N. Y., the Lakeside Drive-In capacity is being doubled by additional ramps. A new refreshment building and a new toll building will be constructed.

In East Boston, where the Redstones are building an 1800-car theatre to be ready for an August opening, Riseman has designed the largest refreshment building in the east, with a six-lane cafeteria counter. An RCA steel screen 126 feet wide has been ordered. This open-airer, the Suffolk Downs Drive-In, is planned as a year-round operation, the first in this part of the state, with 1,000 in-a-car heaters ordered for the winter months.

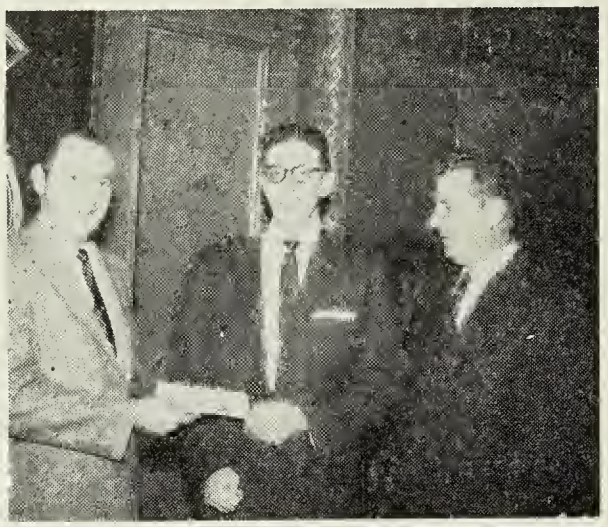
At the Revere Drive-In, Revere, Mass., Riseman has designed a new refreshment building, 5,000 square feet in dimension, with four-lane cafeteria counter service.

Albany

Irving Sochin, U-I short subjects sales manager, was in to confer with branch manager Norman Weitman and the sales staff. . . . Other visitors included Edward L. Fabian and Fred Haas, Fabian home offices; Charles L. Smakwitz, Stanley Warner zone manager, Newark, N. J.; and Chris Pope, Schine booker. . . . The Variety Club sent flowers to its chaplain, the Reverend Lamar H. Brunner, who was hospitalized in Toronto for an emergency appendectomy. . . . Dick Young, 20th-Fox booker, became the father of a second boy. . . . Alvin Kosoff, 20th-Fox salesman, will marry Dorothy Bunkin, Philadelphia, in October.

Atlanta

A. G. Day, formerly of Ashland, Ky., is the new owner of the Moon-Lite Drive-In, Clarksville, Tenn. . . . Stars of Warners' "Goodbye My Lady" were in following the world premiere at Albany, Ga., including Brandon de Wilde and Walter Brennan. . . . Hazard E. Reeves, Cinerama president, addressed a meeting of the southeastern section, Society of Motion Picture and Television Engineers. . . . James Henderson, Woodbury, Tenn., is now with the Starlite and Four-Lane Drive-Ins, near Murfreesboro, Tenn. . . . George Pabst, southern district manager, United Artists, held a sales meeting here with branch manager Byron and field representative Bob Tarwater. . . . M. W. Patton and B. M. Parker have opened the old Starlite Drive-In, Macon, Ga. . . . The Hardee, Wauchula, Fla., a unit of Floyd Theatres, will only run on Saturday and Sunday. . . . Joe Johnson, MGM booker, was promoted to field press representative to cover the Memphis and New Orleans branches. The MGM Pep Club gave him a luncheon and a fitted case in farewall. . . . S. G. Brown is the new owner of the Greenback Drive-In, Greenback, Tenn.



Seen at the recent Atlanta trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Larry Laskaris, Warners sales manager; J. Solomon, president, Independent Theatres, Chattanooga, Tenn.; and Carroll Ogburn, Warners Jacksonville, Fla., branch manager.

Frank Lowery, former sales representative, Columbia, joined Capital Releasing Corporation as Florida sales representative. . . . Jimmy Bellow, office manager and head booker, Astor and Capital, has returned to the road. . . . Lester Wilson is the new owner, Woodside Drive-In, Greensville, Tenn., from R. T. Craft. . . . The April WOMPI board meeting was held in the Variety Club, with president Stella Poulnot presiding. Following dinner, applications for new members were approved, including Opal Tate, Wil-Kin; Dorothy Eller, MGM; and Joyce Stokes, Republic. . . . Charles Whittington, former assistant, Thompson, Hawkinsville, Ga., was promoted to manager-in-training, Martin and Thompson Theatres.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

WANTED:
EXPERIENCED THEATRE MANAGER
for first-run theatre in Athol, Mass.
Write qualifications to
ABE GARBOSE
8 Parker Street, Gardner, Mass.

Yamins Not Represented By Attorney's Drive-In Remarks

BOSTON — Attorney J. Edward Lajoie was not representing Nathan Yamins Enterprises at the Fall River, Mass., hearing when he declared that drive-ins are "unclean" and should be restricted to outlying suburban areas, it was announced by the Yamins offices last week. He was unauthorized by Yamins, it was said, to make remarks on behalf of the circuit and his disposition in no way reflected the opinions of that office.

Lajoie was representing the 200 residents of Fall River who opposed a change in the zoning laws to permit the construction of a drive-in and a supermarket within the city limits.

Buffalo's Erlanger Readies Stage Policy

Buffalo—William R. Raikin and Peter G. Becker, founders, Foundation for the Preservation of the Legitimate Theatre of Western New York, which will take over the legitimate Erlanger July 1 to prevent it from being razed, are enthusiastic about their new project. The Erlanger, operated by the Dipson circuit for several years, was sold recently to Ike Gordon, who, it is understood, has made a lenient deal for a year with the new Foundation, which will have a directorate of three, Raikin, Becker, and, it is expected, Elmer F. Lux, chief barker, local Variety Club.

Becker, the son of Al Becker, theatre supply executive and Buffalo's first projectionist, will manage the house. Raikin, general counsel for the new Foundation, said, "The Foundation will be a private, non-profit foundation analogous to the type of organization upon which the Buffalo Philharmonic Orchestra depends for its existence. In other words, this is a civic enterprise. . . . It follows that without the support of all of western New York and Ontario, we cannot have a living professional theatre. . . . I am counting on all of greater Buffalo and our very good neighbors in Ontario."

The new partners plan to put the somewhat shabby Erlanger in top condition and open it July 1, if a satisfactory show is available. Among the advisers for the enterprise are Jane Keeler, Nathaniel B. Barrell, Dr. H. Ten Eyck Perry, Ardis Smith, drama editor, Buffalo Evening News, Gary I. Cohen, and Joseph Abeles. The Erlanger was managed under Dipson ownership by Richard T. Kemper, now circuit zone manager.

Non-Voting Stock Sold To Improve Legit House

Buffalo—Foundation Theatre has put 5,000 shares of non-voting stock on sale. Incorporation papers have been signed by Peter G. Becker, who will manage the theatre; William R. Raikin, general counsel, and Mrs. Harvey M. Rice, director. They will hold the 100 voting shares in the non-profit foundation.

Money from selling non-voting stock at $75 a share will go into a fund for guarantees to producers of plays and musical comedies and for improving the Erlanger, they said. Only one share will be sold to a person. Stockholders will have preference in choice of seats when subscriptions for plays are opened.

Boston

Bill Arvin, 49, Film Row letter-carrier for more than 12 years, died of a heart attack. . . . The original wooden screen and tower of the Adams Drive-In, Adams, Mass., blew down during a freak snowstorm. Storm damages at this spot may run as high as $25,000. Owner Stanley Rothenberg immediately ordered a new steel Selby screen 101½ by 44 feet from Massachusetts Theatre Equipment Company. . . . Samuel Lowe, Jr., Theatre Candy Company, was elected first vice-president, the Alumni Association of Deerfield Academy, a college preparatory

(*Continued on page 30*)

Seen at the recent Buffalo trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Mrs. Lee Gross Adams, booker, Buffalo Paramount Corporation, Buffalo; Ed Miller, manager, Paramount, Buffalo; Arthur Krolick, district manager, Buffalo Paramount Theatres; and Ben Dargus, manager, Center, Buffalo.

Bank Night Contract Void, Court Decides

East Providence, R. I.—Bank Night, as conducted by the Elmwood Amusement Corporation in its Hollywood from early 1941 through most of 1949, was a lottery, Superior Court Judge P. Curran ruled recently. Since the drawing of cash prizes was a lottery, Judge Curran held, the theatre cannot be required to pay some $3,500 allegedly owed by it to Goodwill Advertising Company, Boston, which licensed it to conduct the drawings.

Judge Curran directed a jury's verdict for the theatre as defendant in a contract suit by the Boston firm to collect $10 weekly in license fees from sometime in 1943, when payments allegedly were stopped, plus cost of supplies and interest on the debt. Because the scheme was a lottery, the contract purporting to license it was null and void and unenforceable, Judge Curran said.

Milton Bomes, circuit president, admitted negotiating the contract for license rights to Bank Night. He testified, however, that his father, the late Samuel Bomes, told him he was advised by an attorney that Bank Night was a lottery and illegal, and that the theatre did not have to pay any debt the Boston firm was claiming. The witness said he so advised an officer of the Boston company in 1948.

Judge Curran said theatre admissions made up or swelled the fund for the drawings, and the theatre would not keep operating the scheme unless the receipts warranted. The theatre company and its counsel openly contended that the scheme was a lottery, as one of several defenses against being compelled to pay.

Watch for them!

NEXT!

Denver Territory
Issue of May 2
Buffalo Territory
Issue of May 9

Save them!

Film Exchange and Dealer Listing for the

ATLANTA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 163 Walton St., N.W.—Walnut 3959
Br. & Sls. Mgr.: J. E. Hobbs. Office Mgr. & Booker: O. S. Barnett. Sales: Jack Barrett, J. D. Campbell, B. H. Jordan. Bookers: George Cothran, P. H. Savin. Cashier: Mary Dale. Bookkeeper: Hilda Knight. Emerg. Phone: Barnett, Em. 6365.

ASTOR and CAPITOL, 163 Walton St., N.W.—MU 8-9845
Pres.: W. M. Richardson. Sls. Rep. Booker: Jimmy Bello.

BUENA VISTA (Disney), 403 Walton Bldg.—Alpine 6457
Dist. Mgr.: Ken Laird. Office Mgr. & Booker: Owen Vaughn.

COLUMBIA, 131 Walton St., N.W.—Walnut 1524
Dist. Mgr.: R. J. Ingram. Office Mgr.: Jim Hart.

HOWCO, 193 Walton St., N.W.—Alpine 5688, 8212
Br. Mgr.: C. T. Jordan, Jr. Sales: Ray Edwards, Homer Clark. Booker: Bernice Fricks. Cashier: Grace Parrott. Emerg. Phone: Jordan, EM 6194.

I.F.E. (Italian), 115 Walton St., N.W.—Cypress 5868
Mgr.: David Williams.

KAY, 158 Walton St., N.W.—Lamar 0261
Br. Mgr.: J. Ken McCartney. Office Mgr. & Booker: W. Paul Stephens. Cashier: Bernice Hinton.

METRO-GOLDWYN-MAYER, 198 Luckie St., N.W.—Cypress 2736
Br. Mgr.: H. R. Gaus. Office Mgr.: Sam Perloff. Sales: L. B. Butler, J. L. Stanton, G. F. Fuller. Bookers: Sam McCook, James Corbett. Cashier: Dorothy Eller. Field Exp.: Judson Moses. Emerg. Phone: Perloff, EV 2836.

REPUBLIC, 162 Walton St.—Lamar 8611-12, Cypress 0296
Br. & Sls. Mgr.: E. H. Brauer. Office Mgr.: W. J. Dumas. Sales: Byron Adair, W. R. Lehmann, J. F. Boius. Bookers: Marie Pinkston, Pritchard Hobson. Cashier: Stella H. Pouhnot. Emerg. Phone: Dumas, DE 7839.

RKO, 195 Luckie St., N.W.—Cypress 1971-2
Br. Mgr.: Ira P. Stone. Office Mgr.: Robert P. Burnette. Sales: E. William Andrew, Jr., Pete M. Carnes, T. C. Cox, J. L. Owens. Bookers: Dean Morris, Paul Mote, John McCarthy, Joe Lancaster. Cashier: Mildred Matthews. Field Exp.: Spence Steinhurst. Emerg. Phone: Burnette, MU 8-2937.
(Dist. Mgr. in residence: Dave Prince)

TODDY, 148 Walton St., N.W.—MU 8-3117
Pres.: Teddy Toddy. Mgr. & Booker: Jimmie Roberts.

20TH CENTURY-FOX, 197 Walton St., N.W.—Cypress 4633
Br. Mgr.: D. M. Coursey. Sls. Mgr.: M. W. Doris. Office Mgr.: R. G. McClure. Sales: L. C. Ingram, Jr., M. Mitchell, Cecil Peacock, B W. McChesney. Booker: H. N. Purdy, Jr. Cashier: J. E. Estes. Emerg. Phone: McClure, DI 8316.
(Southern Div. Mgr. in residence: H. G. Ballance, and Southeastern Dist. Mgr. in residence: P. S. Wilson)

UNITED ARTISTS, 191 Walton St., N.W.—Walnut 6386
Br. Mgr.: Byron Adams. Sls. Mgr.: Robert W. Tarwater. Office Mgr.: Charles D. Touchon. Sales: Jack Frost, Ed Hays. Bookers: Martha Chandler, Walter McDonald. Cashier: Lynda Burnett. Emerg. Phone: Touchon, Evergreen 1229.

UNIVERSAL-INTERNATIONAL, 205 Walton St., N.W.—Cypress 5081
Br. Mgr.: Wm. D. Kelly, Jr. Sls. Mgr.: S. W. Whiteman. Office Mgr.: Allen Rainwater. Sales: E. L. O'Neill, Jim Cronin, Ralph Bergquist. Bookers: Thelma Haglund, Paul Maddox. Cashier: Vera Howze. Field Exp.: Ben Hill. Emerg. Phone: Rainwater, Crescent 2594. *(Dist. Mgr. in residence: Jas. V. Frew)*

WARNER BROS., 194 Luckie St.—Cypress 3495
Br. Mgr.: Carroll Ogburn. Sls. Mgr.: Barney Ross. Office Mgr.: W. B. Langston. Sales: Larry Laskaris, Roy Donaldson, Bill Humphries. Bookers: J. C. Steeky, W. S. Suddeath. Cashier: Pat Brown. Field Exp.: J. D. Woodard. Emerg. Phone: Langston, Evergreen 5008. *(Div. Mgr. in residence: Grover Livingston)*

• *Supply Dealers*

CAPITAL CITY SUPPLY, 161 Walton St., N.W.—Walnut 1244. Emerg. Phone: CH 6885
NATIONAL THEATRE SUPPLY, 187 Walton St., N.W.—Lamar 8486
SOUTHEASTERN THEATRE EQUIP., 203 Luckie St., N.W.—Cypress 0461

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—Cypress 5881
STRICKLAND FILMS, 220 Pharr Road, N.W.—Cherokee 5317

• *Signs, Advertising and Printing*

DIXIE LITHOGRAPHING, 158 Walton St., N.W.—Cypress 5235
MOTION PICTURE ADVERTISING SERVICE, 193 Walton St.—Alpine 1594
NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—Cypress 5881
POSTER EXCHANGE, 163 Walton St., N.W.—Alpine 0935
REBEL POSTER, 142 Walton St., N.W.—Cypress 4996
SOUTHERN POSTER & PRINTING, 138 Houston St., N.E.—MU 8-7733
THEATRICAL PRINTING, 183 Walton St., N.W.—Lamar 7326

• *Messenger Service*

BENTON BROS. FILM EXPRESS, 188 Luckie St., N.W.—Cypress 0511-2

• *Service Companies*

THEATRE SERVICE CO., 282 Hayden St., N.W.—Cypress 6972

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

A testimonial dinner was recently tendered Ward Marsh, on the occasion of his 40th anniversary as the Cleveland Plain Dealer's movie critic, by his legion of industry friends. Seen, left to right, are Marsh; George Murphy, MGM's good will ambassadar; Governor Frank J. Lausche, speaking; Allen Lowe, hotel manager; and Father Joyce.

Boston

(*Continued from page* 28)

school, at the annual dinner in the Hotel Statler. . . . Aaron Shindler, owner, State, East Milton, Mass., has closed the theatre and the manager, Maurice Sidman, has been transferred to the Adams Drive-In, Adams, as manager, replacing Arthur Rosenbush, resigned.

When a small fire broke out in the electric panel board on the lobby floor of Loew's Orpheum, manager James Tibbetts urged all patrons to leave quietly. Between 500 and 600 patrons filed out in orderly fashion. Damage at an estimated $2,000 was confined to the panel room. . . . . Jack Gubbins, sales manager, Paramount, was laid up with a severe virus in Mary Alley Hospital, Marblehead, Mass., and is now resting at home before returning to the office in another two weeks. . . . MGM spent $8,000 for full page ads on "The Swan" in four Sunday papers. This was the first time in many years that a picture has had a full page ad in four Sunday papers simultaneously in Boston. Karl Fasick, publicist, Loew's State and Orpheum, also is using a lobby display of the kiss sequence between Miss Kelly and Louis Jordan, in direct contrast to the dignified Sunday ads.

PROVIDENCE, R. I., NEWS—Weather Report: For only the third time in 13 weeks, a sunny weekend was experienced. . . . The Avon Cinema was the site of the Rhode Island premiere of Walt Disney's "The Littlest Outlaw." . . . E. M. Loew's Drive-In opened for the season, the last of the openairers to inaugurate operations. . . . Juvenile attendance was up noticeably at most downtown houses during the annual Easter school vacation period. . . . The Castle and Hope, Lockwood and Gordon neighborhood operations, combined in advertising the joint screening of MGM's "The Last Hunt."

Buffalo

Earl L. Hubbard, Jr., publicity department, Teck, the home of Cinerama, and manager Boris Bernardi arranged a trip from Toronto and other Canadian border cities for 250 carrier boys of the Toronto Globe and Mail to see the film. . . . Lou Lieser is new sales manager, Allied Artists, according to an announcement by Harry Berkson, branch manager. . . . Dipson Theatrical Enterprises, Batavia, N. Y., purchased the Shea house in Bradford, Pa. . . . Martin Remy, formerly of Cleveland, was named manager, Empire Drive-In, Rochester, N. Y., which was acquired recently by the Smith Management Company.

Charlotte

Storm winds destroyed the screen of the Biscoe-Troy Drive-In, between Biscoe and Troy, N. C., with damage estimated at $6,000. Owners G. F. Faw and R. A. Goodman said the screen would be replaced with a larger one. . . . The Dixie, Troy, N. C., has been sold by Fred L. Taylor to Faw and Goodman who plan to renovate the house at a cost of more than $10,000 and increase its seating capacity.

Lawrence Terrell, branch manager, Paramount, became the father of a second son. . . . Sadie Smith, Stewart-Everett Theatres, was a patient in Mercy Hospital. . . . The Capitol, Snow Hill, N. C., closed recently. . . Ed Rosenblatt, Theatrical Engineering, installed projection and sound equipment in the remodeled Fox, Morganton, N. C., recently acquired by Homer Haynes. . . . Mrs. Lloyd Hoover, Paramount cashier and corresponding secretary, Local 375, NFPOC, entertained union members in her home. . . . The second luncheon of the Variety Club ladies featured a fashion show.

The Wilson Ministerial Association, Wilson, N. C., asked the Wilson City Board of Commissioners for legislation which would prevent movie houses from opening for business until after two p.m. on Sunday. It expressed the opinion that the present Sunday starting hour of one p.m. is cutting into church attendance. The proposed ordinance is expected to meet stiff opposition from the movie houses.

Chicago theatremen and George Gobel's parents attended the recent preview of his new film, "The Birds And The Bees," Varsity, Evanstan, Ill., and seen, left to right, are Lee Eastman, manager; J. H. Stevens, Paramount branch manager; the TV comedian's father and mother; and Abe Platt, Balaban and Katz district manager.

Outdoor Showplace Planned Near Chicago

CHICAGO—Sam Levin, Dayton, O., outdoor operator, plans to build a huge drive-in, motel, restaurant, and bowling alley on an 85-acre tract in Stickney Township, adjacent to Chicago. Construction is scheduled to start shortly, following completion of the $330,000 land purchase details.

Construction of a $500,000 theatre is expected to require three months. It will have two screens, each measuring 80 by 120 feet. The picture visability will be available to 1,650 cars on one screen and to 1,500 cars on the other.

An innovation will be space for 3,900 waiting cars in full view of the screens. Completion of the motel, restaurant, and bowling alley is set for next year.

Chicago

Al Golden, veteran MGM salesman, resigned to join U-I. . . . The Film Council of America is holding its annual American Film Assembly in the Morrison Hotel this week. . . . Mary E. Banford, wife of Walter E. Banford, MGM district manager, died. Interment was in Memorial Park Cemetery. . . . Stanford Kohlberg, owner, Starlite Drive-In, is introducing a new entertainment package, weekend stage shows plus dancing from 5:30 p.m. until dark, a double feature, and an amusement park. . . . After viewing Columbia's "The Harder They Fall," State Senator Marshall Korshak said he will introduce a bill in the legislature to ban professional boxing in Illinois. . . . George Mock and Charles Westhoffer, veteran projectionists, died.

Eleanor Horwith, Warners, wed Sam Goldeman. . . . Robert Kass was named Pickwick manager, Park Ridge, Ill. . . . Jerry Greiner, advertising manager, Dalite Screen Company, is better after hospitalization. . . . Harry Lingenfelder, chief Warners booker, has a new daughter. . . . Dennis Leslie was named Gold Coast manager. . . . Viola R. Upton, wife of Elmer C. Upton, B and K comptroller, died after an illness of more than a year. Services were held in Gary Memorial Methodist Church, Wheaton, Ill., and interment was in Wheaton Cemetery. . . . More projectionists are being called before the U. S. Grand Jury for questioning about the handling of approximately $1.5 million welfare funds of the Chicago Moving Picture Machine Operators' Union.

New Drive-In Construction Near Airport Is Blocked

CHICAGO—Construction of a drive- adjacent to O'Hare International Airport was halted when State Attorney Gutknecht filed suit in County Court charging that the owners, Sam Shiner and Michael A. Reese, failed to obtain a permit for the removal of dirt from the 40-acre tract. The case is set for trial today (April 25).

The penalty for dirt removal, without a county permit, is a maximum $200 fine and six momnths in jail. City officials have protested that the construction of a proposed 54-foot screen tower on the property would endanger airport operation.

Cincinnati

When more than 5,000 persons sought admission to the 3,300-seat Albee for a midnight spook show on Friday the 13th, those unable to get in were directed to the Palace, a block away, with the reels being hustled to and fro to keep both shows going without interruption. . . . The annual party for underprivileged children, sponsored by the Orphans' Mothers and Dads Club, will be staged June 23 in the nabe Valley, with owners Mr. and Mrs. Louis Wiethe as hosts. . . . Robert McNabb, 20th-Fox branch manager, attended a district meeting in Cleveland. . . . Margaret Woodruff, Columbia head booker and president, Delta Theta Tau, philanthropic sorority, visited the Polio Foundation Clinic, Magnetic Springs, O. . . . National Theatre Supply is furnishing equipment for the Blue Grass Drive-In, South Shore, Ky., Bur Hannah, owner, and the Ravenswood Drive-In, Ravenswood, W. Va., James Roberts, owner. . . . The Magic, Barbersville, Ky., Charles Mitchell, owner, has been closed temporarily. . . . United Artists office personnel provided cake, ice cream, and coffee for the 30th wedding anniversary of Gus Boudet, office manager. . . . June Miller is now secretary for E. C. DeBerry, Paramount branch manager, replacing Lois Otte, resigned.

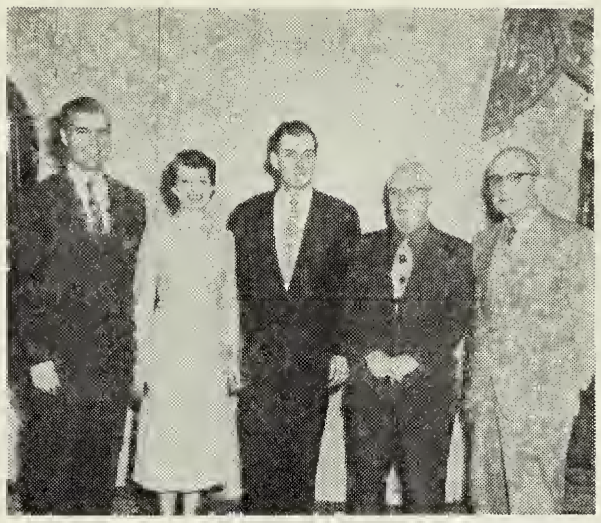
COLUMBUS, O., NEWS — Catherine Stattmiller, writing a letter to the editor of the Columbus Dispatch, disagreed with the statement of Robert Wile, secretary, Independent Theatre Owners of Ohio, that the end of state censorship has not harmed the moviegoing public. She said that "many pictures shown in Ohio during the past year can be classified as obscene." . . . Ernest Emerling, director of Loew's publicity and advertising departments, was a visitor. . . . "Street Corner," which was shown to segregated audiences here in the indoor Russell and Pythian, was shown to non-segregated audiences at the Miles North High Drive-In.

Cleveland

Plans are being made to hold a testimonial dinner for H. E. McManus, who announced his resignation from Co-Operative Theatres of Ohio as booker and assistant to president Milton A. Mooney. McManus is going to Toledo, O., as general manager of three drive-ins owned by Ray Searles. He succeeds Jim Dempsey. Arthur Goldsmith, RKO, is in charge of the farewell party, the time and the place to be announced. . . . Al Margolian, RKO field publicity representative, has moved his headquarters from Buffalo to Cleveland. . . . Funeral services were held for Mrs. Lillian Kaplan, wife of Hyman Kaplan, former owner, Southern. . . . More than 125 industry members attended the W. Ward Marsh testimonial dinner in the Carter Hotel. The affair was the first time the industry has ever honored a motion picture critic, marking his 40th anniversary as film editor, Plain Dealer.

The Motion Picture Council of Greater Cleveland had as a guest speaker at its monthly meeting Edward M. Plumb, film director, Standard Oil Company, who discussed the use of film in industrial relations. Next meeting will be held May 17, at noon, in the Higbee Lounge. . . . Howard Speiss, formerly with Co-Op and now with Phil Smith's Midwest Theatres, was here from St. Louis to book product. . . . Ronald Reineke has joined National Theatre Supply as office salesman. . . . Robert T. Surtman, 62, a stage hand, Rivoli, Toledo, O., died. . . . Herb Ochs returned to Dania, Fla., when his Dania Drive-In was damaged by a tornado. . . . Irwin Pollard's Imperial Pictures is distributing "Diabolique."

Among those present at the recent Denver trade screening of Warners' "Serenade" and "The Searchers" were, left to right, John Roberts, buyer-booker, Wolfberg Theatres; Frances Melrose, drama editor, Rocky Mountain News; Si Saunders, chief buyer and booker, Fox Inter-Mountain Theatres; Carl Miller, Warners branch manager; Tom Smiley, president and general manager, Wolfberg Theatres.



Seen at the recent Des Moines trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Don Knight, manager, Des Moines; Marilyn Wicker; Nick Yannias, Associated Theatres, Dubuque; Herb Blass; and Jim Yannias, Associated Theatres, Dubuque.

MARIO LANZA

Seen at the recent Detroit trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Mrs. Max Williams, president, Federated Motion Picture Council of America; Harold Morrison, office manager, Warners exchange; Alden Smith, Cooperative Theatres of Mihcigan; Joe Baringhaus, Warners branch manager; Lou Mitchell, buyer, Kilbride Circuit, Detroit; and Carl Buermele, buyer, General Theatres of Detroit.

"Great Day" Premiere Has Denver Dancing

DENVER—May 16 has been set for the world premiere of Edmund Graingers' "Great Day In The Morning" in the RKO Orpheum. With Mayor Will Nicholson, the Chamber of Commerce, and the Denver Retail Stores Association proclaiming the debut day as a Great Day in the Morning, the celebration will be a city-wide promotion for the RKO release.

The night before the premiere, the police will rope off the block facing the Orpheum for a series of square dancing contests. Two bands will provide music, and the public will come dressed in costumes of the period depicted in the production. Prizes will be awarded to the couples chosen as the best square dancers. The Denver Post and the Rocky Mountain News will run contests for two weeks before the premiere to select a boy and girl who will dance on debut night with the Hollywood stars. Through the cooperation of Edward C. Johnson, Governor of Colorado, where the film was shot, pioneer residents of the state will join the festivities as the guest of Mayor Nicholson.

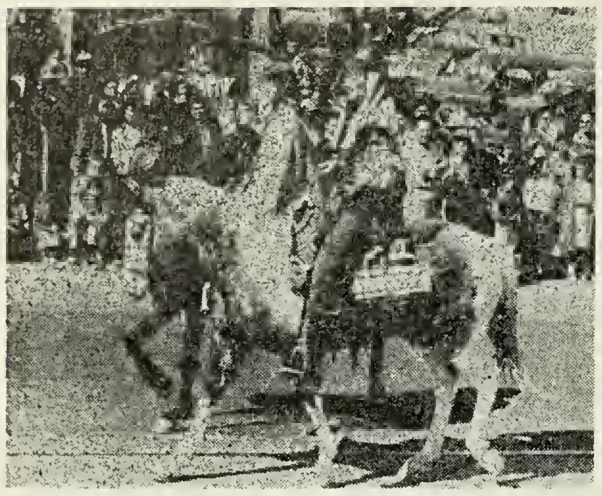
Under the sponsorship of the Retail Stores Association, every large store will run slugs in daily advertisements, proclaiming, "It'll Be A Great Day In The Morning In Denver, Wednesday, May 16." The Denver, Rio Grande, and Western Railroad has scheduled special excursions from all parts of the state. The special rate will include a hotel room for the night, a place in the street party celebration, and a seat in the Orpheum for the premiere. All of the premiere activities, in addition to interviews with the Hollywood contingent, will be covered by live TV and radio throughout Colorado. Preparations for the comprehensive opening campaign were engineered by Dave Cantor, RKO exploitation manager, and will be handled by RKO fieldman Bidwell McCormick.

Dallas

The Variety Club, Tent 17, will move from the seventh floor of the Hotel Adolphus to the penthouse over the hotel's new garage. The new spot has 6,000 square feet of space, twice as large as the present quarters. . . . Jimmy Clemmons, acting branch manager, United Artists, announced that the entire staff is working to come out in front in the George Pabst Week drive May 20-26, and in the United Artists Anniversary Week, July 1-7. . . . Harvey A. Jordan, designer, engineer, and supervisor of drive-in construction, went to Abilene, Tex., to spend a week at the new Leon Drive-In, to be completed and ready for opening on June 1. . . . The White Rocker Drive-In is being remodeled.

Denver

Merf Evans, manager, Denham, has organized the A-Best Drive-In, Inc., and the company will open and operate the Wadsworth Drive-In. The ozoner was closed last year for financial reasons. Evans is president of the new company, and will be managing director. The lease is for a term of 10 years, with the rent calling for nine per cent of ticket sales; five



A recent street stunt on behalf of Howard Hughes' RKO release, "The Conqueror," Cactus Drive-In, Phoenix, Ariz., had this couple ride through the streets costumed like the stars, John Wayne and Susan Hayward. There was close resemblance between Wayne and the actor in the street bally.

per cent of concession business; and 25 per cent of profits, before income taxes. . . . WOMPI, Chapter 10, has elected officers for the year, including Mary Abb Hogle, president; Irene Canino, first vice-president; May Alstatt, second vice-president; Gloria Genevese, recording secretary; Edith Musgrave, corresponding secretary; and Charlotte Steuver, treasurer. The board of trustees includes Ann Le Gendre, Dorothy Elmore, Lillian Halpern, Grace Fuschino, June Farmer, Pauline Hall, and Jean Gerbase. . . . Lem Lee will again operate the Centennial Drive-In.

Des Moines

George Mullare, 58, former manager of the theatre at Clarion, Ia., has been placed on parole after receiving a five-year prison sentence for embezzlement. County attorney Ralph Austin said that a shortage of $2,877 was found in accounts of the Clarion theatre and the Strand, Fort Dodge, Ia., which he also had managed. . . . Strong winds caused minor damage to some of the drive-ins in the state. A newly-constructed screen at the Bel Air Drive-In, near Davenport, was torn by the winds. . . . The King, Ida Grove, Ia., has been reopened. . . . A WOMPI club has been organized here, with Thelma Washburn, RKO office manager, and Dorothy Pobst, United Artists booker, in charge of the new group.

Houston

Jefferson Amusement Company announced the promotion of John Price to supervisor of operations and manager, King Center Twin Drive-In. He formerly managed the South Park Drive-In, Beaumont, Tex., and he replaces Carl Stroud there. . . . Jack Farr is submitting a proposal to the Justice Department whereby starlets be permitted to make annually 10 pictures to play as second features, with a big picture at flat rental. Thus, when the stars of today retire or die, the starlets will be known to the public. . . . Thirteen area drive-ins were open for the early morning Easter worshippers. Services were held at the Airline, Decker, Epsom, Hempstead, Irvington, King Center, Market Street, Pasadena, Post Oak, Shepherd, South Main, Tidwell, and the Winkler. . . . Eddie Miller, head, local booth union, was confined to St. Joseph's Hospital.

Seen at the recent trade screening of Warners' "Serenade" and "The Searchers" in Milwaukee recently, were, left to right, Jerry Wechsler, Warners branch manager; Tom Cornell, Uptown, Racine, Wis.; Ben Marcus; Jerry Gruenberg, Gran Management; L. F. Gran, Gran Management; and Joe Strother, Marcus Circuit.

Jacksonville

Carl Carter, Variety Club chief barker, plans to attend the International Variety convention in New York next month. . . . Here for the first time was Don Yarbrough, new 20th-Fox southeast publicist, who was formerly with the Fox, San Francisco. . . . Screened for exhibitors by Abner Camp, Howco Exchange, was "Swamp Women," filmed in Louisiana by Bernard and Lawrence Woolner, New Orleans exhibitors. . . . Thomas Tidwell, 20th-Fox branch manager, is distributing to exhibitors' bookers a list of all prints located at his exchange. . . . Following the disastrous fire at the Empire, Daytona Beach, Fla., FST district manager James Cartwright has set up a temporary office in a nearby parking lot. . . . Bob Harris, FST concessions manager, stated that winners of top cash prizes in a circuit sales contest are Lynn Goodyear, Ft. Lauderdale; Tom Waterfield, Tampa; and Charles Rich, Miami Beach.

Los Angeles

Burglars rifled desk drawers to steal $370 from the El Monte, manager Arthur Sanborn reported to police. . . . Columbia has broken ground for the new exchange building, located on 21st Street adjacent to the Paramount exchange. The structure is planned for occupancy in the fall. . . . The women of Variety Club gave a luncheon in the Ambassador to honor the retiring president, Mrs. Morton W. Scott. The event was in charge of the new president, Mrs. J. E. McCarthy. . . . Sherrill Corrwin, Metropolitan circuit head, was a guest of honor at a dinner meeting of the National Press Photographers Association, Phoenix, Ariz., where he was cited for his public service in covering community news on KAKE-TV. . . . Sero Amusement reopened the Cherry Pass Drive-In, Beaumont, Cal., with August Nardoni as manager. . . . Fred Stein announced his acquisition of the Boulevard and Center, East Los Angeles, from Sid Pink, making a total of six houses in the Stein circuit. . . . Ed Sonney is moving here from San Francisco to join his brother, Don, on the staff of the Sonney Amusement Company. . . . The Anderson Brothers disposed of their California, Ontario, Cal., to Associated Theatres, headed by Sam Decker, Eddie Ashkins, and Al Olander. . . . The Fontana, Fontana, Cal., has been darkened.

Theatre Stockholder Asks Receivership

Hartford, Conn.—A suit over the Guilford Theatre, Guilford, Conn., has been brought into Superior Court by a dissatisfied stockholder.

Carlo Lupono has filed a complaint asking that the Guilford Theatre Corporation be placed in receivership. He says the business can no longer be conducted with justice, because of the attitude of the controlling majority on the board of directors. He asked the court to appoint a receiver, issue a decree dissolving the corporation, and supervise distribution of the assets.

The dissatisfied director, acting through his attorney, Louis Feinmark, has placed a $25,000 attachment on the theatre property. The complaint states the theatre was incorporated with a capital stock issue of $40,000, divided into 400 equal shares. He claims to own 100 shares, with remaining held by three other directors. Lupone charges dividends have been withheld for the past five years in an effort to make him sell his stock, and that no stockholder meetings have been held during that time.

Milwaukee

Twentieth-Fox held a sneak preview of "The Man In The Gray Flannel Suit" in the Wisconsin. . . . Herb Greenblatt, RKO district manager, was a recent visitor. . . . Budget Director George C. Saffran is seeking city legislation to give official status to the Motion Picture Commission, which reviews films and suggests cuts, but has no power to enforce its recommendations. . . . Mat Donahue is the new Paramount salesman, transferred from Chicago. . . . The Pastime, Hericon, Wis., owned by Ray Lentz, reopened with CinemaScope equipment. . . . Jack Frackman, Republic, was recovering from minor surgery. . . . Most of the ozoners have opened for the season, and those that have not will open before the end of the month. . . . Poblocki and Sons took over the Port Outdoor, which has been renamed the Highway 57. . . . Johnny Mednikow, branch manager, National Screen Service, was in Chicago for a company meeting. . . . Variety Club chief barker Oliver Trampe announced that the annual golf outing will be held on Aug. 20 at North Hills Country Club.

The second birthday of the Memphis Women of the Motion Picture Industry group was celebrated recently. Joe Young, Warners' branch manager, was guest speaker.

Samuel P. Cornish, seen above with his wife, is retiring from the industry after 45 years in exhibition. He has sold his interest in the Niantic, Niantic, Conn., to partners Alphonse Dubreuil and Socrates Deligeorges, and is going west to settle in California.

Minneapolis

New product and sales policies were on the agenda of the meeting of 20th-Fox midwest branch managers called by M. A. Levy, district manager, in the Calhoun Beach Hotel. Attending were branch managers Dave Gold, Des Moines; George Regan, Omaha; Gordon Halloran, St. Louis; Joe Neger, Kansas City; Jack Lorenz, Milwaukee; and Sol Malisow, Minneapolis. . . . In were Ben Marcus, Columbia's midwest district manager; Ivan Fuldauer, MGM midwest press representative; Nicky Goldhammer, Allied Artists eastern division sales manager; Herb Greenblatt, RKO western sales manager; and Sam Gorelick, RKO midwest district manager. . . . J. T. McBride, Paramount branch manager, attended a branch managers' meeting in Chicago. . . . Paramount has resumed office screenings, which were discontinued last summer. . . . Valerie French was in for personal appearances in connection with the opening of Columbia's "Jubal." . . . Ray Lehrman, former salesman, United Artists, joined Don Swartz' Independent Film Distributors as sales manager. Earl Perkins, former salesman, Independent, resigned. . . . The Hollywood, Devils Lake, N. D., and the Kulm, Kulm, N. D., have closed. . . . Dean Nash and John Watters have sold back the State, Jackson, Minn., to J. E. Matuska, from whom they purchased it.

Frank Woskie sold the Colby, Colby, Wis., to F. J. Cross, terminating 43 years in show business. . . . Bethel Johnson, Milaca, Minn., purchased the Paradise, Mora, Minn., from Ben Krawiecki.

Navarre Drive-In, Lake Minnetonka, Minn., was the first Twin Cities ozoner to open for the season. Outdoor theatres operated by Minnesota Entertainment Enterprises were scheduled to open April 13, dependent on the weather. . . . Reno Wilk, manager, Triangle Outdoor Theatres, is back after working in Florida during the winter months. . . . The World is following the practice set in the east of not admitting patrons to "Diabolique" after the picture has started. . . . The Radio City had a scroll for patrons to sign which was sent to Grace Kelly and Prince Rainier with best wishes for their happiness. . . . Ted Mann, operator, World Theatres, Minneapolis and St. Paul, was in New York on business. . . . James Swift is the new assistant shipper, MGM.

New Haven

The town of Berlin, Conn., voted to outlaw construction of outdoor theatres there. At a meeting, attorney Harry N. Jackaway, counsel for the Lakeside Realty Company, which had applied for a permit to build a theatre, presented a petition which, he said, contained the names of 97 persons favoring the ozoner. . . . Lew Ginsberg, Amalgamated Theatres, is now buying and booking for the Niantic. . . . John Pavone, Allied Artists branch manager, returned from a company meeting in Chicago. . . . The mother of Matt Saunders, Poli manager, Bridgeport, Conn., died in Chicago. . . . Blue Hills Drive-In is to get a 110-foot screen and new projection equipment. . . . Dave Lusteg, Columbia exploitation, was in Hartford, New London, New Haven, and Bridgeport in advance of the personal appearance of Mike Lane, in conjunction with "The Harder They Fall." . . . Bob Coyne and Congressman Sadlak were the principal speakers at the COMPO luncheon in the Hotel Taft. . . . Spyros P. Skouras, president, 20th-Fox, tentatively accepted an invitation to be present at the New Britain, Conn., Press Club's annual Man of the Year awards dinner, May 10, in honor of exhibitor Peter G. Perakos. . . . The Catholic War Veterans, St. Thomas Post, arranged a benefit show in the Colonial for the Boy Scouts and other projects in Southington, Conn.

HARTFORD, CONN., NEWS—Jack Leitao, East Hartford, got the green light from the Supreme Court of Errors in his long-projected plans for a drive-in theatre at Glastonbury, Conn. The high court, in a unanimous decision, last week said Common Pleas Court Judge John C. Fitzgerald was correct when he dismissed an appeal by a group of Glastonbury property owners who protested a Zoning Board action granting Leitao permission to locate an outdoor theatre in an industrial zone.

Deputy Attorney General Joseph A. Adorno, son of Sal Adorno, M and D Theatres, has been named to a subcommittee of the Republican State Central Committee. . . . Peter G. Perakos, president, Perakos Theatre Associates, was honored as 1956 Man of the Year by the New Britain, Conn., Press Club.

New Orleans Exchange Gets "Swamp" Saturation

NEW ORLEANS—"Swamp Women," filmed in New Orleans and Bayou Lacombe, La., and produced by drive-in owners Bernard A. and Lawrence H. Woolner, will get a saturation premiere at 65 theatres in the area on May 3. The Woolners spent $150,000 and 17 days lensing the film in Eastman Color.

The Woolner brothers told the press that they decided to gamble on making their first picture because of the shortage of product coming out of Hollywood. They observed also that several recent low-budget films, "The Phenix City Story," "The Day The World Ended," and "Marty" clicked at the boxoffice. The Times-Picayune New Orleans States Roto Magazine carried the full story of "Swamp Women" accompanied by scenes from the production.

Rock And Roll Show Filling N. J. Theatres

Newark, N. J.—Theatres around the country are finding the rock and roll bandwagon extremely profitable. Such an attraction was staged at six Stanley Warner theatres in New Jersey on six consecutive nights recently. The music revue, not a new promotion with this theatre chain, was initiated by Charles Smakwitz, zone manager, and Edgar Goth, advertising director. Harold Widenhorn, district manager, helped set up the show.

The stage event opened in the Capitol, Passaic, Ed Molten, manager, on a Monday night, then moved to the Embassy, Orange, managed by Adolph Finkelstein; the Regent, Paterson, under Richard Joseph; the Ritz, Elizabeth, Alfred Barilla, manager; DeWitt, Bayonne, under Nyman Kessler; and the Fabian, Hoboken, managed by Fred DeAngelis.

Goth observed that rock and roll is a different kind of popular blues music. "It's American folk music, based on Negro folk tunes, differing from western music. . . . We decided on the rock and roll shows because we try to capitalize on a hot phase," Goth said.

Bruce Ramon, a top disk jockey, was asked to serve as emcee, and from this contact the show developed. Ramon surveyed the field of available talent, and set up the Rock and Roll Rhythm Revue. Roger's, a local furniture store, agreed to sponsor the show, and Ramon began a concentrated promotion campaign. Trailers, written in rock and roll jargon, were run in all six theatres. Goth made sure that the theatres were fully manned to keep the audience orderly.

At the close of each show, the emcee announced the performers would be outside the theatre to sign autographs. This assured an orderly dismissal before the second show. The shows were sensationally successful, with record-breaking crowds attending, and they "justified the confidence in the new rock and roll kicks," Goth said.

New Orleans

C. M. Waterall reopened the Chatom, Ala., house. . . . Southern Amusement Company reopened the remodeled Bailey, Bunkie, La. Charles Johnson is the new manager. . . . Joe Johnson arrived from Atlanta to take up his new duties as MGM press representative here. . . . Cy Bridges, MGM salesman, was confined to his home by illness. . . . Neal Robinson, Jr., Robinson and Son Theatres of Florida, was married recently. . . . H. B. Guillery and Alex U. Fontenot resumed ownership of the Lark Drive-In, Villa Platte, La. . . . The 43 Drive-In, McIntosh, Ala., was closed for repairs to the screen tower, which was damaged by recent wind storms. The owner is John Waterall. . . . Nat Sanders was in to close a deal with Don Kay for the territorial distribution of UMPO's "Diabolique," Continental's "The Ladykillers," and a Times film. Kay recently opened sales and booking offices at 223 South Liberty Street. Film Inspection Service will handle the physical distribution. . . . A Hollywood movie crew arrived near Lacombe, La., to start shooting U-I's "Tammy."

Your help is needed...

By the

DEBORAH SANATORIUM and HOSPITAL

Now in its 33rd year of free, non-sectarian service to tubercular poor. And now, in addition, care and treatment to heart and cancer victims.

Give Generously,

Give Now!

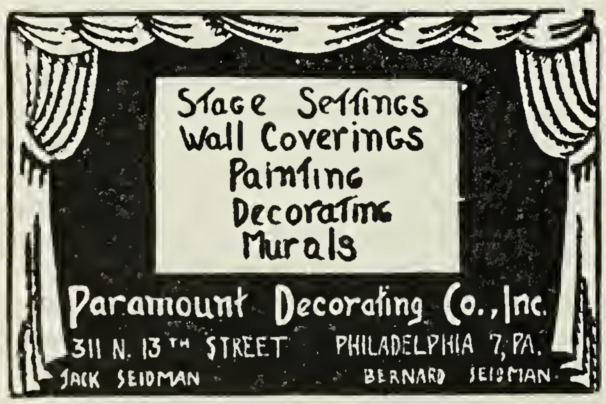
●

NEW JERSEY MESSENGER SERVICE

302 N. 12th STREET
PHILADELPHIA

LOmbard 3-3944, 3-3945

MEMBER NATIONAL FILM CARRIERS, INC.



Stage Settings
Wall Coverings
Painting
Decorating
Murals

Paramount Decorating Co., Inc.
311 N. 13TH STREET PHILADELPHIA 7, PA.
JACK SEIDMAN BERNARD SEIDMAN

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

Former Champ Backs "The Harder They Fall"

SCRANTON, PA.—Manager John Gibbons, Strand, treated Scranton citizens and, in particular, representatives of the press, radio, and television, to some important exploitation when he played host at a luncheon in the Blue Lantern Restaurant honoring Tommy Loughran who, with Columbia's Milton Young, arrived here on behalf of "The Harder They Fall."

At a combination luncheon and press conference attended by prominent news writers Chic Feldman, Tribune, and Joe Butler, Times, as well as prominent radio and TV sportscasters, and also representatives of the Curtis Publishing Company and the Anthracite News Company, Loughran, former lightweight champion who 34 years ago achieved his first major triumph here, was gracious and generous with his time and proved himself forthright when questioned about the Pennsylvania Boxing Commission.

"The Pennsylvania Athletic Commission," declared the former champion, "has considerable gall to ask people who have been victims of the boxing commissions for many years to give them the benefit of their knowledge of boxing at the mere asking. The commissioners conveniently forget that they are receiving compensation for the job they are asking others to perform. All of which," Loughran elaborated, "confirms my previous statement that they are not capable of performing the duties to which they were appointed. This is shocking dishonesty and ought to be exposed."

Classifying Pennsylvania boxing as "deplorable," he termed fistic conditions in general "worse than ever" and said the pre-commission era during which he won fame was, in his opinion, "far superior and certainly more honest than it is now." Emphasizing that his is not a personal grudge, but a statement of fact, Loughran termed chairman Crowley and his associates as "good men with the best intentions but no knowledge of their duties and the sport."

Following the luncheon, Loughran, Young, and Gibbons paid visits to the local newspapers, chatting with key personnel. As a finale to the day, at the office of Mayor James Hanlon, Loughran received his first key to the city in the presence of former Sheriff A. J. Maruszewski, a one-time professional fighter.

New York

The Regent, Paterson, N. J., is being closed today (April 25) by Stanley Warner. It will be torn down to make way for a parking lot. . . . Mike Simons, MGM exhibitor relations head, flew to Nashville, Tenn., to address a convention of theatre managers of the Crescent Amusement Company. . . . Claud Baruch, assistant to 20th-Fox trade paper contact Harold Rand, will be married April 29 to Susan Kaufman. . . . Oreste made a brief stopover enroute from London to Hollywood for interviews on behalf of Paramount's "The Vagabond King." . . . Loew's Theatres announced the purchase of the Loew's State and office building, Syracuse, N. Y., from the Emil Mosbacher family.

Philadelphia

Ted Schlanger, Stanley Warner zone manager and area co-chairman, Brotherhood Week, expressed his thanks to all who had participated in making the drive a success. Schlanger stated he had received a letter of appreciation from national co-chairmen William J. Heineman and Spyros Skouras complimenting the local campaign. . . . Newest among independent distributors in the area is Majestic Pictures, 1237 Vine Street, handling "The Bed" and the 14-minute short subject, "Report On Love A La Kinsey," which recently played in the Midtown. . . . "The Birds And The Bees" was screened at Variety Club, Tent 13, through the courtesy of Paramount. . . . Condolences are extended to Frank Hammerman, Boulevard, Brookline, Pa., on the sudden death of his son. . . . Ed Prizer, Screen Guild publicist, distributed live turtles to bally "Swamp Women," booked in the SW Palace. . . . Jack Brodsky, assistant to Ellis Shipman, Stanley Warner, departed for India with Lowell Thomas and a Cinerama production unit. Brodsky is comptroller for the group.

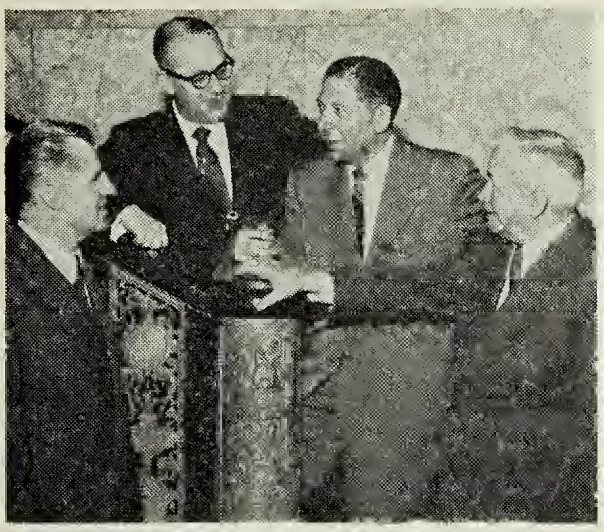
HARRISBURG, PA., NEWS—E. G. Wollaston, manager, Fabian Theatres' State and Colonial, was appointed by Mayor Nolan F. Ziegler as a member of a nine-man traffic and parking committee, charged with the responsibility of helping solve the city's traffic problems. . . . Calvin Smith is a new aide at the Elton, replacing Hugh Rodgers. . . . Russell Carlson, operator, Elton, is recuperating from a recent eye operation. Milton Fromm is filling in for him. . . . State Manager E. G. Wollaston and wife recently visited their son, who is in training at the Navy's Great Lakes Station. . . . Mrs. Maude Karrer, Atlantic City, N. J., sold to George Tomko, Wind Gap, Pa., the Star here for $35,000. Tomko operated the theatre for some time following the death of Mrs. Karrer's husband, William Karrer.

Youngstein And Levine Cited By B'nai B'rith

NEW YORK—Max B. Youngstein, retiring president, Cinema Lodge, B'nai B'rith, and Martin Levine, co-chairman, were to receive special citations from the Metropolitan Council of B'nai B'rith at the Lodge's Presidents' luncheon in the Hotel Sheraton Astor yesterday (April 24) for their contributions in making possible the United Artists "Alexander The Great" New York premiere as a fund-raising project for the national B'nai B'rith agencies.

Jacob K. Javits, Attorney General of New York, was to be the principal speaker. Harvey Platt, president, Metropolitan Council of B'nai B'rith, was to make the presentations to Youngstein and Levine. The luncheon also served to honor Youngstein as retiring president and to welcome Robert K. Shapiro, managing director, Paramount, as the incoming president.

The New York premiere of "Alexander The Great" in the Capitol, sponsored by the Metropolitan Council and Cinema Lodge, accounted for more than $20,000 for the national B'nai B'rith agencies.



Paramount's "The Birds And The Bees" was shown recently at the Paramount, Portland, Ore., and among those present were, left to right, Thomas P. Walsh, J. J. Parker Theatres; Wayne Thiriot, Paramount branch manager; M. M. Mesher, operator, Paramount; and Ray Grombacher, operator, Esquire, Portland.

READING, PA., NEWS—Perhaps not for the first time anywhere, but for the first time here, a theatre gave away television sets to patrons. Helen Bortz, manager, Warner, gave away four sets, presented to the theatre by Chiarelli Brothers, to patrons selected at random. The sets were taken in exchange for new ones by the Chiarelli firm, and all had been reconditioned and were in good condition. Miss Bortz issued numbered slips for drawings to buyers of tickets for the TV gift show. . . . Highway engineers are planning new routes around Reading, to relieve traffic congestion. One of the proposed new lines will approach the Mt. Penn Drive-In.

Pittsburgh

Bill Finkel, veteran showman and former chief barker, Variety Club, is retiring from the industry after 41 years and has sold out his interest in the Arcade and other holdings to his brother, Morris. Finkel and his wife will live in Sarasota, Fla. . . . Fred Kunkel, former assistant, Penn, joined the Harris circuit as manager, Perry. The Harris office announced that Pat Hart, recently at the Dennis, has returned downtown to the assistant post, J. P. Harris, and that John P. Harris has been shifted from the Perry to the Dennis. . . . John Troy has installed magnetic sound in the Parker, Parker, Pa. . . . Tony Colose is booking the State, Osceola Mills, Pa., for Charles Pagano, and is not the proprietor, as reported recently. . . . H. M. Addison, who managed Loew's Penn a score of years ago and now a special representative, United Artists, directed exploitation in the city for Barry Jones, who made appearances in behalf of "Alexander The Great." . . . The Echo Drive-In has been purchased by Morris Finkel, indoor exhibitor, and Associated Theatres. Recently it was reported that Finkel had closed negotiations for the largest ozoner in the area from builder Al Kurtak, and now officially the Echo is in the hands of Associated and Finkel. Operations will be under the Associated banner.

Jack Ellstrom, former booker, filled in at 20th-Fox when two bookers, Helen Torbich Yovetich and Reah Aaronson, were hospitalized. . . . Homer City, Pa., collected $1,415.85 in amusement taxes during 1955. . . . Connie Kane is the new Paramount stenographer.

Egg Game Players Find Pastime Expensive

READING, PA.—A horror show in a Penn Street theatre attracted hoodlums with misbegotten ideas of humor who decided to liven up the show in their own fashion.

From their seats in the balcony, three boys pelted customers downstairs with eggs. Policemen summoned by the management, found three suspects who still had eggs in their pockets, and took them to City Hall. All were released later with orders to appear in Juvenile Probation Court.

As some customers had their clothes soiled with broken eggs, the boys will have to pay damage claims, as well as any claims the theatre may file. By the time the bills are paid, the players of the egg game may wish they had played chicken instead.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

HENRY FRIEDMAN
Realtor and Insurance
Specializing in Theatre
Real Estate and Insurance
(Member Main Line Board of Realtors)
17 W. Lancaster Ave., Ardmore, Pa. GR 7-5730

Portland

Work on modernizing the Guild continues here. Nancy Welch, manager, advises that new front and marquee should be completed by May 1. Martin M. Foster, director, now headquarters in San Francisco and commutes between Sacramento, Cal., Portland, and Bay City. Foster is booking foreign films for theatres, including the Guild. . . . Bill Scholl, United Artists, Los Angeles, was in town working on "Alexander The Great." Earle Keate, northwest UA representative, covered the Portland and Seattle openings. . . . Willard Coglan worked with Orpheum manager Ken Hughes on Warners' "Miracle In The Rain" contest. . . . Walter Hoffman made a trip here to work on Paramount product. . . . Allan Weider was in working on MGM's "The Swan," booked into the Parker Broadway day and date with the Monaco wedding of Grace Kelly and Prince Rainier III. . . . Evergreen man-

RCA THEATRE SUPPLY DEALER
Everything for Your Theatre!
COMPLETE PROJECTION and SOUND EQUIPMENT
•
BLUMBERG BROS., INC.
Office Phone: LOmbard 3-7240 - 3-7241
Emergency Nite Phone: Welsh Valley 4-4920 - 4-5368
1305-07 Vine Street, Philadelphia 7, Pa.

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

HIGHWAY EXPRESS LINES, INC.

829 North 29th Street
Philadelphia 30, Pa.
LO 4-3450

1638 Third Street, N. E.
Washington, D. C.
DuPont 7-7200

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. **It is not** necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is olsa welcome . . . but in this preponderantly mole business, she shauld specify her sex.**

WANTED, MAN TO MANAGE top Philadelphia Drive-In Theatre. Good pay, 12 months' job. Drive-In experience not required. Unusual opportunity. All mail kept strictly confidential. **Write BOX A411, c/o M. P. EXHIBITOR, 246 North Clarion St., Philadelphia 7, Pa.**

MANAGERS WANTED for conventional and drive-in theatres in New Jersey. Many benefits including retirement plan. Apply **BOX C41B, c/a M. P. EXHIBITOR, 246 North Clarion St., Philo. 7, Po.**

MANAGER AVAILABLE. Exploitation minded. 20 years' experience. Best references. Minimum salary $85.00 weekly. **BOX B41B, c/o M. P. EXHIBITOR, 246 North Clarion St., Philo. 7, Po.**

AVAILABLE, thoroughly experienced manager. Family man, age 3B. Excellent references and affiliations. Relocate on two weeks' notice. **BOX D418, c/a M. P. EXHIBITOR, 246 North Clorion St., Philo. 7, Po.**

WANTED, MAN TO MANAGE top Baltimore Drive-In Theatre. Good pay, 12 month job. All mail kept strictly confidential. **BOX A425, c/o M. P. EXHIBITOR, 246 North Clarion Street, Philodelphia 7, Po.**

WANTED, PROJECTIONISTS, part and full time operations. Greater Philadelphia area. **BOX E418, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Po.**

PROJECTIONIST AVAILABLE full or part time. Connecticut only. Wife also available for managerial duties if needed. Both are dependable and reliable. Start immediately. **BOX A41B, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Po.**

DESIRE POSITION as booker and projectionist for shut-in institutions. Will furnish dual 16mm or 35mm equipment including CinemaScope, Wide Vision where needed at no extra charge. **A. F. STASI, 133 Murray St., Elizabeth 2, N. J.** (411)

WANTED, ASSISTANT MANAGER for indoor theatre situated in Eastern New England. State experience and qualifications. Reply to **MRS. F. HARDING, 3B Church Street, Boston, Moss.** (425)

MAINTENANCE MAN or janitor available. Experienced, reliable. If interested, contact through **MO VERBIN, c/o President Theatre, Philadelphio, Po.** (425)

Address all carrespandence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

agers, led by Oscar Nyberg, division chief, attended a regional meeting in Seattle. Managers flying north included Ken Hughes, Orpheum; Dean Matthews, Fox; and Rex Hopkins, Hollywood. . . . Exhibitors were the guests of U-I branch manager Dick Colbert for a preview of "Toy Tiger" in the Broadway.

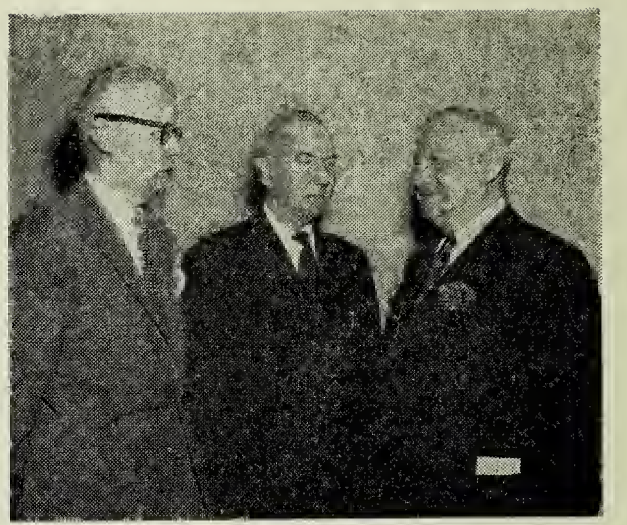
St. Louis

It was decided at the meeting of MITO officers and directors in the Paramount screening room to hold the annual convention here the last week in August. A regional meeting is slated for June 12 at the Lebanon Country Club, Lebanon, Ill., with Bernard Temborius as host. . . . Lavern J. Doiron and Ernie Doiron purchased the Prairie, Prairie du Rocher, Ill., from Russell More. . . . Clarence Kaimann closed the Plaza for an indefinite period. . . . The area will go on Daylight Saving Time April 29. . . . Exhibitor Charlie Goldman officially assumed his duties as a director, St. Louis Rotary Club. . . . Paul Krueger, president, Fred Wehrenberg Circuit, resigned from the County Housing Authority. . . . Gordon Halloran, 20th-Fox branch manager, attended a divisional sales conference in Minneapolis. . . . Al Fitter, new division manager, United Artists, was in. . . . Jerry Berger, Loew's State, and Milt Harris, Ambassador general manager, are launching a project to raise funds to help qualified students to study abroad. The program will be kicked off with a Consular Ball, at which the foreign consuls in the city will be feted by society.

San Antonio

Manueo Quintero, film inspector, Azteca, underwent surgery in the Baptist Memorial Hospital. . . . Some 300 women attended a special breakfast matinee in the Aztec to view MGM's "I'll Cry Tomorrow." Norman Schwartz, manager, said that the event will be tried again when another good women's picture comes along. . . . The Empire, operated by Trans-Texas Theatres, has advanced admission prices at night for both children and adults. . . . Teodoro Castellano has been named shipper, Clasa Mohme. . . . George Gobel was in to start a series of personal appearances in conjunction with the opening of Paramount's "The Birds And The Bees." . . . Genaro R. Trevino is opening the Melba, Beeville, Tex. Trevino formerly operated the Alta Vista there, which has been converted into a dance hall. . . . Gus Lavenant, operator, Haydee, Dilley, Tex., has recovered from a recent illness. . . . Members of the Paris, Tex., Local 548, Motion Picture Machine Operators and Stage Hands, honored one of their oldest members at a special ceremony. A gold lifetime membership card was presented to R. C. Vallier in recognition of his 35 years as a projectionist. . . . D. E. Bulloch, Jr., purchased the Hico, Hico, Tex.

Seen at the recent Warners' Washington trade screening of "Serenade" and "The Searchers" were, left to right, Robert Smeltzer, district manager, Ben Bache, assistant branch manager, and a host of exhibitors. The affair was held in the Ambassador.



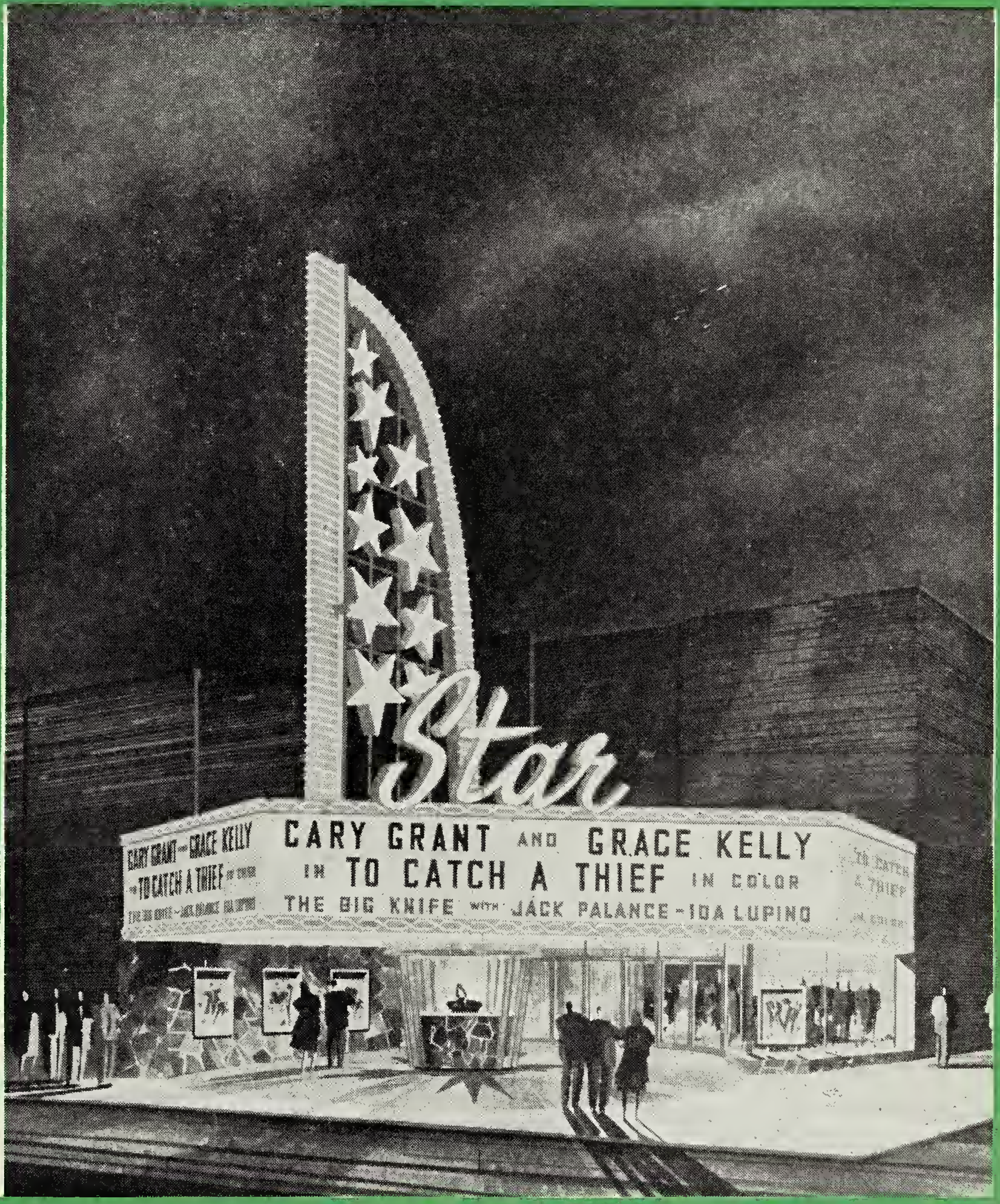
Seen at the recent Seattle trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Douglas J. Forbes, vice-president, John Hamrick Theatres; Robert Gardner, Mount Vernon and Coulee Dam; with Warners branch manager Vernon (Vete) Stewart.

A fire at Shamrock, Tex., caused an estimated $10,000 to $15,000 damage to the Texas. The blaze was presumably caused by defective electrical wiring. Siebert Worley, owner, said that there were about 30 patrons in the theatre when the blaze broke out. . . . J. D. Wilbanks reopened the Wagon Wheel Drive-In, Spearman, Tex., after extensive remodeling. . . . A shift in personnel in Jefferson Amusement theatres was announced by L. H. McKibbon, city manager, Port Arthur, Tex. A. J. Funderburk, former manager, Strand, has been named to assist Bentley B. Davis as co-manager, Don Twin Drive-In. Alvin Thibodeaux has been transferred from the Sabine to the Port, which he formerly managed. McKibbon will take over as manager, Sabine, and will be assisted by Mrs. Mattie Allen, former manager, Port.

Seattle

E. A. Darby, operator, Darby, Natchez, Wash., and the Top Hi, Toppenish, Wash., was injured recently when the plane he was flying hit wires and then crashed while he was engaged in crop dusting. . . . Ed Cruea, Allied Artists branch manager, returned from a three-day sales meeting in Chicago. . . . A large promotion for the increased sale of ice cream bon bons was held at Sterling's Gateway, Kirkland, Wash., and the Bellevue, Bellevue, with an attractive girl dressed up as a bon bon promoting the product to theatre patrons. . . . Film Row visitors included Kenneth Kinzer, Ritz, Ritzville, Wash., who has taken over the operation of the Auto View, Selah, Wash., from Jim Griffin, and Peter Barnes, who has taken over the John Lee Circuit, Ephrata, Wash., in addition to his other interests.

PHYSICAL THEATRE*


Star
CARY GRANT AND GRACE KELLY
IN TO CATCH A THIEF IN COLOR
THE BIG KNIFE WITH JACK PALANCE - IDA LUPINO

Readying for an early opening, the Star, Oceanside, Calif., is a modern stadium-type building. It will have a seating capacity of 1,000, and equipped with the latest projection and sound equipment. You will note that the exterior lighting has not been neglected, and it will help draw patrons.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

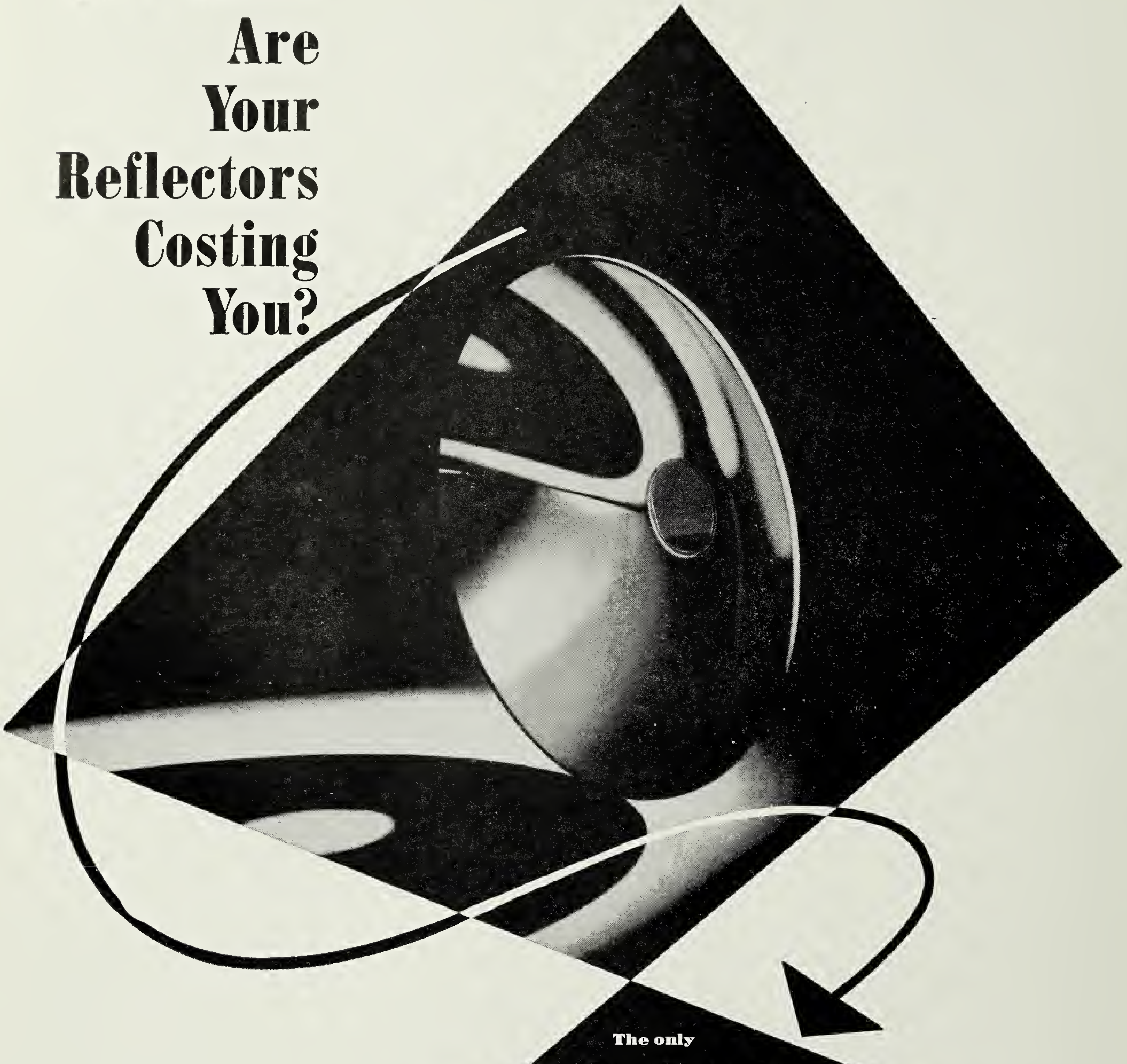
Vol. 11, No. 5 **April 25, 1956**

***Registered Trademark**

IN THIS ISSUE:

SHOWMANSHIP INCLUDES LIGHTING ..... *Page* 5
IMPROVE STAFF EFFICIENCY ..... *Page* 6
OPTICAL-MAGNETIC CONVERSION PROCEDURES *Page* 8
NEW PRODUCTS ..... *Page* 12

How Much Are Your Reflectors Costing You?



The only
light which can reach
your screen must be reflected
to it by your lamphouse mirror.
All reflectors gradually deteriorate to a
state where replacement cost becomes insignificant.
A drop of only 10% in the reflective efficiency
results in a corresponding decrease in screen brilliancy,
and accordingly represents a loss amounting to 10%
of the cost of your current and carbons.
Genuine National Precision Reflectors
are available for replacement
in all types and makes of
arc lamps.

DISTRIBUTED BY N.T.S.

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

LAYING IT *On The Line*

Just Asking

Recently we had lunch with two gentlemen who have devoted a good many years to the equipment end of the motion picture business. As is usually the case, most of the conversation centered around industry affairs. Out of this informal chat there came a suggestion which we think is worth exploring.

What these two gentlemen wanted to know is why the tremendous technical advances made in motion picture theatre projection and sound equipment is not worthy of an annual Academy Award?

The explanation that the coveted "Oscars" are meant to honor the production end of this business only should not present much of an obstacle. Despite the in-fighting that goes on in the film business, you simply cannot divorce exhibition and production. There is probably no more useless object than a reel of film with no means of bringing to life the sights and sounds recorded on it. This, then, is the crux of the matter—without the top-notch equipment to reproduce the entertainment put on the film by Hollywood, there would be no Hollywood.

It is a recognized fact that the boxoffice potential of an Academy Award picture is greatly enhanced as a result of the presentation. Therefore, everyone in this business benefits. Wouldn't it follow, therefore, that the boxoffice draw of films in general would improve if an award were given, for instance, for the CinemaScope 55 projection system, or for the Todd-AO sound reproducing system? We think it would.

We think that the public would become much more conscious of the remarkable advances that have been made in projection and sound reproduction, and much more willing to patronize theatres that can offer them these improvements, which are so superior to anything television has to offer.

Having stated our views we would like to use this space as an open letter to the Academy of Motion Picture Arts and Sciences. We would like to know why such an award is not in existence; what, if any reasons prevent the establishment of such an award; and what steps should be taken to get an Oscar for motion picture theatre projection and sound?

While we are at it, we would also like to get some response from our readers. Let us know if you agree with our premise that the projection and sound experts who give our theatres the finest technical equipment in the world deserve recognition, and that such an award can mean more dollars at the boxoffice.

Let's hear from you!

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

'ROBIN-ARC'
3-Phase Selenium
RECTIFIER

Engineered *for*
WIDE SCREEN
PROJECTION SYSTEMS

IMMEDIATE
DELIVERY

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

Model K 100
100 Amps.
•
Model K 100X40
60 & 100 Amps.
•
Model K 150
135 Amps.

"RO-RO" CONVERTER
for single-phase current
An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

ROBIN-ESCO Super-Power
MOTOR GENERATORS
A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, Wire or phone for details
Sold through independent supply dealers

J. E. ROBIN, INC. MARK OF QUALITY

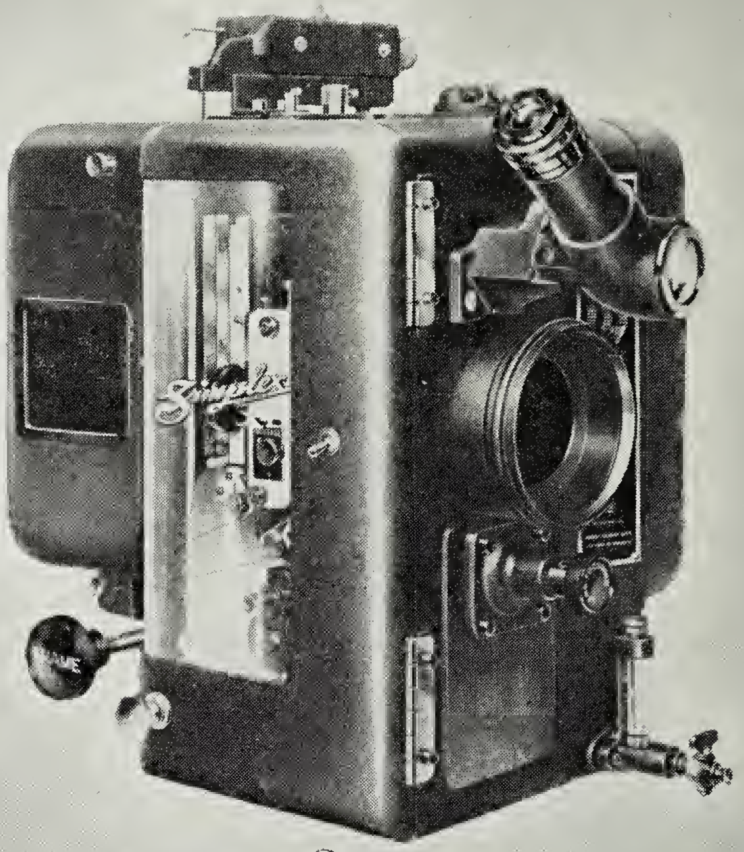
J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

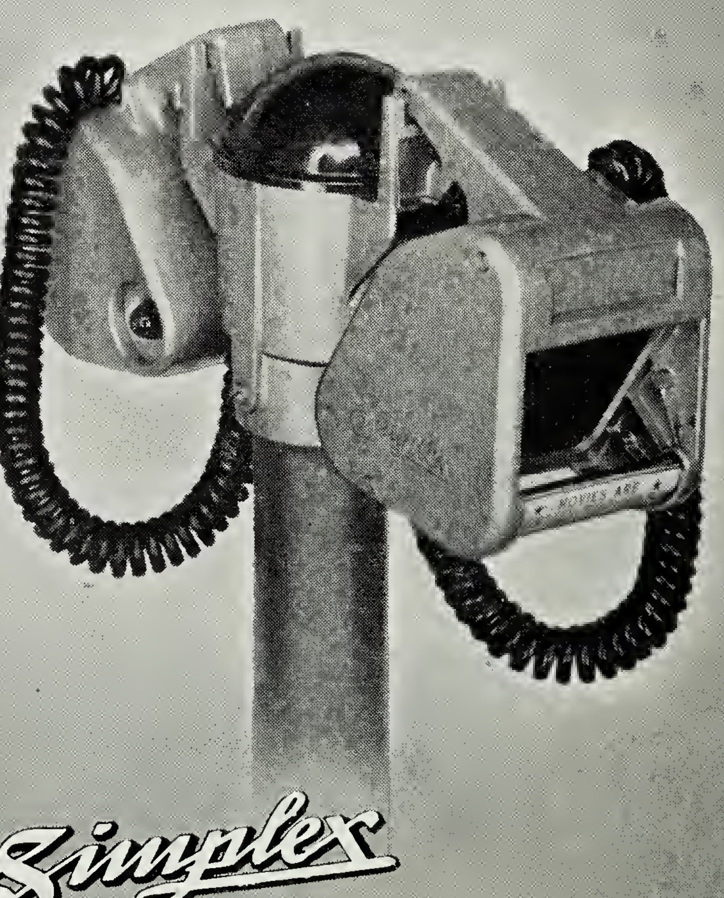
any
drive-in
worth
building
deserves
a . . .

Simplex
T.M. REG U.S. PAT. OFF.

**PROJECTION
and
SOUND
SYSTEM**

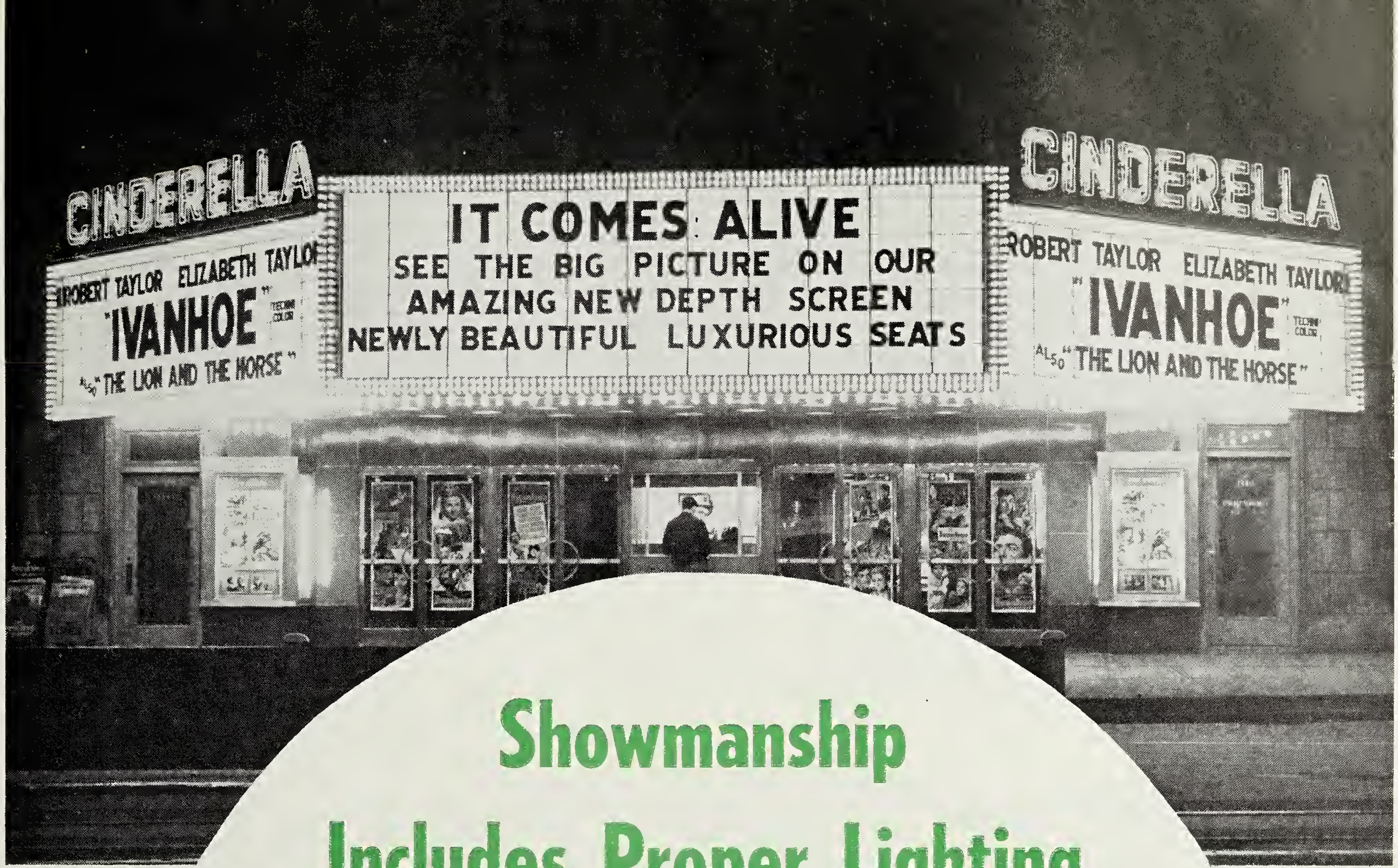


Simplex X•L
PROJECTOR MECHANISM



Simplex
IN-A-CAR SPEAKERS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION
DISTRIBUTED BY NATIONAL THEATRE SUPPLY
SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION


CINDERELLA
ROBERT TAYLOR ELIZABETH TAYLOR
"IVANHOE"
TECHNI COLOR
ALSO "THE LION AND THE HORSE"
IT COMES ALIVE
SEE THE BIG PICTURE ON OUR
AMAZING NEW DEPTH SCREEN
NEWLY BEAUTIFUL LUXURIOUS SEATS
CINDERELLA
ROBERT TAYLOR ELIZABETH TAYLOR
"IVANHOE"
TECHNI COLOR
ALSO "THE LION AND THE HORSE"

Showmanship Includes Proper Lighting

PROFITABLE showmanship is many things, and no one thing alone will do the complete job. Good seating, pleasant and courteous personnel, modern projection and sound equipment are all extremely important. The front of the theatre, and the entrance to the drive-in, however, are also important, and should be made inviting. It is here that you first greet your patrons.

Actually an illuminated sign does two things:

1. **It greets, invites and attracts.**
2. **It lends an air of brightness, cheerfulness, benevolence, good will and well being.**

Sign Selection

With the above thoughts in mind, it can be seen the selecting of a sign is a task that requires careful consideration. Letters should be well spaced, and not crowded so that there is a ball of fire and poor readability. The amount of light depends on the district brightness. A lighted match in the dark country lane can be easily seen a great distance. By contrast, a 100-watt lamp on Broadway adds but little to the whole.

When determining the type and size sign for your operation you should conduct a survey in cooperation with your sign man. The better the survey the better the sign, seems to be a rule that works in almost all cases.

Walk or ride up and down, viewing your entrance as a customer would. Take time out for calm thinking to see whether or not there are any obstacles. Remember that your sign is likely to be in place for several years, so make its application to your needs a pleasing one.

One of the greatest weaknesses in much electrical advertising is the lack of individuality. However, since there are top artists and letter men now employed to create forms of brightness, motion, color, and individuality this does not have to be the case.

Lighting Letters

There are three types of lighting for letters generally used today; neon tubing, exposed lamps and plastic panels. It is difficult to beat neon for distance and penetration. Exposed lamps permit sparkle and border flashing effects not satisfactory with neon. Plexiglass panels permit luminosity and evenness of illumination. All types can be combined to make a harmonious whole. Size, spacing, and brightness are essentials needed to make a successful sign display.

The greatest viewing distance is the effectiveness or the greatest distance at which the details of the sign must be readily apparent. Frequently, for one reason or another, it is desirable to install a smaller sign in a given location. It will have a lower advertising value at a given distance, but will still be legible.

The height of the letter depends on the greatest distance at which they must be effective. This may be approximated as follows:

$$\text{H (in feet)} = \frac{\text{Greatest Viewing (In Feet)}}{300}$$

Panel Lighting

The lighting of interchangeable panels has been greatly improved in recent years. Incandescent, slimline, and cold cathode lamps have all been tested. If incandescent lamps are to be used spacing must be arranged to avoid black spots. Slimline fluorescents with the use of low temperature ballasts encased in metal cabinets are also successful. Cold cathode fluorescent offers longer life, but tend to dim in colder climates.

Tests show comparison in rated length of burning hours as follows:

Incandescent lamps	**1,000 hours**
Slimline fluorescent	**15,000 hours**
Cold cathode fluorescent	**25,000 hours**

The advantages of using fluorescent slimline and cold cathode brings in savings in labor because much less relamping is required.

The use of "silver contact" flashers makes for simplified electrical maintenance. Double, triple, and four line borders create action and flowing effects. Well formed arrows flowing in the direction that traffic is meant to flow are pleasing and have decided advantages. Ten watt yellow and clear lamps are not costly, and when possible should be four inch centers, but can be spaced quite well on six inch centers.

If a light background is to be selected, channel letters are a must to confine the light to the shape of the letters. If stencil or flush letters are selected be sure to choose a dark background. This darker background will help very much in making the letters legible. Letters and background must always contrast in color. Light backgrounds reflect light, dark backgrounds confine or absorb light.

Maintenance

In industrial and downtown district monthly cleaning is necessary. In suburban districts a cleaning every second

(*Continued on page PT-18*)

PHYSICAL THEATRE
Vol. 11, No. 5 April 25, 1956

Description of A Service That Helps You To

Improve Staff Efficiency

By S. VINCENT
Acme Service System, Inc.

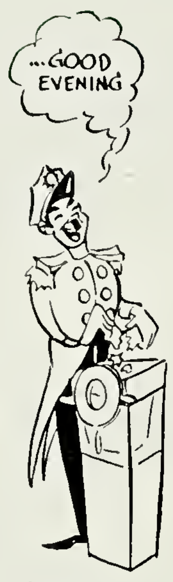
THE appearance of a theatre, both outside and in, and the attitude of its employees are two major factors to be considered when looking at attendance figures which naturally control profit and loss.

While it is true that many people will go to the theatre to see a picture that perhaps they missed in their regularly attended theatre, the possibility of them returning is remote unless the theatre presents a congenial and friendly atmosphere.

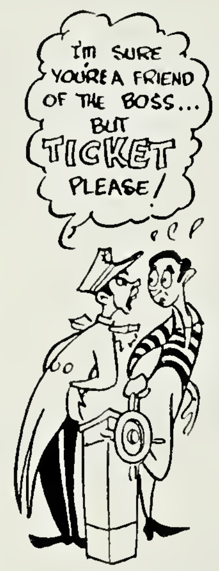
This can be broken down into two sections: the congeniality and friendliness of the employees; the neatness and cleanliness of the theatre.

The employees directly involved are, of course, the cashier, doorman, and the usher. Breaking this down a bit more specifically, let's start with the first person the patron encounters. Our inspections have revealed that a large percentage of the cashiers, while seated in the boxoffice are preoccupied with, among other things, reading a book or magazine, and/or the manicuring of nails. The patron comes up to purchase a ticket which the cashier quickly issues, collects the money and goes right back to what she was originally doing before this "Pest" came up and disturbed her. Yes, Pest is the word we are forced to use because while the cashier doesn't come out and actually use the word herself, the expression of the word is plainly imprinted on her face. The patron received no greeting, thank you, or for that matter any conversation at all.

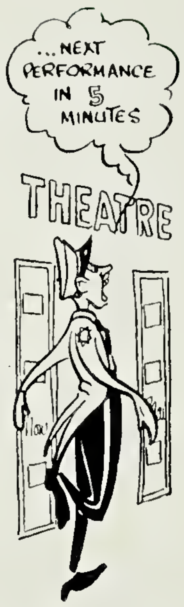
The patron next encounters the doorman, who in most cases says absolutely nothing. In his own mind he has assumed that his job is to take tickets, no more, no less. Next comes the usher, who unless he has already seen the picture won't budge from his spot against the wall. Furthermore, he feels there's enough light for anyone to find his own seat.



..keep smiling


I'm SURE YOU'RE A FRIEND OF THE BOSS... BUT TICKET PLEASE!

..every person entering the theatre must have a ticket.



the barker must know all the answers

So here we have a patron who was given no assurance whatsoever that his attendance was appreciated, and as a matter of fact, was given the impression that the aforementioned employees were doing him a big favor by letting him buy a ticket and enter the theatre. Chances are that he won't be back.

Theatre Appearance

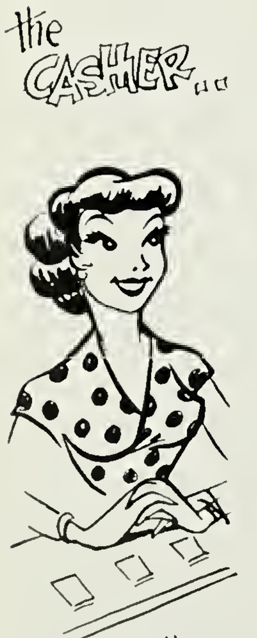
Now we move to the second section, the appearance of the theatre. What may be described as standard conditions for one theatre may well be classed as substandard for another, so we must look at this in the average circumstance. Certainly no one expects to find oriental rugs and exquisite rest room facilities in the average theatre, but people do expect to find that what is being used is in working order, clean, neat, and safe. Our inspections have shown that an incredible number of so called average theatres have washroom facilities that are in terrible condition with plumbing fixtures out of order or partially removed, odors permeating the entire area, and plain dirt that appeared to have been there for months.

A good plumber, proper ventilation, and soap and water are all that would be needed with the exception of seeing that it remained in good condition. Temperature control, proper ventilation are also to be considered as part of the job of keeping the patron contented to the point where he will find it a pleasure being in this theatre, and show it by returning time and time again. Be assured that the patron entering a theatre with the above mentioned adverse conditions would be certainly reluctant to return himself, or allow any members of his family to do so.

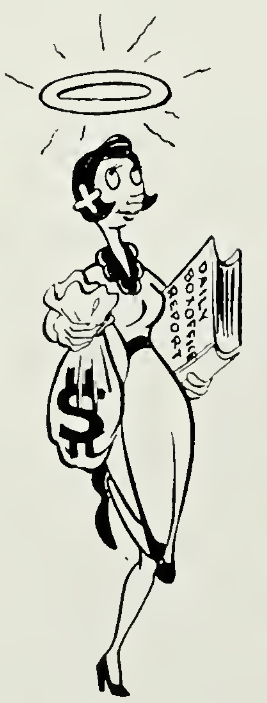
Exteriors

When we speak of the appearance of the theatre we must also consider the exterior. Many patrons would hesitate entering a theatre that is unkempt in outward appearances. After all, as far as he knows the interior may be as bad or

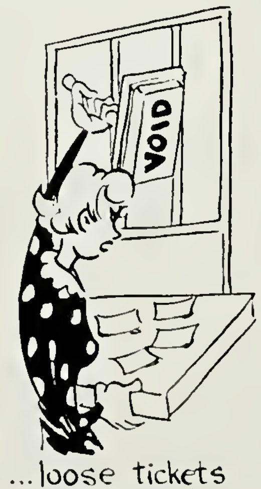
(*Continued on page PT-13*)


the CASHIER...

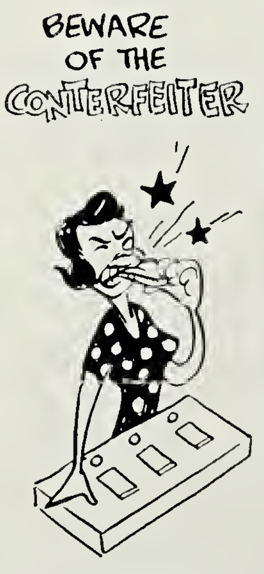
...be friendly—but not TOO.. ...be well groomed upon entering the box-office.



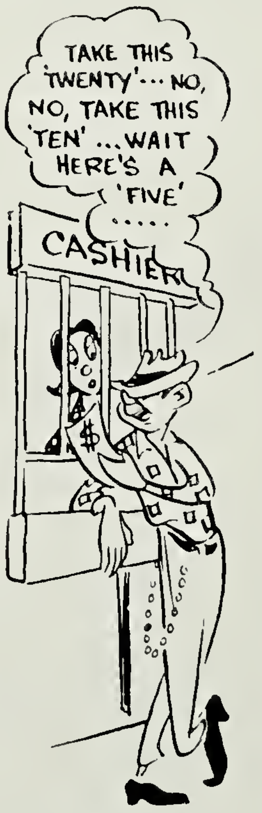
...don't try to hide a shortage or overage.



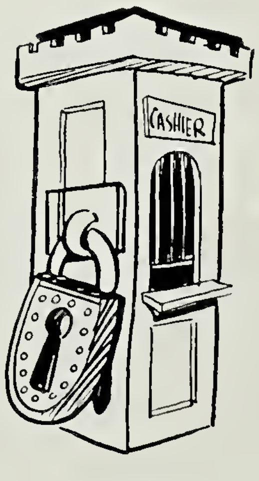
...loose tickets are absolutely NOT to be sold.



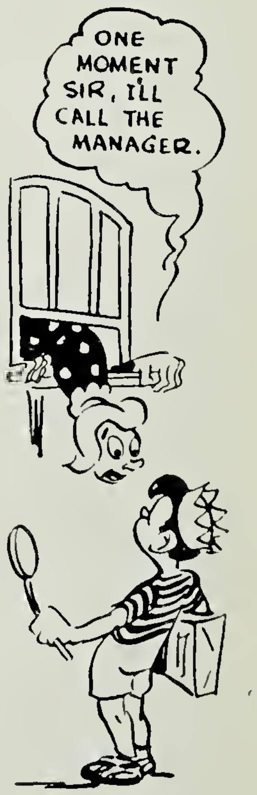
..be SURE in a polite manner.


TAKE THIS 'TWENTY'... NO, NO, TAKE THIS 'TEN' ...WAIT HERE'S A 'FIVE' .....
CASHIER

...watch out for the fast talking, short change artist



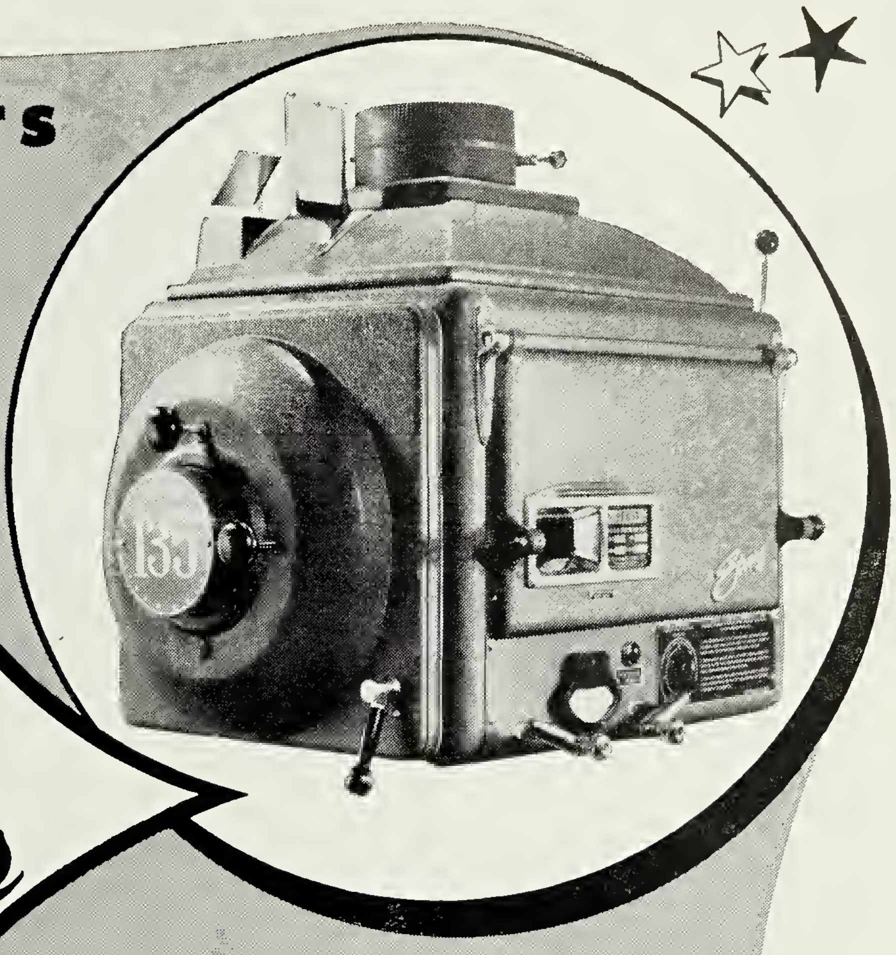
the box office should be LOCKED at all times.


ONE MOMENT SIR, I'LL CALL THE MANAGER.

...remember... he will be tomorrow's patron.

Why Proponents of the New Projection Techniques Are

Switching to Strong Lamps



Strong engineers, working with the developers of the various new projection processes, have been enabled to not only meet present screen lighting demands but to anticipate future requirements.

New conversion features engineered by Strong to fit into Super 135 projection arc lamps, to assure perfect screen lighting for the new 55, 65 and 70 mm wide film productions are now ready for your adoption. When you equip for any of these projection techniques, provision can be made for burning the 20-inch 13.6 mm carbons. A wider opening can be provided in the nose of the lamp, it can be fitted with a new dowser which fully covers the bigger opening, and a new high magnification mirror.

OUTSTANDING FEATURES OF THE STRONG SUPER 135 INCLUDE:

- 18″ f 1.7 or 16-1/2″ f 1.9 reflector.
- Infra Ban Beam Cooler. Diverts heat rays from aperture. Removable holder. Easy cleaning. Blower cooled.
- Reflector and frame cooling device.
- Exclusive Lightronic system controls the burning of both carbons. Automatically maintains positive arc crater at the EXACT focal point of the reflector. A perfect light, evenly distributed, of constant intensity and unchanging color value, is maintained WITHOUT MANUAL ADJUSTMENTS—exactly the same for both lamps. Changeovers cannot be noticed. Eliminating the need of hand feeding and correction of the carbon crater position, better enables the projectionist to render a good presentation of the more complicated techniques.
- Burn a choice of four carbon trims, 9, 10, or 11 mm regular and 10 mm Hitex, to attain any desired degree of cost of operation, screen illumination, or burning time. Quick, simple changes attain the correct light requirements for VistaVision, CinemaScope, Cinerama, or any other presentation technique—even two or more on the same program. A TRULY ALL-PURPOSE LAMP!
- Single control amperage selection.
- The arc is stabilized by its own magnetic field (no magnets are required) and an air jet. Prevents deposit of soot on reflector.
- Unitized component design.
- Long-life positive carbon contact. Water-cooled carbon contact assembly (optional).

Impartial Foot-Candle-Meter Tests Will Prove that the Strong Super 135 Projects the Brightest Pictures Today.

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

21 City Park Avenue • Toledo 2, Ohio

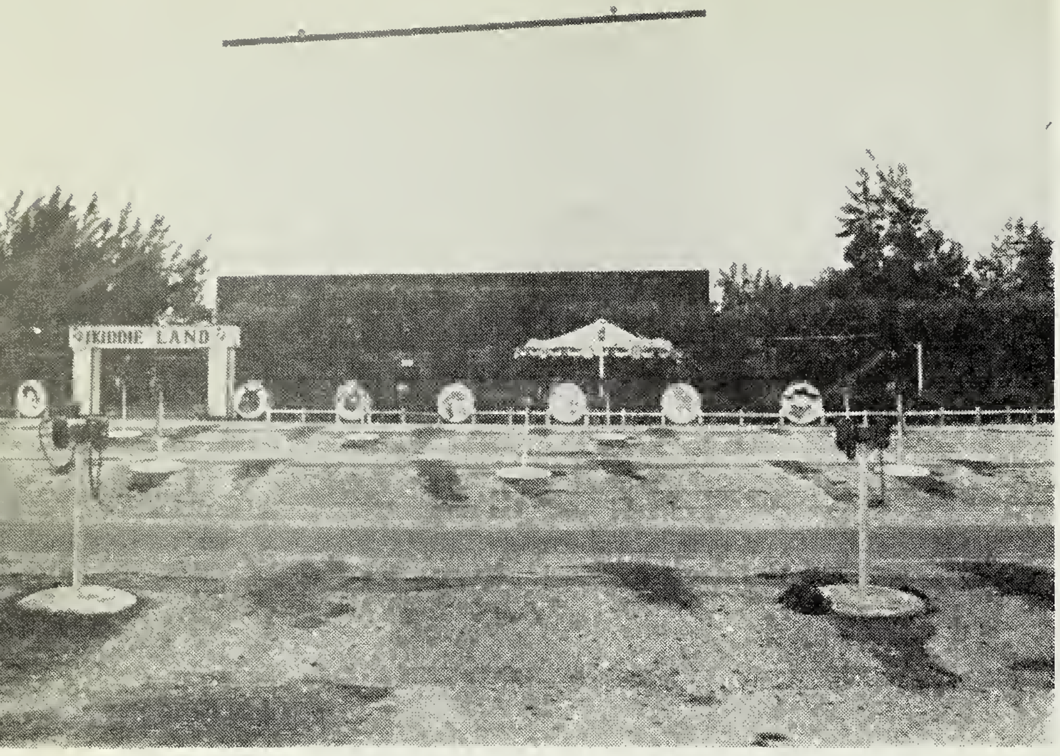
Please send free literature on Strong Projection Arc Lamps.

NAME____________________

THEATRE____________________

STREET____________________

CITY & STATE____________________



Optical-Magnetic Conversion Procedures

A subject of current important interest to numerous exhibitors is the matter of the optical-magnetic sound track which accompanies CinemaScope prints now being released by 20th-Fox, MGM, Universal, with the prospect of other major distributors putting the dual purpose track to use on this season's feature product.

Physical Theatre has received various inquiries concerning the conversion procedures necessary on the part of those exhibitors whose sound equipment does not presently permit the use of single or multiple track magnetic sound. Through arrangement with Altec Service Corporation we present herewith an informative and detailed answer to these queries, by means of a special demonstration performed by one of Altec's 200 field engineers, illustrating and explaining the various conversion phases necessary to project optical-magnetic prints.

By arrangement with Florida States Theatres, Inc., the Hillsboro Drive-In, on Route 92, Tampa, Fla., operated by Gulf Drive-In Corporation, was selected as the scene of the demonstration. William Avera, Altec southern division field engineer, was assigned by division manager M. G. Thomas, to perform the conversion procedures, in cooperation with Willard Mills, member of the Hillsboro projectionist staff.

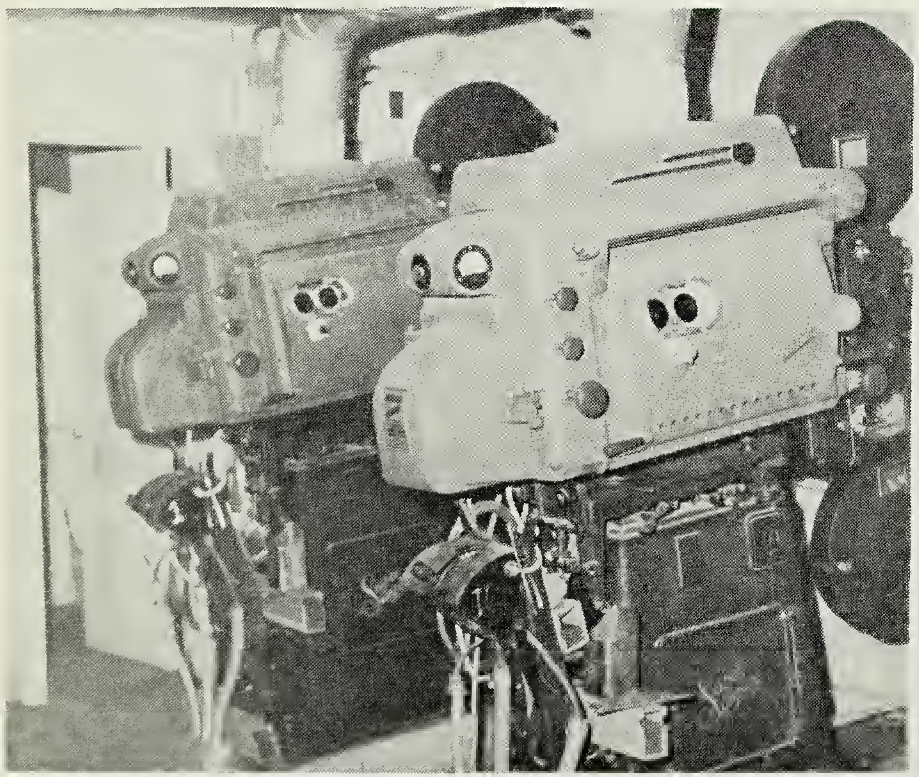
The Hillsboro, under the management of Joe Taylor, has a 750-car capacity. The projection booth, 18 feet by 15 feet, contains two Simplex E-7 machines, with Super High Ashcraft lamp houses, and an RCA optical sound system. The CinemaScope screen, is now 66 feet by 87 feet, and the projection throw is 240 feet.

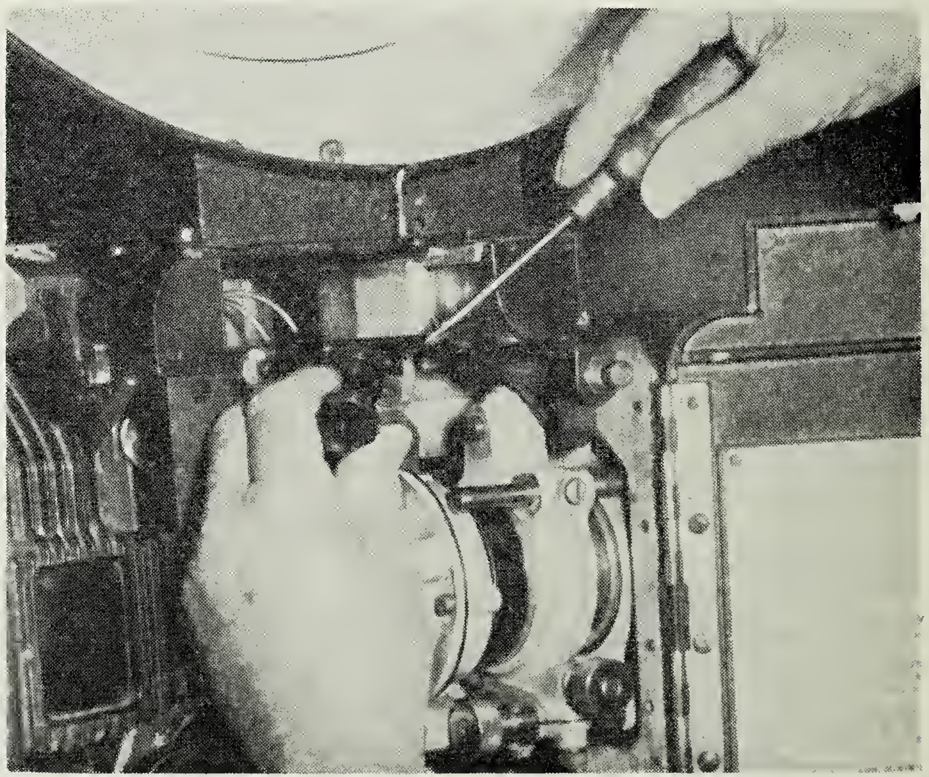
Spread over 20 acres about 10 miles east of the city of Tampa, the Hillsboro is surrounded by a typical landscape environment of palm trees and Australian pines, and boasts of a playground and concession area representing an investment of $75,000, with ultra-modern cafeteria, and merry-go-round, slides, swings, rabbit-hutch, and other juvenile divertissement. The operation is year-round.

Altec field engineer Avera has taken pains in the series of accompanying photographs to provide closeups detailing the more important elements of his work in converting the Hillsboro booth equipment to the use of the optical-magnetic sound track, so that the readers may obtain a graphic impression of the entire procedure. Ed Sullivan, photographic specialist in the motion picture field, is responsible for the camera shots.

Changing of sprockets, pad rollers, aperture plate, demagnetization process, determination of proper gain and noise level, use of test reels, filter and instruments are pictorially recorded and described for the benefit of those who contemplate the conversion of their present standard optical sound equipment for CinemaScope presentations to the use of the prints now carrying an optical-magnetic track. The cost is not prohibitive, but the conversion procedures should be carried out by an experienced, qualified motion picture sound technician.

DRIVE-IN THEATRES





The Hillsboro (top) is a 750-car drive-in equipped with an 87 by 67 foot CinemaScope screen. The booth (left) houses a pair of Simplex E-7's with Ashcraft arc lamps. Seen (right) is one of the first steps in the conversion to optical-magnetic system. This closeup reveals the hands of Bill Avera, Altec field engineer, replacing upper feed sprocket with the new CinemaScope "foxhole" sprocket, which has smaller teeth required by the system.

NO PRICE TAG CAN TOUCH IT!

...for pay-off savings that RCA dependability assures!

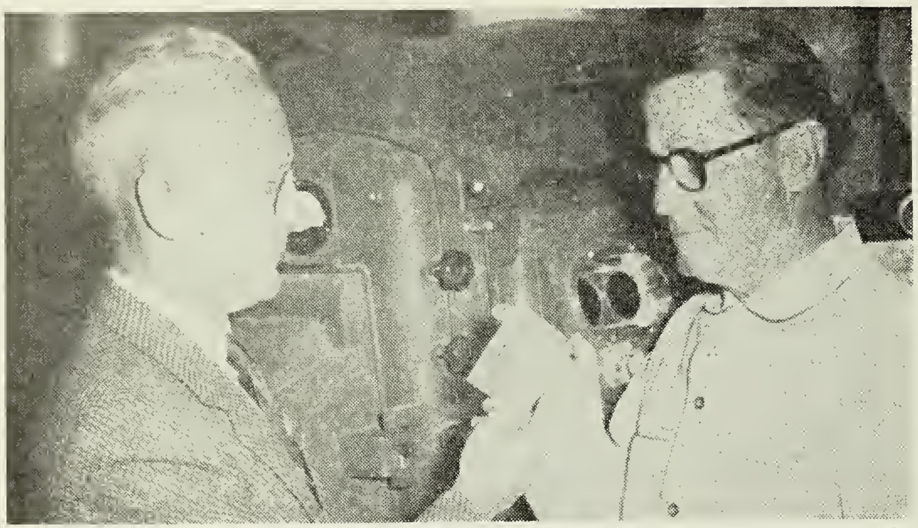
The RCA In-Car Speaker is priced surprisingly low, but its big plus value is its dependability. RCA engineering skill and manufacturing methods assure year-in and year-out operating savings. Look ahead and figure how many repair dollars this RCA Speaker quality can save you . . . how many satisfied patrons will keep turning into your admission lanes because they hear every word perfectly every time.

Pick and choose, from RCA's complete speaker line, the model that best suits your equipment budget. Deluxe Starlite finished speakers, or die-cast aluminum economy units . . . they all deliver sound that's rich and clear and lifelike. And they're all built to perform superbly over a long life with minimum maintenance. RCA's drive-in line also offers the unique Circlite Junction Box—precise electrical connections in an amazingly small space, plus functional post lighting through beautifully colored plexiglas strips . . . available in red, green, and white.

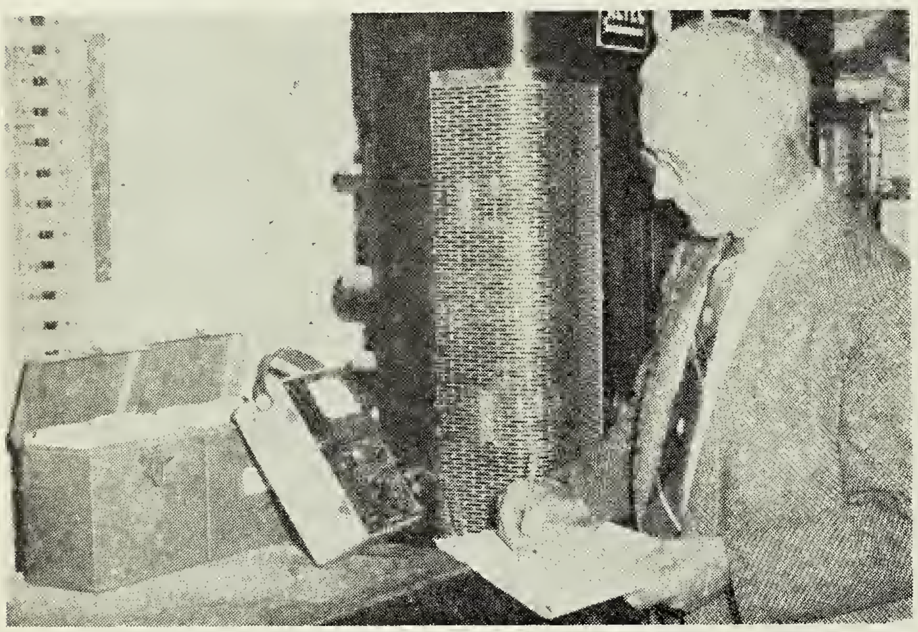
Budgetwise, there's another RCA attraction for wise drive-in men. It's RCA's Budget-Ease Plan . . . to ease your way into an RCA Speaker installation for a small cash outlay and long, low-cost terms. Great idea, because it means *now* is the time you can afford these speakers that actually cost you less because they save you more, and make more for you. See your RCA Theatre Supply Dealer today about the RCA Speaker value no mere price tag can ever touch.

the Line that builds Lines at Your Box-Office
RCA THEATRE EQUIPMENT

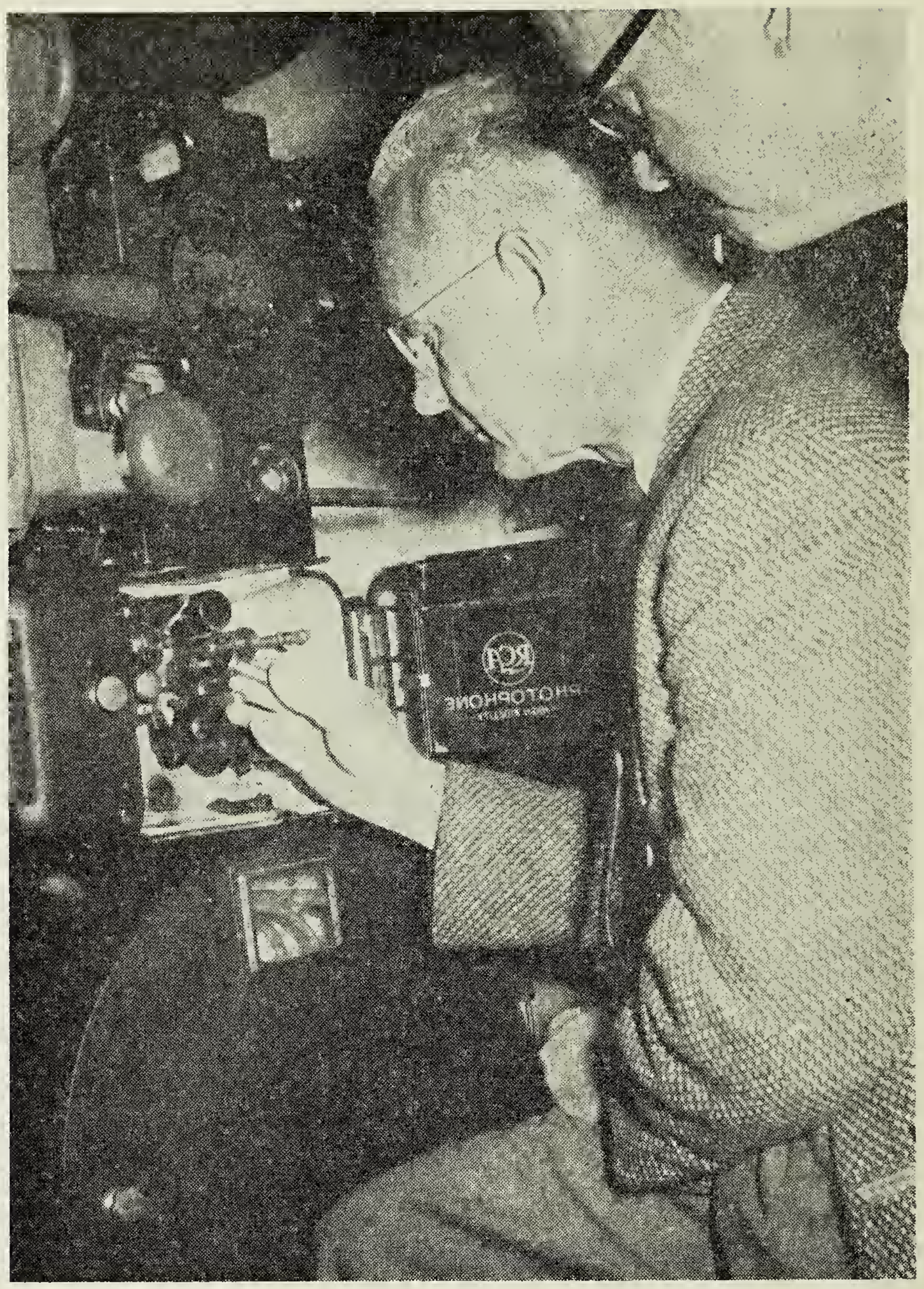
THEATRE EQUIPMENT SALES
RADIO CORPORATION of AMERICA
CAMDEN, N.J.



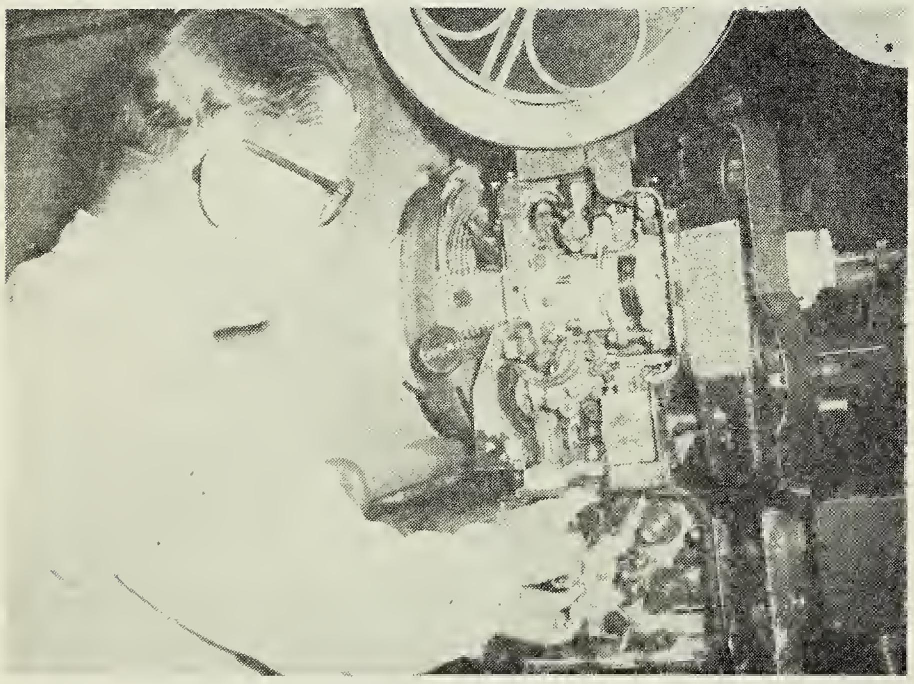
Projectionist Mills inspects filter employed to bring the amplifier gain to the same level as of the optical-magnetic print. Placed in front of the photoelectric cell, it permits sound engineer to determine if the system has the necessary gain to permit the use of the combination optical-magnetic track.



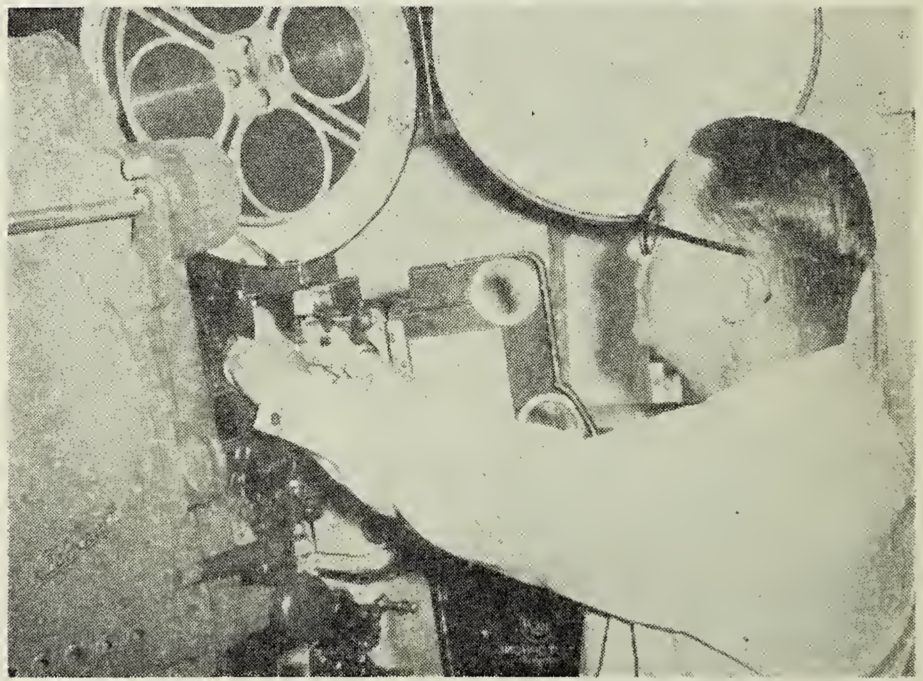
Another important element of conversion is the transmission run on the amplifying system to determine ubility of equipment to reproduce properly.



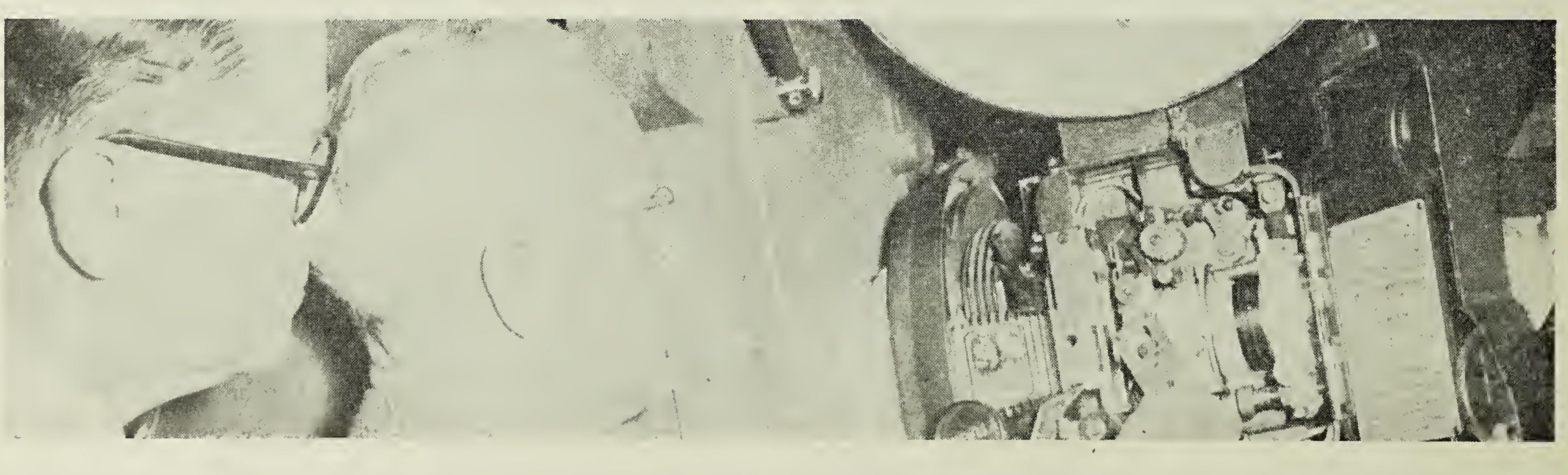
While projectionist Willard Mills watches, Avera changes old-style pad roller in the sound head, providing the new style CinemaScope nylon type rollers.



The projectionist (right) threads up standard optical print at normal level. Reel is run so that sound engineer may determine noise level. Following



use of filter (left) another run-through is made to obtain normal levels. Avera (below) changing the aperture plate to one required for new prints.



National Carbon Company

Wishes to thank the
Motion Picture Industry
and members of the Academy
of Motion Picture Arts
and Sciences

For the honor paid its

Development and production
of a high-efficiency

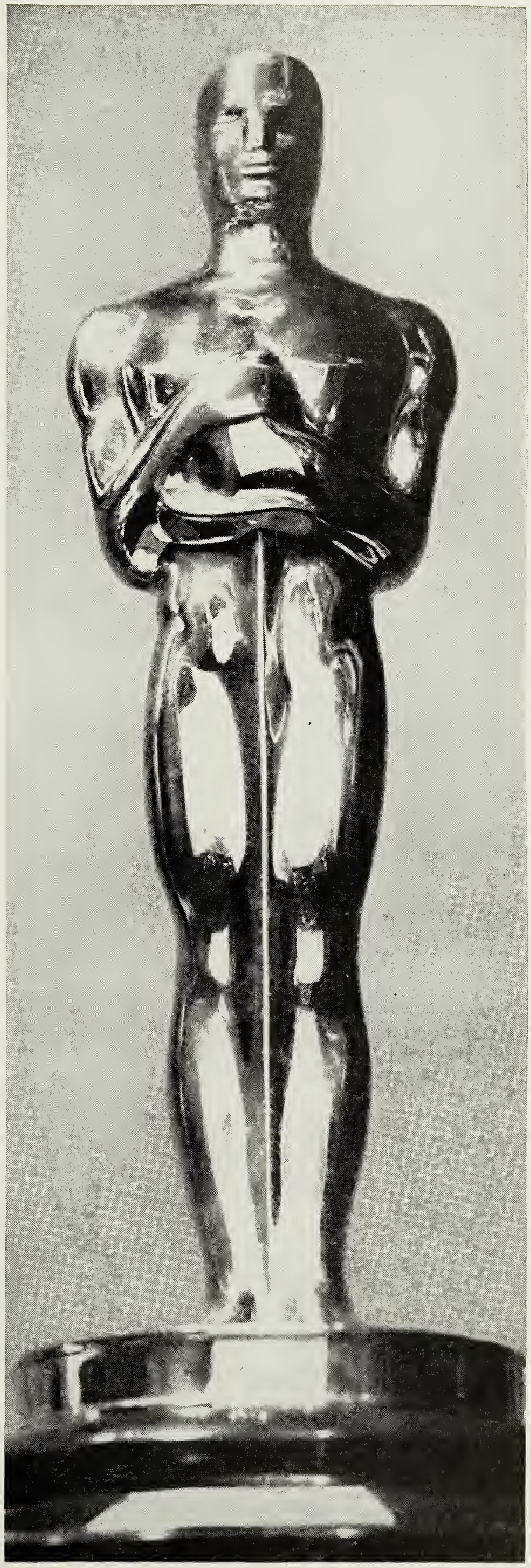
Yellow Flame Carbon

For Motion Picture
color photography

★

Class One for Technical Achievement

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
Sales Offices: Atlanta, Chicago, Dallas, Kansas City, Los Angeles,
New York, Pittsburgh, San Francisco
IN CANADA: Union Carbide Canada Limited, Toronto



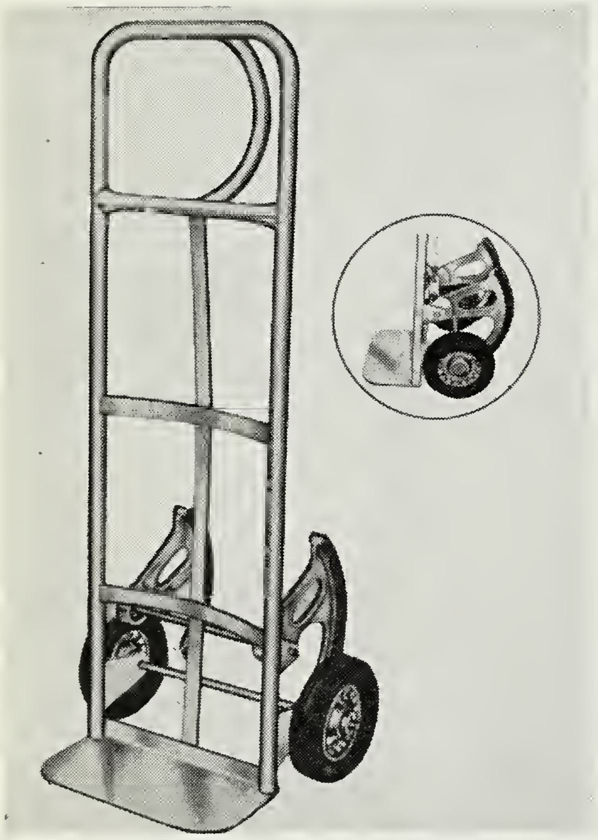
NEW PRODUCTS
. . . that have theatre interest

Stair Climbing Truck

A new stair climbing truck, E-Z Climber, which has been designed to fill the needs of those who have found it necessary to drag loads over curbs and up and down stairways, such as film cans in theatres, is now being produced by the Precision Equipment Company.

The truck has two rocker-arms that are said to act like an extra pair of wheels, and keep the truck on a constant line for friction-free travel. Its size and maneuverability, it is claimed, make it useful even where there are doorway and aisle limitations, which is often the case in a theatre.

The E-Z Climber is sturdily constructed with a one-inch O.D. tubular steel frame electrically welded, and curved cross members. The nine by 14 inch nose-plate is of heavy 3/16 inch steel. The unit has a reinforced plate beam, and uses semi-pneumatic 10 by 2.75 inch steel disc wheels. It has a load capacity of 600 pounds, and is 46 by 18.75 inches in overall size. The truck is finished in red, with a shipping weight of 39 pounds.

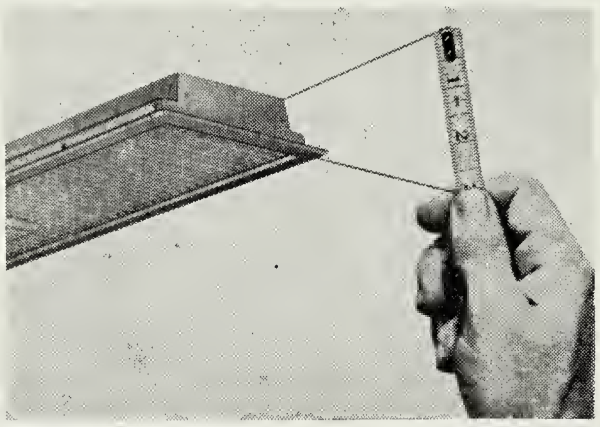


The two rocker arms make it possible for this hand truck to climb stairs easily. It is sturdily constructed, and can be maneuvered in tight spots.

Slim Lighting Fixture

A troffer requiring "less than one-half the depth of ordinary troffers" is the outstanding feature of a new line of three "Thin-Lite Troffers," introduced by Lighting Products, Inc. Actually, the fixtures require only 2⅞ inches above the ceiling line. They are designed to save space for air-conditioning ducts, piping, etc.

The LPI Thin-Lite Troffer series offers three types of shielding and diffusing media. The one-piece polystyrene louver panel has cells that are ⅝ by ⅝ by 9/16 inch and the shielding is 42 degrees by 42 degrees. The second medium utilizes the Corning No. 70 low brightness flat glass lens. The third is a formed acrylic diffuser ⅛ inch thick which has good dimensional and color stability. The diffusers are framed and hinged, and are removable from the fixture without the use of tools, for easy servicing.



These new thin troffers are said to be less than half the depth of ordinary units, and designed to combine its space saving features with beauty.

Heavy-Duty Vacuum

A vacuum cleaner specifically designed for heavy-duty dry clean-up work is available from the Hild Floor Machine Company.

The unit is powered with a ⅝ horsepower vacuum motor with efficient turbine fan design. Scientific control of the air stream throws picked-up dirt against the sides of the dust container, and thus minimizes clogging of the internal fabric air filter, it is claimed.

Ease of handling is accomplished by two 10 inch wheels at the rear of the tank and a three inch rubber caster with ball-bearing swivel directly under the hose connection.

This vacuum has been specifically designed for use on heavy-duty cleaning jobs, as would be found in theatres. It is said to operate very quietly.

Much of the usual vacuum noise is smothered by the generous use of rubber mountings, and by fully closing the motor. Other design features quiet the air stream to the point where it does not interfere with normal conversation.

Special Control Flashlight

A special flashlight for use in roofed and drive-in theatres is being marketed by the Ray-O-Vac Company.

The SAV-A-LIFE flashlight has a one and half inch lucite rod mounted in the lens ring in place of the conventional glass lens. The outer surface of the rod is a bright red. In use, the sides of the lucite rod glow with a soft red light, while a compact, piercing beam of white light is thrown from the end. The flashlight uses the baby "C" size battery for compactness. Only seven and one half inches long the flashlight fits easily in the hand or pocket. The barrel of the light is fluted for added strength, beauty and surer grip.

A larger four and one half inch lucite rod, mounted in a lense ring and designed to fit most standard flashlights using regular "D" size flashlight batteries is being offered as a flashlight service item.

A number of features make this flashlight ideal for use in roofed and drive-in theatres. It is sturdily constructed and very simple to operate.

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE?

LIST ITEMS ....
....
....
....
....

ISSUE OF APRIL 25

•

WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS

NAME ....
THEATRE ....
ADDRESS ....
CITY, STATE ....

MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA.

National Carbon Cops Lone Technical "Oscar"

HOLLYWOOD—The coveted "Oscar" of the Academy of Motion Picture Arts and Sciences was awarded last month to National Carbon Company, a division of Union Carbide and Carbon Corporation, for its contribution to the art of studio lighting. The bronze statuette—the only one presented this year for scientific and technical achievement—was in recognition of National Carbon's development and production of the highly efficient yellow flame carbon for motion picture color photography.

A product of several years of intensive research, the yellow flame carbon was first extensively used last year. Operating at a color temperature of 3,350 degrees K., it eliminates the need for heavy filters to provide a white light source balanced to the color characteristics of motion picture color film, and as a result means an increase of light output of more than 60 per cent for the same electrical power.

"National Carbon Company is naturally very proud to have been awarded an 'Oscar' for technical achievement," J. R. Johnstone, manager of carbon product sales said, "and is even prouder of the cooperation it received from the motion picture industry in making possible this contribution to better studio lighting."

Improve Staff Efficiency

(Continued from page PT-6)

worse. Clean display boards, signs, walks, and a well lighted marquee show the patron that someone is taking pains to get him, the theatre-goer, inside.

While it is true that the large majority of theatregoers go to see a particular movie or star, we must not forget the other group that go just to relax and enjoy a pleasant afternoon or evening no matter what is playing. The first group is not too difficult to get in the theatre, but the second group does require something more in the way of urging. In any event, if the conditions and employees of a theatre are as outlined previously, the patrons in either group will certainly look for another theatre, or in the case of the second group do something else with their time.

To sum up what has been previously written here, we can start by saying something we are all aware of; the theatre business today is a highly competitive industry. The patron must be shown that he is a welcome guest who is appreciated and further, accommodations must be available that are conducive to his welfare. The employees can be taught to handle the public properly. The housekeeping, itself a major issue, can be brought up to the necessary standards and kept that way.

Acme Service System has found through its innumerable inspections, situations which can certainly be construed as nonconducive to the theatre going public, and which in turn can be described as detrimental to good will and profit of the theatre industry itself. Let us take this opportunity to further outline the problems and the remedial action necessary.

Prevent Conditions

To begin with, Acme's policy is primar-

(Continued on page PT-15)

ONE SOURCE

N.T.S
PLANNING
EQUIPMENT
FINANCING

...delivers the complete DRIVE-IN package!

From blueprint stage on . . . NATIONAL carries the load! Whether you need a new wide-screen tower or an enlargement of your present one . . . a new projector or a new lens . . . a new sound system or new car speakers . . . new concession equipment or new displays — whatever you need, whenever you need it — National has all the Drive-In equipment you're looking for . . . plus a convenient finance plan to fit your individual requirements!

Don't delay! Contact your National man today!

NATIONAL THEATRE SUPPLY

Branches Coast-to-Coast

N.T.S

Your Guarantee
OF CONSISTENT QUALITY
AND OUTSTANDING SERVICE

Speed Is Key Feature Of New Vidoscope Lens Series

HOW IMPORTANT is speed in projection lenses? That's the No. 1 question of theatre operators facing still longer throws and wider screens. Drive-ins especially must play to even larger audiences today, and to do this they know that their projection systems must be improved to produce still brighter pictures of even greater magnification.

Walter Futter-Vidoscope points out that the solution begins with better lenses that transmit far more light than heretofore . . . more horsepower for the bigger job at hand. Acknowledging that lamphouse optics should be modified in some cases for the utmost in overall transmission efficiencies, the job still starts with optics superior to any up to this time. For the projection system can be no better than its lens. Good engineering and proper installation and maintenance are elemental prerequisites for efficiency of any projection system. Granting maximum efficiencies with normal lenses now in common use, they are simply not fast enough for today's job.

With this in mind, Walter Futter recently introduced the Vidoscope-Angenieux Series 86 f 1.4 projection lenses, in focal lengths from 4.0 inch to 7.0 inch (in steps of 0.2 inch). In addition, Vidoscope Super Prominar wideangle lenses in 2.5 and 3.0 inch focal lengths, with speeds of f 1.4 are now available. These sizes will be augmented in ¼ inch steps as his optical plants complete their development. Almost any projection system may be improved from this selection of lenses, Futter states.

With the novel adjustable focus setting on each of the Vidoscope Series 86 lenses exact matching of picture size to screen width is simplified. A lens is selected to the nearest 0.2 inch focal length in the usual manner. Once installed on the projector, a further compensation to screen size is made by means of a simple knurled adjusting ring that will vary the focal length practically 0.2 inch. This permits an infinite number of focal lengths within the ranges of the Series 86 lenses as shown in chart.

The new line, two years in development, is a product of one of the world's foremost optical designers, Pierre Angenieux of France. Their speed, it is claimed, eliminates the customary fall-off of edge-to-edge brightness, so common when slower optics are used even with increased amperages. Matching lamphouse optics promise even greater improvement, but with or without the latter, ultra-speed lenses of still finer resolution are here today. Vidoscope-Angenieux series 86 projection lenses are the first and most important step to meet the screen brightness challenge.

VIDOSCOPE-ANGENIEUX SERIES 86 LENSES

		Focal Length Variable	
From	To	From	To
100	105	3.94 in.	4.14 in.
105	110	4.14 in.	4.33 in.
110	115	4.33 in.	4.53 in.
115	120	4.53 in.	4.72 in.
120	125	4.72 in.	4.92 in.
125	132	4.92 in.	5.19 in.
132	140	5.19 in.	5.51 in.
140	148	5.51 in.	5.83 in.
148	156	5.83 in.	6.14 in.
156	164	6.14 in.	6.46 in.
164	172	6.46 in.	6.77 in.

Altec To Service GPL Equipment

PLEASANTVILLE, N. Y.—General Precision Laboratory, Inc., has arranged with the Altec Service Corporation, New York, to provide a nationwide, franchised service for its industrial television equipment.

With 200 field engineers and 30 branch offices and stock points strategically located from coast to coast, Altec is well qualified to supply routine maintenance and parts for GPL's closed-circuit TV products.

The new arrangement will permit purchasers of GPL equipment to contract for regular service and prompt parts replacement whatever their location through responsible technical personnel specifically trained for the job.

LET IT RAIN!

You and I know that patrons come out, whatever the weather, if the main attraction sounds good. So drizzle or downpour—let it come! I'll always be ready to perform beautifully.

Besides costing very little at the start, my upkeep is practically nil. But don't take my word for it! Ask any man who owns some EPRAD in-the-car speakers.

•

See your favorite independent supply dealer. He'll show you the EPRAD speaker to suit your needs and pocketbook.

EPRAD "STAR"

Tops in performance, economy and beauty.

★ EPRAD MOTOR GENERATORS
★ EPRAD MAGNETIC SOUND SYSTEMS

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

"The Voice of the Drive-In"

1208 CHERRY STREET
TOLEDO 4, OHIO

Improve Staff Efficiency

(*Continued from page PT-13*)

ily to *prevent* conditions such as poor housekeeping in the theatre, and the *don't care* attitude and dishonesty of the theatre employee. Employees knowing that their theatre is being regularly inspected will, in most instances, do a more conscientious job. We are also forced to say that there are those employees who, no matter what the circumstances, will continue in a pattern of inefficiency and indifference; fortunately these are in the minority. For this group there is but one solution, dismissal.

In the situation where so called adverse conditions are already existing top management is advised through our inspections and complete reports. Their first step is to thoroughly discuss the report with the individual (doorman, cashier, or usher). He or she should be shown where their performance and/or attitude is hurting the theatre, profit picture, and in effect their very jobs.

Another phase of our job now begins; to see that the employee is following the company policy to the letter. Week after week, month after month, management receives our reports telling him actually whether his employees are an asset or a liability.

Room For Improvement

A theatre owner may say that his units are being properly operated and he has his attendance figures to prove it. No matter how good the figures are they can always be improved upon. Actually what guarantee has he that the units will continue to operate that efficiently? One of the first indications any theatre owner has of there being something amiss is by his attendance figures. By that time, however, it has already cost him part of his profit.

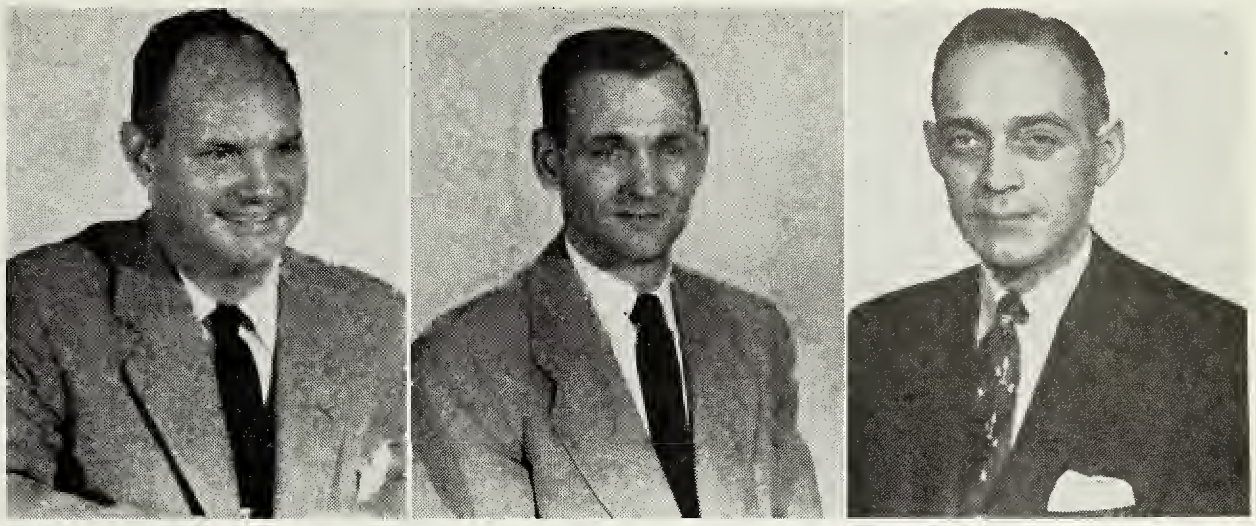
Our service can show him in many instances how to prevent difficulties or in any event catch them much faster, and certainly less expensively so that the necessary controls and corrections can be made before it starts hurting him financially. In the case of a negligent cashier who spends her time reading or doing her nails a simple remedy would be to allow nothing in the booth but the necessary items required to carry out her job and further teaching her to say, "Good afternoon" or "Good evening" to a patron.

Examples

Let us take the case of a doorman who suddenly decided that the customer had no need of the ticket stub. Yes, he continued tearing them in half and placing both parts in the provided receptacle. No one told him that it was wrong, so naturally he must assume that it's alright. Shortly thereafter he gets the idea that a little extra money could be made by not tearing the ticket at all. So he discusses the idea with the cashier (with whom he is friendly) and they reach an agreement whereby he will give her an allotted number of tickets which she will resell and then split the profits. It was so easy that the alloted number of tickets was upped considerably. This went on for nearly five months at which time our organization was called in. After several inspections one of our inspectors was issued a loose ticket by the cashier. This was immediately reported to top manage-

(*Continued on page PT-17*)

American Seating Promotes Three Top Executives



Promotion of three men to key positions was recently announced by the American Seating Company, Grand Rapids, Mich. Seen, left to right, John C. Dexter, promoted to the newly created position of Sales Promotion manager from his former position of Folding Chair Product manager; W. B. Pierce, named School Products division manager; and Roland A. Larson, promoted to the credit manager.

Your doorman may be a dream...

Your usherettes may be starlets...

BUT

EVERY PERFORMANCE STILL MUST BE PERFECT!

For a perfect performance, vital operating equipment has to work without a single slip. The best man to keep it exactly that way is an expert RCA Theatre Service Engineer. He's the *only* man who brings to your house the full backing of RCA's technical resources.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary Camden, N.J.

HAYCO SEAT COVERS

Covers with smartness, wear-resisting toughness in hundreds of beautiful color combinations. Easy to clean and will withstand the most destructive service conditions. For all models of theatre chairs.

JACK HAYES
SEATING SERVICE
Box 212 Cato, N. Y.

SPOTLIGHT IS ON
WILLIAMS SCREENS
FIRST CHOICE EVERYWHERE

New Westrex Sound System Aimed At Small Theatres

NEW YORK—A new sound system, called the Westrex economy system, has been announced by the Westrex Corporation. This system provides quality equipment for the smaller theatres at a low price.

The single channel is composed of components engineered in the simplest way. It is less costly than comparable 1955 equipment, Westrex claims. Not only is the original cost lower but the equipment is easier and quicker to install and maintain than previous systems.

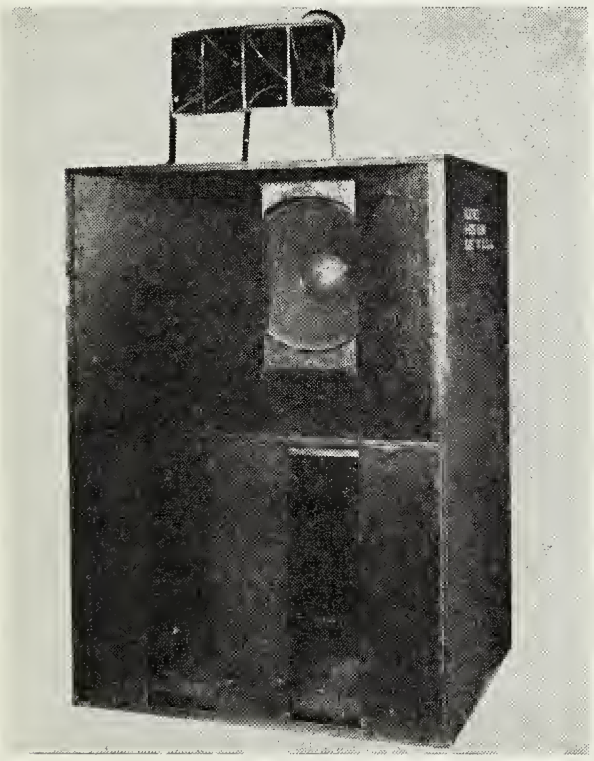
Westrex economy sound systems are composed of the following main units:

The photographic reproducer features silent chain drives and oilite and ball bearings. This reproducer's rotary film drum is precision mounted and is equipped with turret-mounted dual exciter lamps.

The single channel transmission cabinet may be wall or table mounted. This cabinet contains the Westrex 26 type 30 watt power amplifier and associated 24B preamplifier. An additional emergency transmission cabinet is available if desired by exhibitors.

Westrex 26 type 30 watt power amplifier, with its new circuits aid specially wound coils, delivers more output with less distortion and less current with standard vacuum tubes than with any previous 30 watt amplifier, it is claimed. Tubes used in this amplifier are obtainable from ordinary commercial sources.

The loudspeaker assembly is efficient and smooth in performance and handles great power without distortion. This system features the Westrex high frequency unit with its associated multi-cellular horn. The network effectively divides the high and low frequencies. The 15 inch low frequency unit is acoustically matched to its front loaded horn and has a three inch voice coil with a powerful magnetic structure.



NTS Official Dies

MASSILON, O.—John S. Geshorn, manager of the Theatre Seating department, National Theatre Supply, recently died of a cerebral hemorrhage. He is survived by his wife, Mabel.

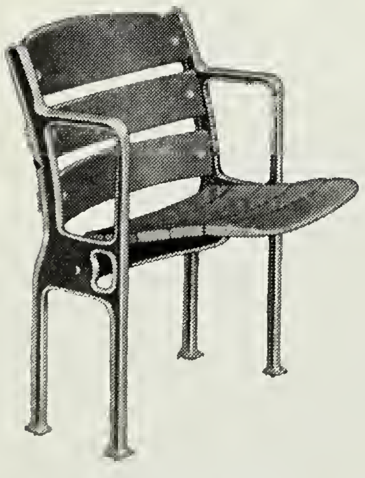
Geshorn specialized in theatre seating for NTS for 30 years, having joined that organization when it was founded in 1926. Practically all of his business life was devoted to selling better seating to the theatre industry. He was well known by circuit and independent exhibitors alike from coast to coast.

Theatre Equipment Co. Opens In Detroit

TOLEDO—The Theatre Equipment Company recently opened a supply store in Detroit, it was reported by Al Boudouris, company president.

Orville C. Wells, who operated the Toledo operation for Theatre Equipment, is in charge of the Detroit venture.

The firm also announced that the general headquarters would be moved to the Motor City.



BOOST DRIVE-IN PROFITS

with American Seating Walk-In Chairs!

American Seating Walk-In Chair

American Seating Walk-In Chairs are convenient, durable; invite pedestrian traffic for increased drive-in profits!

Steam-bent, solid-wood slats provide genuine comfort for patrons — in cradleform seats and deep-curved backs. Full 21 inches wide. Quiet, ball-bearing seat hinge. Wood and metal parts durably enameled. Aluminum hardware.

More theatres buy American Seating Chairs than any other make. Write us today about your seating area, and let us recommend a profitable installation.

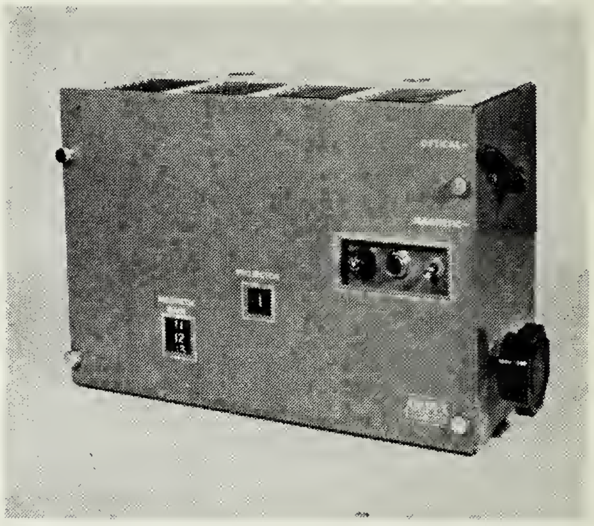
AMERICAN SEATING

Grand Rapids 2, Michigan

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Branch Offices and Distributors in Principal Cities. Manufacturers of Theatre, Transportation, School, Auditorium, Church, Stadium Seating, and Folding Chairs.

One Channel Magnetic Sound From Ampex



BROOKLYN, N. Y.——American Motion Picture Supply Company (AMPS) announced a new model Ampex single channel magnetic sound system recently. Called the "Triumph," this newly improved system incorporates all the advantages of previous systems plus the additional advantage of extreme ease of installation and service, it was said.

A single control station, designed to be mounted on the wall of the projection booth, contains all the electronic components plus all operating controls. These include: changeover switch for two projectors combined with a gain or volume control on one knob, power switch with pilot light, and magnetic-optical selector switch.

This new unit features a front cover which may easily be removed by simply loosening four thumbscrews. The bottom panel may be swung open by removing two retaining screws and the preamplifier may be lifted from the unit by removing two retaining screws and disconnecting two plug in cables.

A window in the front panel of the control station reveals an indicator to show which projector is in operation. Another window reveals a calibrated dial to show volume.

Sold nation-wide by AMPS, this unit consists of the following components: One Triumph control station, two penthouse reproducers with 4 track clusters, two projector adapters, two input cables in flex conduit and one output cable in flex conduit. Accessory equipment includes an optional kit containing extension rods for the changeover and gain control and for the optical-magnetic switch so that every function may be controlled from either projector position.

Shure Brothers Expand

CHICAGO—Shure Brothers, Inc., manufacturers of acoustical-electronic products, recently moved into a new building representing an investment of more than one million dollars, it was said.

The new plant facilities will provide an immediate 50 per cent increase in production output.

Carpet Firms Merge

NEW YORK—After a long period of negotiation the Stephen Rug Mills, Inc., and the Thomas L. Leedom Company have merged to form the Stephen-Leedom Carpet Company.

SMPTE Names Press Director

New York—The Society of Motion Picture and Television Engineers has appointed Miss Sue Grotta director of press relations, it was announced last week by Boyce Nemec, executive secretary.

In charge of a new press relations department at the Society's headquarters, Miss Grotta will direct a recently formalized program of public information aimed at keeping motion picture and television executives, businessmen and engineers posted on the contributions made by SMPTE and its members to engineering progress in the film and TV fields.

In addition to her administrative duties, Miss Grotta edits the Engineers' monthly newsletter "National News and Notes" and contributes regularly to the "News and Reports" section of the monthly SMPTE Journal.

Trans-Lux 52nd St. Adds Booth

New York—A new projection booth is now being built in the Trans-Lux 52nd Street to enable installation of CinemaScope and stereophonic sound.

To effect the changeover to CinemaScope, and wide screen processes in general, the booth is being built on the balcony of the theatre because rear projection, with which the theatre is now equipped, cannot be adapted to these systems.

Improve Staff Efficiency

(*Continued from page PT-15*)

ment who requested that we interview the cashier. Seeing the evidence confronting her she readily admitted her part and implicated the doorman who also admitted his guilt. The total money taken by this pair was enough to have paid for our services for five years. Neither of the two were in any position to make restitution.

In another instance which occurred in a southern part of the country, a relief doorman had a system where he would pocket tickets (whole of course) and later give them to a friend who would in turn sell them for half their original value to boys in the neighborhood. These tickets had to be used while the doorman in question was on duty, of course, but the situation worked out splendidly for a good while. It cost the owner 1100 dollars. The end to this situation was brought about when one of our inspectors noticed several boys entering the theatre and handing the doorman tickets although they had gone nowhere near the boxoffice. Further surveillance brought out the entire operation.

Many of you reading this article are saying to yourselves, "This could never happen to me or my operation because I do this, or that, keep records, etc." My answer to that is, "The cemetery is full of people who thought accidents only happen to the other fellow."

We certainly don't say that thefts, inefficiency and the like will be immediately stopped by any service. We do say, however, that a large percentage can be stopped and prevented if the persons involved are made to realize someone other than management is watching.

We would like to thank Mr. S. J. Volpe, Washington, D. C., for aiding the author, and Wometco Theatres, Miami, Fla., for the illustrations used.

DAWO "LD"
4" SPEAKER

$4.25
FOB

SEE YOUR THEATRE EQUIPMENT DEALER

DAWO CORP. • 145 N. ERIE ST. • TOLEDO, OHIO

Drive-In and Indoor Theatre Owner

How's YOUR CONTROL?

Let us check your theatre for operating efficiency, cleanliness, honesty, patron comforts, and appeal.

You will be surprised how little it costs to build up patronage, good will and big grosses.

For further information—Call, Write, Wire

ACME SERVICE SYSTEMS, INC.
6822-24 Old York Road
Philadelphia 26, Pa.
(Telephone WAverly 4-5147)

Branches in principal cities

CLARITY! BRILLIANCE!
LONG-LASTING ECONOMY!

WALKER
High Intensity
SCREENS

You Can See the Difference!

SOLE
DISTRIBUTOR
FOR
WALKER
SCREENS

NTS

Your Guarantee
OF CONSISTENT
QUALITY AND
OUTSTANDING SERVICE!

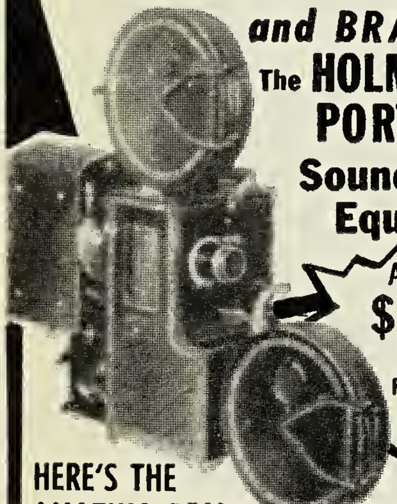
More Theatres Install Wagner Attraction Panels and Letters
THAN ALL OTHER MAKES!

MIRACLE MILE
REAR WINDOW
EASY TO LOVE

Write for free literature

WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.

NOW!
FOR THE FIRST TIME
SPECIAL PURCHASE
and BRAND NEW
The HOLMES 35 MM. PORTABLE
Sound on Film Equipment
AT $499.50
Factory List Price $1,550



HERE'S THE AMAZING DEAL: 2 — Holmes Ball Bearing 35 mm. Portable Sound Projectors, constant speed motors, 1000 watt Mazda lamphouses, 2000' upper and lower magazines, photocells, exciter lamps, etc. (Brand New). 2—Series I 4" lenses, with adapters (New). 1—Set projector, photocell and exciter lamp cables (New). 1—Amplifier, late model, 25/30 watt output (Rebuilt like New). 1—Jensen Heavy Duty 12" PM speaker, with baffle and 75 feet cable (Recaned and refinished), guaranteed same as new).

★STAR CINEMA SUPPLY CO.
621 West 55th Street, New York 19, N. Y.

TELL YOUR DEALER!
U NEED
ACTIVEAIRE
ELECTRIC TOWEL
CONEMATIC 100 ARC
MALLARD EMGNCY LITES
PULLMAN "VAC"
ALL SIZES CARBON SAVERS
CONTACT:
DOC FAIGE & ASSOCIATES
630 - 9th AVENUE, N. Y. C.

Keep Screen Clean

The finest projection and sound equipment available can be greatly reduced in efficiency and final results if the theatre screen is allowed to become dirty. Proper maintenance of this vital part of the theatre's basic equipment is a must. The following are some general suggestions on how to keep a screen in top working order.

Every 30 days take a soft, long-haired screen brush and remove any free dust that has collected on the face of the screen. Be careful not to *rub* the screen with the brush, too much pressure may leave a permanent blemish.

You should not *rub* the screen with a dry or damp cloth, soap and water, cleaning solutions, or spot removers. Any rubbing is likely to leave a mark.

Free dust may be removed from the sound holes by vibrating the screen. Simply tap the lower border enough to set up a slight vibration. This should loosen dirt and dust clogged in the holes, and help maintain better sound.

It is very important to provide for the free movement of air through your screen. If horn baffles or other objects in the rear are located too close to the screen, there will be air blockage and an irregular deterioration of the screen will result; which could mean having to replace your screen earlier than necessary. Dead air behind the screen may cause mildew or sweating in hot damp weather. Normal ventilation should always be provided behind the screen.

Showmanship

(*Continued from page PT-5*)

or third month will do. This refers to opal glass both inside and out. Street dust has a way of creeping through the joints and settling on the inside of the glass. Sometimes it works well to clean the outside surfaces twice as often as the inside. A warm sunny day is the right time as this operation becomes impossible on damp rainy days. The lamps should be wiped off periodically. When they are half dirty you lose half your light output. In other words, your light costs are doubled for the same results.

Never permit leaks in your marquee roof to continue. You will find costly repairs necessary if you do. Your interchangeable plastic letters can easily be washed with warm water and mild soap.

A monthly service contract including patrol service, may be a systematic and effective way to keep your sign maintenance up to par, if such a service is available to you.

Safety

Always inspect your signs for their safety condition yearly or oftener, as necessary. Accidents are poor publicity even though you carry insurance. If signs are to be fastened to walls be sure masonry will hold the added weight for which, perhaps, it was not originally intended. If signs are to be set in cement footings be sure the steel is set in the ground deep enough, and enough cement used to keep things firm and straight during that unexpected, heavy windstorm.

This article is based upon a feature by E. A. Long, President, Long Sign Co., Detroit, which appeared in the 13th edition of THEATRE CATALOG.

HERE IS A QUICK, EASY WAY TO GET FURTHER INFORMATION. JUST CHECK AND RETURN. NO OBLIGATION.

Cut Along Dotted Line

PROJECTION
.....Arc Lamps
.....Carbons
.....Carbon Savers
.....Changeovers
...Film Cabinets
..Film Magazines
.Film Splicers
...Generators
Lamp House and Porthole Blowers
Pedestals
Projectors
...Projector Ports
...Rectifiers
Screens
Screen Frames
3-D Equipment
Theatre TV

SOUND
Amplifiers
Hearing Aids
Inter-Coms
Loud Speakers
Standard Sound Systems
Sterephonic Sound Systems
Sound Service

DRIVE-IN EQUIPMENT
Admission System
....Boxoffice Equipment
.Coiled and Straight Speaker Wires
Construction
In-Car Speaker
In-Car Heater
Insect and Weed Control
...Paint
Playground Equip.
Signs, Ramp and Directional
Screen Tower
Screen Surfacing and Paint
Seats (Walk in)
Underground Cable

MARQUEE and LOBBY EQUIPMENT
Boxoffice
Boxoffice Equipment
Display Frames
Marquee
Marquee Letters
Signs

AIR CONDITIONING and HEATING
......Air Conditioning Systems
..... Air Diffusers
......Blowers
..... Fans
..... Heating Systems
......Humidifiers

CONSTRUCTION and DECORATION
.... Decoration
..... Front Remodeling
..... Insulation, Thermal and Acoustical
......Interior Remodeling
..... Pre-Fab Arches
......Theatre Architect and Builder
......Roofing
......Wall Covering

STAGE EQUIPMENT
......Curtains
......Curtain Controls and Track
..... Dimmers
..... Footlights
..... Stage Rigging
..... Spotlights
......Switchboards

FURNISHINGS
......Carpets
......Carpet Padding
..... Crowd Control Equip.
......Draperies
..... Light Fixtures
......Rubber Mats
......Seats
......Seat Cushions
......Seat Repair
......Upholstering

SANITARY EQUIPMENT AND SUPPLIES
.... Carpet Cleaning Compounds
.... Deodorants and Disinfectants
..... Hand Dryers
......Plumbing Fixtures
......Rest Room Accessories
..... Vacuum Cleaners and Blowers

For additional information on products advertised in this issue, please check.

☐ ACME SERVICE SYSTEMS, INC., Theatre Checking
☐ AMERICAN SEATING CO., Seating
☐ DAWO CORP., In-Car Speakers
☐ "DOC" FAIGE & ASSOC., Theatre Equipment
☐ EPRAD, In-Car Speakers
☐ INTERNATIONAL PROJECTOR CORP., Projection Equipment, In-Car Speakers
☐ JACK HAYES SEATING SERVICE, Seat Covers
☐ NATIONAL CARBON CO., "National" Carbons
☐ NATIONAL THEATRE SUPPLY, In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
☐ RCA THEATRE EQUIPMENT SALES, In-Car Speakers
☐ RCA SERVICE CO., INC., Theatre Service
☐ J. E. ROBIN, INC., Rectifiers, Motor-Generators, Screens and Projection Lenses
☐ STAR CINEMA SUPPLY CO., Projection Equipment
☐ STRONG ELECTRIC CORP., Projection Lamps and Rectifiers
☐ WAGNER SIGN SERVICE, INC., Plastic, Aluminum, Glass and Luminous Letters, Attraction Panels
☐ WALKER SCREEN CO., High Intensity Screens
☐ WILLIAMS SCREEN CO., All-purpose Silver Screens

Without charge or obligation, please send me additional information on above checked items.

NAME ....
THEATRE ....
ADDRESS ....
CITY, STATE ....

RETURN TO
MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

20th Century-Fox

CINEMASCOPE SPECIALS
(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)	G	10m.	4131
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)	G	10m.	4131
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m.	4084
7522	(Oct.)	Water Wizardry (DeLuxe)	F	7m.	4131
7523	(Nov.)	Carioca Carnival (DeLuxe)	G	9m.	4131
7524	See 1955-56, 7601				
7525	(Dec.)	Queen's Guard (Tech.)	E	17m.	4137
		1955-56			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Jan.)	A Thoroughbred Is Born (DeLuxe)		9m.	
7603	(Feb.)	Adventure In Capri (DeLuxe)		9m.	
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(Apr.)	Hunters Of The Sea (DeLuxe)		9m.	
7606	(May)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	
	(............)	Land Of The Bible	E	18m.	4114

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphany	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues		7m.	
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue		7m.	
5634	(Apr.)	Oceans Of Love		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin	G	7m.	4138
		1955-56			
5601	(Jan.)	The Clockmaker's Dog		7m.	
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs		7m.	
5603	(Mar.)	Hep Mother Hubbard		7m.	
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Two Reel

MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2561	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Mortin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 9)	Around The World Review	G	16m.	4137

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScape)	G	9m.	4138

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath			
2618	(July 2)	Woodpecker From Mars			
2619	(July 30)	Hold That Rock			
2620	(Aug. 27)	Arts And Flowers			
2621	(Sept. 24)	The Talking Dog			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			

WALTER LANTZ CARTUNES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		1954-55			
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983
		1955-56			
2631	(Feb. 20)	Dog Tax Dodgers			
2632	(Mar. 26)	Playful Pelican			
2633	(Apr. 23)	Wet Blanket Policy			
2634	(May 28)	Scrappy's Birthday			
2635	(June 25)	Wild And Woody			
2636	(July 30)	Drooler's Delight			

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Last Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043
1347	(Sept. 26)	Brooklyn Goes To Las Vegas	G	9m.	4138
1348	(Oct. 24)	Small Wonder	F	9m.	4138
		1955-56			
2691	(............)	Volunteer Firemen			
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138

Warners

Two Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3213	(Apr. 7)	Hero On Horseback			

SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
	(............)	Down Liberty Road	F	41m.	

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade			
3105	(May 26)	Once Over Lightly			

One Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
		(1954-55)			
1223	(Feb. 1)	Sportsman's Holiday	E	9m.	4114
		(1955-56)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still			

BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Warmer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch			

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Racket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			

Miscellaneous

Title	Rating	Running Time	Page Reviewed in Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
Operation Noah—U. S. Army Engineers	G	28m.	4125
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067
Siam—(Technicolor)—(Buena Vista—Disney)	G	32m.	4137
Towers Above The Sand—(Color)—U. S. Army Engineers	F	14m.	4125

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.		10m.	

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang...	E	6½m.	4082
8503	(May 31)	The Jaywalker		6½m.	

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Turf Play			

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (14

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J).....	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mammy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J).............	E	7m.	4138

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom.......	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA) ..	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)

(Technicolor)

(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)....	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man............	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)..............	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)...............	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner..	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse...	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribban Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs	G	9m.	4076
R14-11	(July 14)	Pacific Salmon Parade...	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052

(1955-56) (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes........	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails		9m.	
R15-5	(Mar. 23)	Carolina Court Champs....		10m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	385
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie..	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel ..	G	6m.	4051

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure		6m.	
P15-5	(May 11)	Swab The Duck		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper .	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses ...	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags ...	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya ...	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051

(1955-56) (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing....	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President		6m.	
E15-6	(June 8)	Out To Punch.....................		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte.........	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs		9m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails	E	16m.	4075
V14-4	(July 1)	VistaVision Visits Hawaii	E	17m.	4075
V14-5	(Aug. 12)	VistaVisian Visits Japan	E	17m.	4075

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(Mar. 2)	Bing Presents Oreste	E	10m.	4126

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHE SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air.........	G	15m.	4137
63104	(Mar. 30)	The Golden Equator		13m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	16m.	
53801	(Apr. 15)	Basketball Highlights (U. S. only)	G	15m.	4036

1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63901	(Dec. 9)	Football Headliners	G	16m.	4081

MY PAL REISSUES (2

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nav. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (12

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories		8m.	
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse	G	8m.	4126
64206	(Feb. 3)	Fortune Seekers	G	8m.	4138
64207	(Mar. 2)	We Never Sleep		8m.	
64208	(Mar. 30)	Where Is Jane Doe?		8m.	
64209	(Apr. 27)	Merchandise Mart			
64210	(May 25)	Phonies Beware!			
64211	(June 22)	Emergency Doctor			
64212	(July 20)	The Law and the Lab.......			

SPORTSCOPES (13

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda..	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	4126
64307	(Feb. 17)	Ski-Flying	G	8m.	4138
64308	(Mar. 16)	Canadian Lancers		8m.	
64309	(Apr. 13)	Striper Time		8½m.	

WALT DISNEY CARTOONS

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (D) (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (D) (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (G) (Reissue)	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil (D) (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (D) (CinemaScape)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (D) (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C).......	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115
54117	(Apr. 27)	Hooked Bear (CinemaScope)		6m.	

WILDLIFE ALBUM

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(........ ..)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(..........)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
	(Apr.)	Adventures Of Frank And Jesse James	G	13ep.	4114

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).

DEMENTIA—MD—Adrienne Borrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner)

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry far spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pothe Color)—(Wide Vision)—(Woolner).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue — Leg.: C — (French-made) — (English titles)—(Continental).

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay Import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable Import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Maglcolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay Import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic Import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and closs spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie		17m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Apr. 12)	Flung By A Fling		16m.	
		CINEMASCOPE MUSICAL TRAVELARKS (Technicolor)			
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape		15ep.	
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Apr. 5)	Flagpole Jitters	F	16m.	
8407	(May 3)	For Crimin' Out Loud		16m.	
		CANDID MICROPHONES (6) (Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
		COLOR FAVORITES (15) (Technicolor) (Reissues)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney		7m.	
8611	(Apr. 19)	Pickled Puss		6½m.	
8612	(May 10)	The Uncultured Vulture		5½m.	
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo			
		MR. MAGOO (4) (Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
		CINEMASCOPE CARTOON SPECIALS (Technicolor)			
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115
		SCREEN SNAPSHOTS			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	9m.	4138
8858	(May 3)	Playtime in Hollywood		9½m.	
		THRILLS OF MUSIC (6) (Reissues)			
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115

TO BE REVIEWED OR IN PRODUCTION

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Bandido).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastmon Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BLACK SHEEP, THE—Basil Rathbone, Akim Tamiroff, Lon Chaney—(Bel-Air).

BLOOD BROTHERS—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

CREEPING UNKNOWN, THE—Brian Donlevy, Margia Dean, Jock Warner—(Hinds).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

GUN THE MAN DOWN—James Arness, Angie Dickison, Robert Wilke—(Morrison-McLaglen).

HOT CARS—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air).

HUK—George Montgomery, Mona Freeman—(Made In The Philippines)—(Pan Pacific).

JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

KILLING, THE—Sterling Hayden, Vince Edwards, Marie Windsor—(Harris-Kubrick).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—Leg.: B—(Eastman Color)—(CinemaScope)—(Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).

LONELY GUN, THE—Anthony Quinn, Katy Jurado—(Jacks).

NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).

RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

SHARKFIGHTERS, THE—Victor Moture, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STEP DOWN TO TERROR—Anthony Quinn, Joy Robinson, Kathryn Grant—(Security).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made ramantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor).

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Gaod suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun. Colleen Miller, George Nader—Okay pragrammer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Pragrammer for the lower half—75m.—see Oct. 19 issue. (5603)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names shauld help reissue—74½m.—see Nov. 16 issue. (700)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactary programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spats or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (5602)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sonders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal far women—94m.—see July 13 issue—(Technicolor). (532)

OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue. (5621)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating camedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Goad western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lawer half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute navelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

TARANTULA—MD—John Agar, Mara Carday, Leo G. Carroll—Goad harror exploitatian item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue. (5610)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope).
(539, CinemaScope)—(540, Standard)

TOUCH AND GO—CD—Jack Hawkins, Margaret Johnston Superiar import—85m.—see April 18 issue—(English-made). (5681)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEHIND THE HIGH WALL—Tom Tully, Sylvia Sidney, Betty Lynn.

CONGO CROSSING—Virginia Moyo, George Nader, Peter Lorre—(Technicolor).

FRANCIS IN THE HAUNTED HOUSE—Mickey Rooney, Virginia Welles.

GENTLE WEB, THE—Esther Williams, George Nader.

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope)

PROUD LAND, THE—Audie Murphy, Anne Bancraft, Pat Crowley—(Technicolor)—(CinemaScope).

RAW EDGE—Yvonne DeCarla, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller. Arthur Kennedy—(Technicolor).

SHOWDOWN AT ABILENE—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

STAR IN THE DUST—John Agar, Mamie Van Daran—(Technicolor).

STAR LIGHT—George Nader, Julie Adams, Morianne Cook—(Technicolor)—(CinemaScope).

TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401;
1955-56 releases from 501)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor).

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles ta sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentatian—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made) (420)

GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales far the family trade—95m.—see May 2 issue. (517)

HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty af selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerCalor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Pragrammer has the angles—88m.—see Sept. 7 issue. (503)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Callins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biagraphy—107m.—see Sept. 7 issue—(WarnerCalor)—(CinemaScope). (501)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediacre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama af juvenile delinquency shauld hit the better maney—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germony)—(Dubbed in English). (513)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SEARCHERS, THE—OD—John Woyne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spats—122m.—see March 21 issue—(WarnerColor). (516)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorathy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prisan action film for duallers—86m.—see March 7 issue. (514)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone. Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.

BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerCalor)—(Wide-screen).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Actian programmer far the lawer half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lawer half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negra burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

ADVENTURES OF DANIEL BOONE—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

CIRCUS GIRL—Kristina Soederbaum, Willy Birgel—88m.—(Trucolor)—(European-made). (5506)

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

DANGEROUS CARGO—Dane Clark, May Wynn, William Talman.

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal).

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made in Germany). (5503)

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—90m.—(Trucolor)—(Naturama).

TERROR AT MIDNIGHT—Scott Brady, Joan Vohs, Frank Faylen.

THUNDER OVER ARIZONA—Skip Homeier, Kristine Miller.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark—73m.—(English-made). (5533)

WHITE NIGHTMARE—Joan Evans, Ben Cooper, Marla English.

ZANZABUKU—African adventure documentary—71m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imparted ballet drama Is slaw gaing, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

LOVERS AND LOLLIPOPS—Lori March, Gerald O'Loughlin, Cathy Dunn.

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simane Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;

1956 releases from 601)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British camedy far the art spats—88m.—see June 1 Issue—Leg.: B—(Eastman Color)—(English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossana Brazzi—Okay programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 Issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed far higher grasses—126m.—see May 11 Issue—(Color by De Luxe)—(CinemaScope). (515)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic Impart—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made In England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Jaan Collins—Smaoth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stack, Shirley Yamaguchi, Cameron Mitchell—Highly Interesting meller—102m.—see July 13 issue—(Colar by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles far the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles ta sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LIVING SWAMP, THE—DOC—Nature In the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama far better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed In Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names shauld help this at art hause baxaffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly Interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)

NIGHTMARE ALLEY—D—Tyrone Pawer, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles ta sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War actian meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy shauld da better business—105m.—see June 15 Issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high patential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made In Hong Kong).(514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosay, Dennis Urice—Castume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Gaad trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 Issue—(Color by Technicolor)—(CinemaScope). (519)

TO BE REVIEWED OR IN PRODUCTION

ABDULAH'S HAREM—Gregory Ratoff, Kay Kendall, Marina Berti—Leg.: B—(Color by Technicolor)—(Made in Egypt).

BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).

BUS STOP—Marilyn Monroe, Don Murray—(Color)—CinemaScope).

DAY THE CENTURY ENDED, THE—Robert Wagner, Joan Collins, Cameron Mitchell—(Color)—(CinemaScope).

DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, Gearge Brent.

HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by Technicolor)—(CinemaScope). (611)

KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope 55).

LAST WAGON, THE—Richard Widmark, Joan Collins—(Color)—(CinemaScope).

OASIS—Michele Margan, Carnell Barchers—(CinemaScope)—(Made in Europe).

ONE IN A MILLION—James Mason, Barbara Rush—(Color)—(CinemaScope).

PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).

REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii). (608)

23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made In England). (607)

SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Pawerful, absarbing drama abaut Hallywaad will command wide attentlan—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry far the art spats—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please actian fans—88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery far the lower half—69m.—see March 21 Issue—(Bel Air).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit inta the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1)

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).

FORT YUMA—OMD—Peter Graves, Joan Vahs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 Issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should da akay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good pragrammer has names ta help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—Far the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlaw—High rating for the art and specialty houses—98m.—see July 28 Issue—(English-made)—(Rank)—(1.66-1).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—Far the art and specialty spots—89m.—see July 27 Issue—Leg.: B—(Eastman Color)—(Lopert).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme Is packed with pawer—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made Interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactary program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based an best-selling boak needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly tauted filmizatian af papular best-seller shauld wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work far the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absarbing drama of carparate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry far the art and specialty spats—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediacre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

SUMMERTIME—ROMD—Katherine Hepburn, Rossana Brazzi, Isa Miranda—Stage play filmizatian has angles—99m. — see June 15 Issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made In Italy)—(Lapert).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lawer half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller far the art spats—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry far lawer half—73m.—see Dec. 14 issue—(Fame).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TRIBUTE TO A BAD MAN—OD—Jomes Cogney, Stephen McNally, Irene Popas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

YEARLING, THE—D—Gregory Peck, Jone Wymon—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Trovers—(Color)—(CinemaScope)—(Made in England).

BOHWANI JUNCTION—Ava Gordner, Stewart Gronger, William Trovers—(Color)—(CinemaScope)—(Made in Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

HIGH SOCIETY—Frank Sinatro, Groce Kelly, Bing Crosby—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

JULIE—Doris Day, Louis Jourdon, Borry Sullivon, Frank Lovejoy.

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pomela Brown—(AnscoColor)—(CinemaScope).

OPPOSITE SEX—June Allyson, Ann Sheridon, Leslie Nielson—(Color)—(CinemaScope).

POWER AND THE PRIZE, THE—Robert Toylor, Elisabeth Mueller, Burl Ives.

RAINTREE COUNTY—Montgomery Clift, Elizobeth Toylor, Evo Morie Soint—(Color)—(65mm.)

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloone.

SOMEWHERE I'LL FIND HIM—Jomes Cagney, Borboro Stanwyck.

TEA AND SYMPATHY—Deboroh Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—**Highly entertaining musical**—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Mortin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—**Colorful comedy will please Martin and Lewis fans**—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Goynor, David Niven—**Gobel screen debut should aid moderate comedy**—94m.—see Ajril 4 issue—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—**Highly humorous entertainment**—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Mortho Scott—**High rating suspense entry**—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—**Interesting programmer**—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Glorio De Hoven—**Moderately entertaining musical**—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—**Fair programmer**—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jone Wyman, Chorlton Heston, Claire Trevor, Thelma Ritter—**Interesting and well-made entry**—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

ROSE TATTOO, THE—D—Burt Loncoster, Anna Magnani, Marisa Pavan, Ben Cooper—**High rating**—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Corol Ohmart, Tom Tyron, Jody Lawrence—**Satisfactory programmer introduces new faces**—93m.—see April 18 issue—(VistaVision). (5514)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—**Top Hope entry headed for higher grosses**—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—**Off-beat Hitchcock entry is amusing**—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cory Gront, Grace Kelly, Jessie Royce Landis—**High rating entertainment**—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—**Filmization of epic work has angles for regulation as well as art and specialty spots**—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogort, Aldo Ray, Joan Bennett, Basil Rathbone—**Highly amusing comedy**—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—**Reissue has names to sell**—120m.—see Oct. 19 Issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—**Better Martin and Lewis comedy**—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

FUNNY FACE—Audrey Hepburn, Fred Astaire, Koy Thompson—(Technicolor)—(VistaVision).

GUNFIGHT AT THE OK CORRAL—Burt Loncoster, Kirk Douglos—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Mortin, Jerry Lewis, Pot Crowley.

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence—(VistaVision).

LONELY MAN, THE—Jock Palance, Anthony Perkins, Eloine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michoel Rennie, Debro Paget—(Technicolor)—(VistaVision).

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco). (5520)

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelmo Ritter—(VistaVision). (5524)

MAVERICK, THE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Cloire Trevor—(Technicolor)—(VistaVision)—(Made in France).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Boxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Peorl Bailey—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richord Corlson, Mala Powers—**For the lower half**—79m.—see Oct. 19 issue—(SuperScope). (516)

BIG STREET, THE—CD—Henry Fonda, Lucille Boll, Agnes Mooreheod—**Names should help reissue**—88m.—see June 15 issue. (577)

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Mourey—**Highly entertaining entry**—90m—see April 4 issue—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—**Import meller for the lower half**—82m.—see Feb. 22 issue—(English-made). (609)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—**Reissue has names to help**—102m.—see May 18 issue. (575)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—**Medicore programmer**—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

CONQUEROR, THE—MD—John Wayne, Suson Hayword, Pedro Armendariz, Agnes Moorehead—**Action meller has angles for better returns**—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—**Good programmer has angles**—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—**Puppet entry is packed with selling angles**—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—**Reissue should click**—119m.—see May 18 issue. (576)

MUSIC LAND—CAR—Disney **entry containing reissued footage should do well**—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—**Interesting Documentary**—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—**Reissue of Korean war story has names to help**—105m.—see Feb. 22 issue.

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—**Okay programmer**—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—**Scotland Yard yarn is okay for duallers**—79m.—see Feb. 8 issue—(English-made). (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhondo Fleming—**Program entry has angles**—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—**Entry has angles and femmes**—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—**Okay program entry**—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Wolcott—**Good program entry**—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—**Good programmer**—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary—**Off beat entry for the art spots and for the lower half in regular houses**—65m.—see July 27 Issue—(Technicolor) (514)

WAY OUT, THE—MD—Gene Nelson, Mona Freemon, John Bentley—**Average programmer**—80m.—see April 18 issue—(English-made). (5611)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Robert Ryan, Anita Ekberg, Rod Steiger.

BEYOND A REASONABLE DOUBT—Dono Andrews, Joon Fontoine, Borbora Nichols.

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—92m.—Leg.: B—(Technicolor)—(Superscope). (5613)

JET PILOT—John Woyne, Jonet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richord Bosehart, Mary Murphy, Constance Cummings—(English-made).

PUBLIC PIGEON NUMBER ONE—Red Skelton, Vivian Bloine, Jonet Blair.

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Color).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ido Lupino—100m.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—**For the lower half**—69m.—see June 29 issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Wolter Brennan—**Names will help farm story, particularly in rural situations**—92m.—see Feb. 8 issue—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—**Average programmer**—61m.—see Dec. 28 issue—(English-made). (5441).

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stonley Holloway—**Interesting art house offering**—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dohlen, Alexonder Knox—**Well made entry for art and specialty spots**—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bordot—**Fair English import**—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—**Uneven import with some selling angles**—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hoyes, Jack Kelly—**For the lower half**—70m.—see July 27 issue. (5437)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—**For the lower half**—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howord Duff—**Okay programmer**—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Morcia Ashton—**For the lower half**—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—**For the lower half**—70m.—see Nov. 2 issue. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—**Fair western**—66m.—see March 21 issue. (5534)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—**For the lower half**—70m.—see May 4 issue. (5434)

JUGAR—MD—Sobu, Chiquito, Borton MacLone—**Average dualler**—66m.—see April 18 issue. (5531)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richord Carlson—**Well-made and Interesting oudoor drama**—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—**Fair programmer**—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—**Above average western drama**—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Poul Muller—**For the lower half**—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Morie Windsor, John Archer, Patric Knowles—**Okay programmer**—70m.—see Dec. 14 issue—Leg.: B. (5445)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—**Okay western**—90m.—see June 29 issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—**Okay frontiersmen vs. Indians entry**—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Toylor, Jane Hylton, Kathleen Byron—**Lower half entry**—68m.—see Dec. 14 issue—(English-made). (5443)

STRANGER AT MY DOOR—OD—Mocdonald Carey, Patricio Medino, Skip Homeier—**Interesting outdoor drama has action and offbeat appeal**—87m.—see April 18 issue. (5507)

TROUBLE IN STORE—F—Norman Wisdom, Morgaret Rutherford, Moira Lister—**Very funny import**—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Groy, Hugh O'Brian—**Program entry has angles**—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—**Okay action entry for the program**—90m.—see Nov. 30 issue. (5501)

WHEN GANGLAND STRIKES—MD—Roymond Greenleaf, Morjie Millor, John Hudson—**For the lower half**—70m.—see March 7 issue. (5535)

TO BE REVIEWED OR IN PRODUCTION

ACAPULCO STORY, THE—Rolph Meeker, Jonice Rule, Paul Henreid.

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return — 101m. — see April 4 issue — (Technicolor)—(CinemaScope).

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue. (838)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

TO BE REVIEWED OR IN PRODUCTION

AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

PORTRAIT IN SMOKE—Arlene Dahl, Herbert Marshall.

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa)

SECRET OF TREASURE MOUNTAIN, THE—Valerie French, William Prince, Raymond Burr.

SEVENTH CAVALRY, THE—Randolph Scott, Barbara Hale.

SHAKEDOWN ON BISCAYNE DRIVE—Lee J. Cobb, Patricia Medina.

SOHO INCIDENT—Faith Domergue, Lee Patterson—(English-made).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith

STORM OVER THE NILE—Laurence Harvey, Anthony Steel, Mary Ure—(Technicolor)—(CinemaScope)—(Made in Africa).

WEREWOLF, THE—Don Megowan, Joyce Holden, Steve Ritch

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding — (Technicolor) — (CinemaScope) — (Made in Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English titles).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

JEDDA, THE UNCIVILIZED—Charles Chauvel production—(Color)—(Made in Australia).

Filmakers

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco. Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

TO BE REVIEWED OR IN PRODUCTION

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord (5415)

Metro

(1954-55 releases from 501;

1955-56 releases from 601)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BiD—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LOVE ME OR LEAVE ME—BiDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HiSD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope) (533)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

MOTION PICTURE EXHIBITOR SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2
Vol. 55, No. 26

APRIL 25, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

TO BE REVIEWED OR IN PRODUCTION

CANYON RIVER—George Montgomery, Marcia Henderson.

CHASING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys.

CRASHING LAS VEGAS—Leo Gorcey, Huntz Hall. (5609)

FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

HOLD BACK THE NIGHT—John Payne, Mona Freeman.

HOUSE ON LOOKOUT MOUNTAIN—Bill Eliott, Kathleen Case.

INTRUDER, THE—Edmund Purdom, Ida Lupino, Ann Harding.

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)

YAQUI DRUMS—Rod Cameron, J. Carrol Naish, Mary Castle.

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made in England). (5506)

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

TO BE REVIEWED OR IN PRODUCTION

THREE OUTLAWS, THE—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)

WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray—73m.— (5505)

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 Issue—(Made In Germany)—(English dubbed).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly Interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 Issue—(Technicolor)—(CinemaScope).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 Issue—(Color by Technicolor)—(Made In Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).

SECRETS OF LIFE—True Life Adventure—CinemaScope In part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

Columbia

(1954-55 releases from 701;
1955-56 Releases from 801)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue.

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 Issue—(Technicolor). (803)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 Issue—Leg.: B. (747)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines In action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made).

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 Issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HARDER THEY GALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue.

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

RELEASE DATE GUIDE

• so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Shack Out On 101** Terry Moore, Frank Lovejoy **Sudden Danger** Bill Elliott, Beverly Garland **Paris Follies Of 1956** (DC) Forrest Tucker, Margaret Whiting **Dig That Uranium** Bowery Boys **The Deadliest Sin** (English-made) Sydney Chaplin, Audrey Dalton **Invasion Of The Body Snatchers** (SS) Kevin McCarthy, Dana Wynter **No Place To Hide** (DC) David Brian, Marsha Hunt **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson	**Picnic** (CS—TC) William Helden, Rosalind Russell, Kim Novak **The Houston Story** Gene Barry, Barbara Hale **Battle Stations** John Lund, William Bendix **Fury At Gunsight Pass** David Brian, Lisa Davis **The Prisoner** (English-made) Alec Guinness, Jack Hawkins **Hot Blood** (CS-TC) Jane Russell, Cornel Wilde **The Harder They Fall** Humphrey Bogart, Jan Sterling **Rock Around The Clock** Bill Haley and Comets The Platters	**Diane** (CS—EC) Lana Turner, Pedro Armendariz **Ransom!** Glenn Ford, Donna Reed **Guys and Dolls** (CS—EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn) **I'll Cry Tomorrow** Susan Hayward, Richard Conte **Forever Darling** (CS—EC) Lucille Ball, Desi Arnaz **The Last Hunt** (CS—EC) Stewart Granger, Robert Taylor **Meet Me In Las Vegas** (CS—EC) Dan Dailey, Cyd Charisse **The Yearling** (RE-TC) Gregory Peck	**Artists And Models** (VV—TC) Dean Martin, Jerry Lewis **The Trouble With Harry** (VV—TC) Edmund Gwenn, Shirley MacLaine **The Rose Tattoo** (VV) Burt Lancaster, Anna Maanani **The Court Jester** (VV—TC) Danny Kaye, Glynis Johns **Anything Goes** (VV—TC) Bing Crosby, Jeanamire, Donald O'Connor	**Texas Lady** (SS—TC) Claudette Colbert, Barry Sullivan **Music Land** (RE—TC) (Disney) **Naked Sea** (TC) Allen H. Miner (Documentary) **Glory** (SS—TC) Margaret O'Brien, Walter Brennan **Postmark For Danger** (English-made) Terry Moore, Robert Beatty **Slightly Scarlet** (SS—TC) John Payne, Rhonda Fleming **The Conqueror** (CS—TC) John Wayne, Susan Hayward	**Secret Venture** (English-made) Kent Taylor **The Fighting Chance** Rod Cameron, Julie London **Jaguar** Sabu **Hidden Guns** Bruce Bennett, Angie Dickinson **When Gangland Strikes** John Hudson, Raymond Greenleaf **Magic Fire** (Trucolor) Yvonne De Carlo, Carlos Thompson **Doctor At Sea** (TC) (English-made) Dirk Bogarde, Brigitte Bardot **Come Next Spring** (Trucolor) Ann Sheridan, Steve Cochran	**The Rains Of Ranchipur** (CS—DC) Lana Turner, Fred MacMurray **The Lieutenant Wore Skirts** (CS—DC) Tom Ewell Sheree North **The Bottom Of The Bottle** (CS—DC) Van Johnson, Joseph Cotten **The Man Who Never Was** (CS—DC) Clifton Webb, Gloria Grahame **Carousel** (CS55—DC) Gordon MacRae, Shirley Jones **On The Threshold Of Space** (CS—DC) Guy Madison Virginia Leith	**Three Bad Sisters** (Bel-Air) John Bromfield, Mala English **Top Gun** (Fame) Sterling Hayden, Karen Booth **Manfish** (DC) (Wilder) John Bromfield, Lon Chaney, Jr. **The Killer Is Loose** (Crown) Joseph Cotton, Rhonda Fleming **Let's Make Up** (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle **The Shadow Of The Eagle** (Valiant) Richard Greene, Valentine Cortesa **Patterns** (Harris-Myerberg) Van Heflin, Everett Sloan	**All That Heaven Allows** (TC) Jane Wyman, Rock Hudson **There's Always Tomorrow** Barbara Stanwyck, Fred MacMurray **The Benny Goodman Story** (TC) Steve Allen, Donna Reed **World In My Corner** Audie Murphy, Barbara Rush **Never Say Goodbye** (TC) Rock Hudson Cornell Borchers **Red Sundown** (TC) Rory Calhoun, Martha Hyer **Backlash** (TC) Richard Widmark, Donna Reed	**The Court Martial Of Billy Mitchell** (CS—WC) Gary Cooper, Ralph Bellamy **Target Zero** Richard Conte, Peggie Castle **Hell On Frisco Bay** (CS—WC) Alan Ladd, Edw. G. Robinson **Helen Of Troy** (CS—WC) (Made in Italy) Rosanna Podesta, Jack Sernas **The Lone Ranger** (WC) Clayton Moore, Bonita Granville **Our Miss Brooks** Eve Arden, Gale Gordon **Miracle In The Rain** Van Johnson, Jane Wyman **Serenade** (WC) Mario Lanza, Joan Fontaine	**Song Of The South** (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll **The Littlest Outlaw** (Buena Vista-Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleia **Dance Little Lady** (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan **The Phantom From 10,000 Leagues** Kent Taylor, Cathy Downs (American Releasing) **The Day The World Ended** (SS) Richard Denning, Lori Nelson (American Releasing)
PROMISED FOR EARLY RELEASE	**The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **The Wicked Wife** (English-made) Nigel Patrick, Moira Lister **World Without End** (CS—TC) Hugh Marlowe, Nancy Gates **The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin **The Atomic Man** Gene Nelson, Faith Domergue **Indestructible Man** Lon Chaney, Jr., Marian Carr **King Of The Coral Seas** Chips Rafferty, Ilma Adey	**Joe Macbeth** (English-made) Paul Douglas, Ruth Roman **Uranium Boom** Dennis Morgan, Patricia Medina **Over-Exposed** Cleo Moore **Blackjack Ketchum, Desperado** Howard Duff, Maggie Mahoney **Jubal** (CS—TC) Glenn Ford Valerie French **Cockleshell Heroes** (CS—TC) Jose Ferrer Trevor Howard	**Northwest Passage** (RE) Spencer Tracy **The Stratton Story** (RE-TC) James Stewart **The Three Musketeers** (RE-TC) Lana Turner, Gene Kelly **Gaby** (CS-EC) Leslie Caron, John Kerr **Tribute To A Bad Man** (CS-EC) James Cagney, Irene Papas **Forbidden Planet** (CS-EC) Walter Pidgeon, Anne Francis **The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey	**The Birds And The Bees** (VV—TC) George Gobel, Mitzi Gaynor **The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint	**Cash On Delivery** Shelley Winters, John Gregson **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson	**Track The Man Down** Kent Taylolr, Petula Clarke **Man In The Road** Ella Raines, Dereck Farr **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs **Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	**The Man In The Gray Flannel Suit** (CS—DC) Gregory Peck, Jennifer Jones **The Revolt Of Mamie Stover** (CS-DC) Jane Russell, Richard Egan **23 Paces To Baker Street** (CS-DC) Van Johnson, Vera Miles **Hilda Crane** (CS-TC) Jean Simmons, Guy Madison **Mohawk** (Color) Scott Brady, Rita Gam **The Proud Ones** (CS-DC) Robert Ryan Virginia Mayo **The Sixth Of June** (CS-DC) Robert Taylor, Dana Wynter	**Comanche** (CS—EC) (Krueger) Dana Adrews, Nester Paiva **Ghost Town** (Sunrise) Kent Taylor, Marian Carr **The Sea Shall Not Have Them** (Angel) (English-made) Michael Redgrave, Dirk Bogarde Nigel Patrick **Alexander The Great** (Rossen) (CS-TC) Richard Burton, Frederic March Claire Bloom **Timetable** (Stevens) Mark Stevens, Felicia Farr **The Broken Star** (Bel-Air) Howard Duff, Lita Baron **The Creeping Unknown** (Hinds) Brian Donlevy, Margia Dean	**The Kettles In The Ozarks** Marjorie Main, Arthur Hunnicut **The Creature Walks Among Us** Jeff Morrow, Rex Reason, Leigh Snowden **The Price Of Fear** Merle Oberon, Lex Barker **A Day Of Fury** (TC) Dale Robertson, Mara Corday **Star In The Dust** (TC) John Agar, Mamie Van Doren **Outside The Law** Ray Danton, Leigh Snowden, Grant Williams **Tap Roots** (RE-TC) Van Heflin **Kansas Raiders** (RE-TC) Audie Murphy	**The River Changes** (Made in Germany) Rosanna Rory Harald Moresch **The Steel Jungle** Perry Lopez, Beverly Garland **Good-bye, My Lady** Walter Brennan, Phil Harris **The Searchers** (VV-TC) John Wayne, Vera Miles	**Wild Dakotas** Bill Williams, Coleen Gray (Associated) **Blonde Bait** Beverly Michaels, Jim Davis (Associated) **Please Murder Me** Angela Lansbury, Raymond Burr (DCA) **The Three Outlaws** (SS) Neville Brand, Alan Hale (Associated) **Swamp Women** (Pathe Color) Marie Windsor, Touch Connors (Woolner)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

If you prepare trade ads
you need trade paper "quotes" !

BUT... if you book theatre
you need honest, analytical
and complete "reviews" !

MOTION PICTURE
EXHIBITOR

ESTABLISHED 1918 · And a Truly Independent Theatreman's Paper ever since

The INDUSTRY'S
MOST "Theatre-Wise"
WEEKLY . . .

OUR REVIEW
are published f
those who "boo
and that is wh
they are...

The Least Quote
of ALL Industr
Trade Papers

JAY EMANUEL PUBS., INC.
246 N. Clarion Street
Philadelphia 7, Penna.

Scanned from the collection of the
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman